

TABLE OF CONTENTS

Message from the President, 1

Message from the Provost, 3

Message from the Vice President of Academic Affairs, 5

Mission and History of the College, 7

Equal Opportunity Clause, 8

Accreditation, 8

Academic Program, 9

- Liberal Arts and Sciences Core Curriculum, 9
- Baccalaureate Degree Programs, 10
- Bachelor of Arts, 11
- Minor Degree Plans, 11
- Bachelor of Music, 11
- Bachelor of Fine Arts, 12
- Study Abroad, 12

Guide to Undergraduate Academic Programs of Instruction and Courses, 13

- Schools and Departments of the College, 13
- College Semesters and Schedules, 13
- Key to Course Listings, 14

COURSE LISTINGS

School of Fine and Performing Arts, 15

- Art and Design, 19
- Arts, Entertainment, and Media Management, 49
- Dance, 65
- Fiction Writing, 77
- Music, 93
- Photography, 113
- Theater, 123

School of Liberal Arts and Sciences, 145

- ASL-English Interpretation, 149
- Early Childhood Education, 155
- English, 161
- Humanities, History, and Social Sciences, 177
- New Millennium Studies, 197
- Science and Mathematics, 201

School of Media Arts, 211

- Audio Arts and Acoustics, 215
- Film & Video, 225
- Interactive Arts and Media, 257
- Journalism, 271
- Marketing Communication, 279
- Radio, 291
- Television, 301

Admissions, 317

- Requirements for Admission, 317
- New Student Assessment, Orientation, and Registration, 319
- Tuition and Fees, 320
- Financial Aid, 320

Message from Student Affairs, 323

Student Affairs, 325

- Student Development, 325
- Student Resources, 325
- Student Health and Support, 325
- Residence Life, 326
- Student Life, 326

Message from the Dean of the Library, 327

Campus Facilities and Resources, 329

- Centers for Arts and Research, 329
- Campus Buildings, 329
- Resources, 330
- Multimedia Student Art Centers, 330

Academic Policies, Procedures, and Regulations, 331

- Expectations and Responsibilities, 331
- Academic Petitions, 331
- Academic Standing, 331
- Repeating Courses for Credit, 334
- Registration, 334
- Student Code of Conduct/Policies, 335
- Graduation Audit and Posting of Degrees, 335
- Additional Information on College Policies, 335
- Advanced Credit and Transfer Credit Policies, 335
- Other Policies, 336
- Academic Integrity, 338
- Academic Grievances, 338
- Academic Distinction, 338
- Academic Options and Opportunities, 339

Faculty Listing, 341

College Administration and Board of Trustees, 353

Index, 355

A MESSAGE FROM THE PRESIDENT

Choosing an educational home can be very difficult and challenging. Therefore, when students choose Columbia College Chicago, we feel honored that our offerings have been impressive enough to draw them into our educational environment.

At Columbia, we take pride in being an institution that provides opportunities to anyone willing to work hard to achieve his or her full potential. Our generous approach to admission is founded on the belief that, although previous experience in the arts and media are most important, they are not the only predictors of college success and later professional accomplishments. Hence, the College seeks prospective students who have experience and/or interest and an inclination in the arts and media, are not afraid of hard work, and are willing to meet our high standards.

We strive to maintain a supportive and stimulating academic environment in which learning is enhanced and encouraged. We provide students the opportunity to develop skills and techniques in a creative environment that will help each of them develop an individual voice. Our full-time and part-time faculty are drawn from and are actively involved in professions related to the disciplines in which they teach. This enables them to bring a professional, hands-on approach to the classroom. We also strive to stay abreast of all developments in various fields and invest in equipment and facilities that are contemporary with those used in the professional world.

The partnership between the College and the student is one of equal commitment: the student commits to working with determination, diligence, and dedication; the College commits to holding itself and its students to the highest standards of performance, instruction, and ethics.

As president, I am committed to advancing the College and, at the same time, to supporting the success of each individual student. I promise that your decision to attend Columbia will be a significant positive step in preparation for your life's work.

Warrick L. Carter, PhD
President
Columbia College Chicago

A MESSAGE FROM THE PROVOST

The words in this catalog describe the rich educational experiences and resources offered by Columbia College Chicago. The catalog will provide you with an introduction to Columbia's faculty, its curriculum, and the range of co-curricular possibilities open to you. More importantly, it will give you a sense of the vast, yet intimate, educational community that exists here.

Columbia's curriculum has been created to provide you with vital elements for success in your careers and in your lives as citizens of an increasingly diverse and fascinating global community. The curriculum is a fertile blend of the practical, the imaginative, and the scholarly, comprising a professional education that prepares you with a wide range of knowledge and skills—education that insists on high standards of performance, from both students and faculty.

At some point in the catalog you will also encounter the names of many of the women and men who make up Columbia's faculty. At that point they will be only names on a page. But look more carefully, because perhaps the most important relationships you enjoy while attending Columbia will be with these dedicated and wonderfully talented faculty members.

We pride ourselves on the community of learners we've created here at Columbia—a community that includes students, faculty, and staff members—all of whom work together to make a Columbia College Chicago education a truly special one. We're delighted that you have considered joining this vital, interesting community.

Steven Kapelke, MFA

Provost and Senior Vice President

A MESSAGE FROM THE VICE PRESIDENT FOR ACADEMIC AFFAIRS

Whether you come to Columbia College Chicago as a new freshman with your whole college career before you or as a transfer student with a portion of your college work already completed, I hope you will enter fully into the spirit of Columbia and embrace the educational philosophy that is embodied in our programs. We have designed curricula that will prepare you to excel in specific areas within the arts, media, and communications. Equally important, the core curriculum will provide you with the breadth and depth that will mark you as a truly educated person and prepare you to meet challenges and opportunities that are as yet unforeseen. These two elements—the core curriculum and the specialized major—will work together synergistically, especially if you approach them with that expectation.

As you complete the course work required for the major and degree that you have chosen, you will be expected to compile a body of work that will constitute a record of your artistic and intellectual development at Columbia. To make the most of your education, we will ask you to consciously connect your academic achievements with your artistic endeavors and to reflect on your own development as a creator, a critical thinker, and a citizen of the world. If you do, you will have, by the time you graduate, a portfolio that documents the level of artistry you have achieved and a transcript of courses that records your professional and intellectual progress. These constitute the double helix of your academic profile and the embodiment of your educational journey.

You will find that the very air of Columbia College is alive with creative energy. I hope that you will both draw on this energy and contribute some of your own. Your years at Columbia should be ones that propel you into a future of productivity, creativity, and fulfillment. I urge you to make the most of these transformative years.

Louise Love, PhD

Vice President for Academic Affairs

MISSION AND HISTORY OF THE COLLEGE

MISSION

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

Columbia's purpose is:

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

HISTORY OF THE COLLEGE

Columbia College Chicago was founded in 1890 as the Columbia School of Oratory by Mary Ann Blood, an alumna of the Monroe Conservatory of Oratory (now Emerson College).

Also, in 1890, Chicago won the right to host the World's Columbia Exposition, thusly named to commemorate the 400th anniversary of the voyages of Christopher Columbus. All the nation was caught up in the enthusiasm for the celebration and the city. Among those drawn to Chicago was Mary Ann Blood, born in 1851 in Hollis, New Hampshire. Miss Blood's goal in coming to Chicago was to establish a co-educational school of expression that "should stand for high ideals, for the teaching of expression by methods truly educational, for the gospel of good cheer, and for the building of sterling Christian good character." By the time the World's Columbian Exposition opened in 1893, a year later than planned, the Columbia School of Oratory was well established with Mary Blood as its president. She served the College until her death in 1927.

In 1928, the College was incorporated into the Pestalozzi-Froebel Teachers College. A renewed version of the College emerged in 1936, emphasizing the growing field of radio broadcasting. In 1944, the name of the College was changed to Columbia College.

During the 1950s, the College broadened its educational base to include television and other areas of mass communication. In 1961, Mirron Alexandroff became president of the College with the goal to fashion a new approach to liberal arts education. Over the next five years, Columbia added new academic departments and programs taught by some of the most important and creative professionals in Chicago.

The academic strengths of Columbia College Chicago thus well established, the institution received full accreditation in 1974 from the North Central Association of Colleges and Schools.

In 1975, when Columbia's enrollment exceeded 2,000, the College purchased the Fairbanks Morse Building at 600 South Michigan (now the Alexandroff Campus Center). Since that time, the institution has continued to acquire properties throughout the South Loop, including buildings to house fully equipped facilities for academic programs and academic and student support services, as well as a library, bookstore, and student residence centers.

President Alexandroff retired in 1992. His successors include John B. Duff (president from 1992 to 2000) and Warrick L. Carter (president from 2000 to present). In 1997, the name of the College was changed to Columbia College Chicago.

Building upon a heritage of innovation, creativity, and strength, Columbia College Chicago continues to challenge students to realize their abilities and aspirations according to the motto *esse quam videri*—to be, rather than to seem.

This catalog should not be viewed as a contract, and Columbia College Chicago reserves the right to change, amend, modify, or cancel without notice any statements in this catalog concerning but not limited to rules, policies, tuition, fees, curricula, and courses.

MISSION AND HISTORY OF THE COLLEGE

Equal Opportunity

Columbia College Chicago complies with all local, state, and federal laws and regulations concerning civil rights. Columbia College Chicago does not discriminate on the basis of race, color, sex, gender identity, age, religion, disability, national origin, ancestry, sexual orientation, marital status, parental status, military discharge status, or source of income in its programs and activities. Inquiries regarding the non-discrimination policies should be directed to the Office of the Dean of Students.

Accreditation

Columbia College Chicago is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools, 312-263-0456, www.NCAhigherlearningcommission.org. The College is accredited as a teacher training institution by the Illinois State Board of Education.

ACADEMIC PROGRAM

LIBERAL ARTS and SCIENCES CORE CURRICULUM

Columbia College Chicago is committed to offering students educational opportunities in the arts and media within the context of an enlightened and comprehensive liberal education. The Liberal Arts and Sciences (LAS) Core Curriculum comprises those requirements that are shared by all students at the College; thus it seeks to foster a community of teachers and learners that is complementary to individual majors. This curriculum assists students in examining the world through the approaches and content of subject fields such as history, the humanities, languages, mathematics, the social sciences, and the sciences, utilizing diverse approaches and lenses that create a broad palette of knowledge to inspire and contextualize students' work and prepare them to be productive and engaged citizens of our nation and our world.

LAS Core Objectives

Students should be able to:

- read for both comprehension and pleasure;
- write as both a communicative and an expressive practice;
- conduct research, and as part of that process learn to measure, evaluate, and assess;
- reflect on and appreciate human endeavor across cultures and eras;
- consider and examine, historically and comparatively, human behavior, ethical issues, and social institutions;
- reason scientifically and understand the scientific method;
- understand and use basic mathematical concepts and skills;
- utilize various tools of analysis to enable critical thinking;
- express themselves orally in a clear and effective manner.

The LAS Core Curriculum is distributed through four rubrics:

I. Foundations of Communication: Knowledge and Practices—

Students will read for comprehension, pleasure, and to develop their critical thinking abilities. They will learn to write clearly and effectively and demonstrate an understanding of academic formatting conventions. They will learn to speak clearly and effectively and will develop an informed perspective on the relationship between the liberal arts and sciences and the fields within the fine, performing, and media arts.

II. Culture, Values, and Ethics—Students will become acquainted with the diversity of human behavior and the diversity of functions of social institutions. They will examine basic ethical questions that have confronted humankind as well as various approaches to these questions. They will develop textual literacies and awareness of literary issues by reading, analyzing and writing poetry, drama, fiction, and non-fiction.

III. Historical Narratives and Civic Consciousness—Students will develop basic historical literacy concerning the historical periods they study, gain exposure to research methodologies commonly employed by historians, and critically consider diverse sources and learn to use effective tools for arriving at conclusions and supporting various theses.

Students will develop an appreciation for historiography and its profound effect on their ability to think critically about current events.

IV. The Physical and Material World—Students will understand and practice the scientific approaches of questioning, analysis, testing, and “proving.” They will come to appreciate the cumulative nature of advances in scientific knowledge. They will develop computational literacy sufficient to function responsibly and effectively in society.

LAS Core Curriculum Requirements Beginning Fall 2005

Students are required to complete successfully:

- 24 hours of LAS Core credit by the attainment of 60 credit hours;
- Writing and Rhetoric I and II by the attainment of 45 credit hours;
- At least six LAS Core credits at a level of 2000 or above;
- One course that satisfies a Global Awareness requirement and one that satisfies the U.S. Pluralism requirement (appropriate courses are so designated);*
- 42 hours of LAS Core credit for the Bachelor of Arts (BA) and 36 hours for the Bachelor of Fine Arts (BFA) and Bachelor of Music (BMus) as outlined below.

Summary Outline

Area	Credits
Foundations of Communication: Knowledge and Practices	12 (9 for BFA, BMus)
New Millennium Studies: First Year Seminar	3
Writing and Rhetoric I and II	6
Oral Communication	3 (not required for BFA or BMus)
Culture, Values, and Ethics	15 (12 for BFA, BMus)**
Humanities	6
Literature	3
Social Sciences	6
Historical Narratives and Civic Consciousness	6
History	6
The Physical and Material World	9
Mathematics	3
Science	3
Science with lab component	3

*Courses designated with Global Awareness credit are those whose content concentrates on areas outside of the United States. Those designated with U.S. Pluralism credit are those whose content concentrates on diverse communities in the United States.

**For the BFA and BMus, students take 12 hours under the rubric of Culture, Values, and Ethics—three hours each in the humanities, social sciences, and literature. The remaining three hours may be taken in either the humanities or the social sciences.

ACADEMIC PROGRAM

Writing Intensive Requirement

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

College-Wide Electives

Courses other than those that fulfill the LAS Core Curriculum and major degree requirements are considered to be college-wide electives. A student's course of study must include as many College-wide electives as needed to achieve the total number of credit hours required for his or her degree (for students enrolled prior to fall 2001, 124 credits; for students enrolled fall 2001 and after, see Baccalaureate Degree Programs, this section). College-wide electives may be selected from any department and program in the College.

The requirements above apply to all students admitted to the College as of fall semester 2005. All continuing students admitted prior to fall semester 2005 are held to the LAS Core Curriculum requirements articulated below.

LAS Core Curriculum Before Fall 2005

Students who enrolled before fall 2005 are required to complete successfully:

- All students are required to complete 48 hours in the LAS Core.
- Students who entered prior to fall 1997 are required to complete the LAS Core requirements that were in place at their date of entry, as published in prior editions of the College catalog, unless they are absent for a period that requires readmission.
- Students returning to the College after such a period of time as to require readmission must complete the requirements that were in place at the time of re-entry.
- Students may not apply any course that is required and/or counted for their major toward LAS Core requirements. Up to nine credits may be counted for the LAS Core and a minor.
- Students must complete 24 credit hours of the LAS Core requirements by the time that they have completed 60 cumulative credits.

Please see the table below for a key to the abbreviations used to denote LAS Core requirements. For complete information about individual courses, please refer to the course listings under department headings.

LAS Core

Abbreviation

Before Fall 2005

Communications (6 credits) EN
Students must complete the composition requirements within the first 36 credits of their college program.

Oral Communications (3 credits) SP

College Mathematics (3 credits) MA

Computer Applications (3 credits) CO
This requirement may be waived upon successful completion of a proficiency exam. Students who pass the proficiency exam must take an additional 3-credit LAS elective to meet the number of LAS credits required for graduation. Students anticipating taking additional courses in which computer skills are expected should take 35-1100 Fundamentals of Computer Applications within the first 36 credits of their college program.

Science (6 credits) SC, SL (science with lab)

Three credit hours of science must be taken in a course with a laboratory component.

History (6 credits) HI

Humanities (a total of 9 credits required)
Humanities/Arts (3 credits) HA
Humanities/Literature (3 credits) HL
Humanities/Elective (3 credits) HU

To fulfill the elective requirement in Humanities, students may select a course with the HU designation or any course with the HA or HL designation.

Social Science (6 credits) SS
Select from two different disciplines: Anthropology, Sociology, Economics, Political Science, and Psychology.

LAS Electives (6 credits)
Select from any of the two letter coded Liberal Arts & Sciences courses.

Baccalaureate Degree Programs

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

Major Declaration

All students entering Columbia in the fall 2001 or after must complete a major. Transfer students with 45 credits or more will need to make this declaration at the end of their first semester at Columbia or by the time they have accumulated 60 credits. Students entering Columbia prior to fall 2001 may follow degree options outlined in the College catalog at their date of entry.

Students may complete a double major; however, both majors must lead to the same degree (BA or BFA). Credits counted towards fulfillment of requirements in one major may not be counted towards fulfillment of requirements in the second major.

ACADEMIC PROGRAM

Bachelor of Arts

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

BACHELOR OF ARTS IN A MAJOR WITH A CONCENTRATION

The degree plan offers various emphases within a basic plan of study. These degree plans ordinarily are divided between core courses and a choice of several groups of courses that offer concentrated or specialized study within the major field. Core requirements are courses that are fundamental to the field, introducing students to the discipline and providing essential skills and general knowledge as a foundation for further study. A concentration is a focused area of study within a major, a specialization that follows, in most cases, the completion of the core requirements. Some departments offer degree plans with a concentration to be taken on an elective basis; however, others, due to professional requirements, require the concentration for the completion of the major. Credit hours required for both the core and concentrations vary according to major.

BACHELOR OF ARTS IN A MAJOR WITHOUT A CONCENTRATION

The degree plan provides a breadth of understanding within a field. These degree plans consist mainly of core courses with limited emphases or specializations through minimal variations within the required program. Several of these degree plans are offered in the visual and performing arts departments as options to the BFA degree(s) in that discipline. Required credits vary according to major.

Bachelor of Arts Degree Requirements

To qualify for graduation with a Bachelor of Arts degree, students entering in the Fall 2001 or after are required to complete:

- 120 credits with a minimum 2.0 cumulative grade point average;
- 42 credits in LASCC courses for students entering fall 2005 or later; 48 credits in LASCC courses for students entering before fall 2005;
- a declared major;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see page 31).

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

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.

Columbia's undergraduate division offers minor areas of study in the following departments:

- Art and Design: Art History
- Arts, Entertainment, and Media Management: Management
- ASL-English Interpretation: American Sign Language Studies
- Dance
- Education: Education
- English: Creative Non-Fiction (in collaboration with Fiction Writing), Literature, Poetry, Professional Writing
- Fiction Writing: Creative Non-Fiction (in collaboration with English), Fiction Writing, Playwriting
- Interactive Arts and Media: Web Technology
- Journalism: Publication Production
- Liberal Education: Black World Studies, Cultural Studies, Latino/Hispanic Studies, Women and Gender Studies
- Marketing Communication: Marketing, E-Commerce
- Photography
- Public Relations
- Science and Mathematics: Environmental Studies
- Television: Non-Linear Editing, Writing for Television
- Theater: Acting, Directing, Playwriting

Specific credit and course requirements for each minor can be found on the College's Web site.

Bachelor of Music

In addition to BFAs in the performing arts, the Music Department offers Bachelor of Music (BMus) degrees in Composition and in Contemporary, Urban, and Popular Music. This initial professional degree requires a total of 84 credit hours in music courses within a total requirement of 128 credit hours. The BMus curriculum includes 39 credit hours in core courses, 36 credit hours in courses of specialization, and 9 credit hours in music lessons and ensembles, including an independent project as capstone experience. Students declare their candidacy for the BMus in Composition by 60 cumulative credits. Upon acceptance in the program students need to follow the Music Department's standards of performance to be considered for continuation.

Bachelor of Music Degree Requirements

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

- 128 credits;
- 36 credits of LASCC requirements for students entering fall 2005 or later; 48 credits of LASCC requirements for students entering before fall 2005;
- 84 credits in music;
- declaration of the major;
- a minimum GPA of 2.5 in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see page 327).

ACADEMIC PROGRAM

Bachelor of Fine Arts

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

Bachelor of Fine Arts Degree Requirements

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

- 128 credits with a minimum departmental grade point average as designated by the department;
- 36 credits of LASCC requirements for students entering fall 2005 or later; 48 credits of LASCC requirements for students entering before fall 2005;
- a declared major;
- the minimum GPA in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress Policy (see page 31).

Study Abroad

Columbia College Chicago strongly encourages students to consider spending a semester or summer abroad. Through student exchange programs housed in the office of Academic Initiatives and International Programs and departmental study abroad programs in various departments, Columbia offers students the opportunity to study in Italy, Ireland, England, France, the Czech Republic, Mexico, Austria, China, Australia, New Zealand, and many other countries.

The office serves as the first step for program advising and introduction. We hold informational meetings every Friday to discuss the application process and to introduce the various international study programs we offer. At these meetings we will supply you with materials and information so you can choose a program that best suits your academic needs and personal goals. For more information about these and other study abroad opportunities, contact the International Programs Office at 312-369-6852 or aiipoffice@colum.edu.

Please visit www.colum.edu (click “Student Life” and go to “International Programs”).

GUIDE TO UNDERGRADUATE DEPARTMENTS AND PROGRAMS OF INSTRUCTION AND COURSES

SCHOOL OF FINE AND PERFORMING ARTS

Art and Design
Arts, Entertainment, and Media Management
Dance
Fiction Writing
Music
Photography
Theater

SCHOOL OF LIBERAL ARTS AND SCIENCES

ASL-English Interpretation
Early Childhood Education
English: Creative Writing – Poetry
 Creative Writing – Non-Fiction
Humanities, History and Social Sciences – Cultural Studies
New Millennium Studies
Science and Mathematics

SCHOOL OF MEDIA ARTS

Audio Arts and Acoustics
Film and Video
Interactive Arts and Media
Journalism
Marketing Communication
Radio
Television

COLLEGE SEMESTERS AND SCHEDULES

Each academic year at Columbia consists of two 15-week semesters (fall and spring), plus a summer semester. While the usual term of a class is a full 15 weeks, some subjects may be offered in shorter periods, ranging from one to eight weeks. Such intensive segments meet more frequently than traditional, 15-week courses. Courses are scheduled during the day and evening as well as on Saturdays to accommodate the schedules of working students, who compose a substantial percentage of the Columbia community. The January session (J-Session) is designed to offer concentrated learning experiences usually not available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include, but are not limited to, immersion, intensive research, travel, certification, internships, master classes, community service, and workshops. A student may earn a maximum of four credits per J-Session. For information contact the College Advising Center.

For specific courses taught in any given semester, please consult the online course schedule for that semester.

GUIDE TO UNDERGRADUATE ACADEMIC PROGRAMS OF INSTRUCTION AND COURSES

Key to Course Listings

Course Numbering Guide: Columbia College Chicago's course numbers are made up of six digits, and each of the digits represents important information about the course. The following numbering systems are used throughout the course listing for course identification. Please see the example course listing below for further illustration and explanation.

22-1101

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. These subject-matter areas appear as sub-headings in the course listings in this catalog. In this example of a course in Art and Design, the numeral 1 in the place of the fourth digit indicates a course in the subject area of Art History.

<p>COURSE NUMBER</p> <p>22-1101</p> <p>NUMBER OF CREDITS AWARDED FOR SUCCESSFUL COMPLETION OF THE COURSE</p>	<p>SUBJECT AREA</p> <p>ART HISTORY</p>	<p>COURSE TITLE</p> <p>History of Art I: Stone Age to Gothic</p>	<p>COURSE DESCRIPTION</p>
<p><i>Course offers an introduction to the history of art until the end of the Middle Ages. Various periods, including the Stone Age, Egypt, the ancient Near East, Greece, Rome, early Christian, Byzantine, early medieval, Romanesque, and Gothic will be studied in relationship to the Western art tradition. The art of Asia, the Americas, and Africa may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, sociopolitical, religious, and other contexts for the creation of art.</i></p> <p>3 credits</p>			

22-1101

The first two digits of the course number identify the department or major; department 22 is Art and Design.

22-1101

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

- 1000 Introductory courses that usually do not require prerequisites.
- 2000 Intermediate courses that may require prerequisites.
- 3000 Advanced courses that normally require prerequisites.
- 4000 Undergraduate part of a combined graduate/undergraduate course. These combined graduate/undergraduate courses are defined as graduate courses in which qualified undergraduates may be permitted to enroll.
- 7000 Courses that may be taken by any undergraduate.

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

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

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.

22-1101

Digits five and six indicate the order of the course within a sequence. In this example, History of Art I is the first course in the Art History sequence. Additionally, course numbers ending in 88 and 89 are internships; course numbers ending in 98 and 99 are independent projects.

Prerequisites

Many courses require prerequisites. This reflects the view of the faculty that successful completion of the course requires certain background skills or knowledge contained in the prerequisite course(s). Students not meeting the prerequisites may not register for the course. Some prerequisites may be taken concurrently with a course. These are called co-requisites. A concurrent requisite means that the two courses must be taken in the same term. Questions concerning these options should be addressed to the department offering the course.

SCHOOL
OF FINE
AND
PERFORMING
ARTS

SCHOOL OF FINE AND PERFORMING ARTS

The School of Fine and Performing Arts at Columbia College Chicago provides education in the visual, performing, and literary arts, in arts management, and in therapeutic applications of the arts. The school strives to create extensive public programming and co-curricular activities that contribute to the vital cultural life of the city of Chicago and that offer professional connections to undergraduate and graduate students alike. We seek to help each student discover and realize their individual voice and vision, learn respect for the voice and vision of others, compete successfully in a wide range of arts-related professions, and see their work and their lives within the larger context of citizenship and society. Students have the opportunity to exemplify the school's ongoing commitment to sustaining a professional and significant public presence in the region and beyond.

The School of Fine and Performing Arts offers undergraduates an innovative and comprehensive education in the arts. We also offer rigorous and focused aesthetic and professional training to students at the graduate level. The school is composed of the departments Art + Design; Arts, Entertainment and Media Management; Dance; Dance Movement Therapy and Counseling; Fiction Writing; Music; Photography; theater; and one musical community center, Sherwood Conservatory of Music. Entities such as Anchor Graphics, the Arts Entrepreneurship Center, Story Week Festival of Writers, the Averill and Bernard Leviton A+D Gallery, the City Gallery (photography), the Five-Play Subscription Series (theater), Comedy Studies Program in conjunction with Second City, and The Dance Center's presenter series exemplify the School's ongoing commitment to sustaining a professional and significant public presence in the region and beyond.

The faculty in Fine and Performing Arts are working professionals dedicated to and fully involved in their fields. They work closely with students to prepare them to enter the real world. Professional preparation in the arts and management is supplemented by our strong commitment to the liberal arts, which provides undergraduate students with the required educational breadth to enter the professional world with confidence.

Our students are not only exposed to the numerous theatrical performances, dance programs, musical presentations, exhibitions, readings and invited speakers sponsored by the School of Fine and Performing Arts; they also enjoy the proximity of the Museum of Contemporary Photography of Columbia College, which is on campus, and Chicago's Millennium Park, the most innovative and dynamic urban project in the U.S., which is within walking distance to the College. Indeed, we see the vibrant cultural scene of urban Chicago as an educational environment which compliments and enriches the classroom and studio experience of our students.

Eliza Nichols

Dean, School of Fine and Performing Arts

ART AND DESIGN

JAY WOLKE, CHAIR

Columbia College Chicago's Art and Design Department accentuates the importance of a well-rounded education along with the development of students' technical and conceptual skills in multiple disciplines. We want our students to become creative thinkers and producers as well as great leaders and entrepreneurs. The curriculum of the department, therefore, encourages students to develop their creativity and to learn the importance of diligence to their success as professional designers, artists, and historians.

During their first year, students learn a variety of basic skills that prepare them for further study in their majors. The foundational courses include drawing, two-dimensional design, and three-dimensional design, as well as photography and art history. These courses are structured to provide practical and creative learning opportunities as students prepare to specialize in one of seven Bachelor of Fine Arts majors: Advertising Art Direction, Fashion Design, Fine Arts, Graphic Design, Illustration, Interior Architecture, and Product Design. For students who want a more liberal approach to learning and the freedom to investigate a broad range of interests, the department also offers a Bachelor of Arts degree in Art History, as well as a Bachelor of Arts in Art and Design.

Our highly skilled faculty possesses a commitment to and exuberance about art, design, and history that is actively communicated to students, both in and outside the classroom. Many are award-winning, internationally exhibiting artists, published writers, or highly talented practitioners in various design fields.

The Art and Design Department has outstanding facilities supported by expert staff. From drawing, painting, and fashion studios to model and wood shops, from graphics and Auto-CAD labs to experimental digital media spaces, we have the tools to teach students how to be professional practitioners within their chosen majors.

As part of a large and vibrant College, the Art and Design Department offers many programs beyond the classroom that supplement the curriculum including lecture series, internships, competitions, study abroad programs, and exhibitions. Manifest, our annual college-wide senior exhibition event, is the largest student art exhibition in the city and allows graduating seniors and graduate students to exhibit their work to the community at large.

Jay Wolke

Chair, Art and Design

PROGRAM DESCRIPTIONS

ART AND DESIGN

BACHELOR OF FINE ARTS IN ADVERTISING ART

The role of the advertising art director is to communicate to consumers about the products, services, or ideas of their clients. The art director must impact this target audience through visual images appearing in magazines, newspapers, television commercials, billboards, the internet, and related marketing materials. To accomplish this, advertising art directors must be sensitive to both copy and visuals when carrying out creative concepts. They must have an understanding of marketing—its trends, changing consumer attitudes and social change—and these must be reflected in the finished visuals. In Chicago there are more than 500 advertising agencies employing over 15,000 people. A large number of international agencies are headquartered here, including Leo Burnett, J. Walter Thompson, and DDB, along with numerous medium sized agencies and specialty boutique firms.

Through the classroom experience students learn multiple roles: creative director, market researcher, photographer, illustrator, copywriter, and television director. They are trained in visual problem solving, creative strategic planning, copy writing, marketing analysis, advertising theory, and advertising photography. Students verbally and visually express their ideas to their colleagues and instructors. Just as in the industry, students often work in teams to complete projects. Projects include advertising campaigns that cover: television commercials, collateral marketing, point-of-purchase advertising, out of home advertising, guerilla marketing, and related ancillary print materials. Professional art directors and creative directors from Chicago's agencies teach many of the classes. Our well-integrated arts core curriculum, combined with liberal arts courses, further develops our students' education. Students also have the benefit of the Student Ad Club, access to Chicagoland advertising community events, and our professional internship program.

BACHELOR OF FINE ARTS IN FASHION DESIGN

An exciting future awaits students within the Fashion Design program. The curriculum offers a pragmatic approach to the many areas of the fashion industries. Students experience and explore the dynamically creative, real world of fashion design. The Fashion Design curriculum offers the creative foundation from which students can grow as artists and acquire skills related to the profession. Fashion is art and sociology and ultimately reflects the aesthetic taste, political mood, economic condition, technical achievements, and social status of the wearer through the personal expression of dress. Fashion as an industry includes research, production, merchandising, and marketing. The opportunity to explore creativity and practicality is the foundation for a successful career in the fashion profession and must include an understanding of the integration of these elements. The Fashion Design BFA program enables the students to excel as art professionals within this ever-evolving profession. Students

participate in a true fashion experience throughout their education with exposure to recognized guests designers, industry leaders, and accomplished alumni, and through fashion competitions, presentations, and exhibitions.

BACHELOR OF FINE ARTS IN FINE ART

The Bachelor of Fine Arts in Fine Art is centered on the individual student's artistic growth and self-definition. An emphasis on historical tradition and new ideas in contemporary art expands students' perceptual reach and aesthetic awareness. By engaging critical thinking, exploration, and experimentation, the program helps students discover and examine the world through the practice of art making. Fine Arts students study ideas, examine artworks, and learn about artists through slides, lectures, and practical application. Students learn to rely on their personal experience and encounters as sources for concept development and visual form. Mastery of technique is put at the service of conceptual problem solving.

The BFA in Fine Art begins with the core curriculum (level one) required of all Art and Design students. This includes 2-D Design, 3-D Design, Beginning Drawing, Art History I and II, Foundations of Photography, and Darkroom Workshop. Once these common department-wide requirements have been completed, there are additional required courses (level two) designed specifically for Fine Art majors, which together constitute the Fine Art Foundation. These courses include Contemporary Issues in Painting and Drawing, Contemporary Issues in New Media, Contemporary Issues in Printmaking, and Contemporary Issues in Sculpture, which collectively lead to the BFA review at the end of the second year of study. The student subsequently has a great deal of latitude in designing her or his area of investigation, with over 30 studio electives in all media being available. The final phase of the curriculum (level three) includes capstone classes designed to prepare the student for graduate study, including Critique Seminar and Professional Practices for Artists, as well as rigorous art history and studio requirements.

The strength of the program rests in technical, material, and conceptual diversity, including traditional approaches to art making as well as immersion in new media; its low student-teacher ratio; state-of-the art facilities; and an exceptional faculty that is dedicated to the growth of each student. Advanced BFA students have the opportunity to work in their own studio space, a benefit unavailable in many BFA programs. Regular end-of-semester critiques with all Fine Art faculty members chart students' progress through the program, culminating in the required terminal exhibition in order to receive the BFA degree.

The final two years of the BFA program prepare students to enter the world as working artists or to pursue an advanced degree. Our students are accepted to many prestigious MFA programs nationally. They are prepared to present their portfolios to galleries, learn how to apply for grants and other funding, and put their skills to work in a variety of fields in the visual culture.

PROGRAM DESCRIPTIONS

ART AND DESIGN

BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

The Bachelor of Fine Arts in Graphic Design is intended to produce graduates versed in visual communications and graphic problem solving. The primary means by which we gather information is visual, and that visual information works best if it is presented so that it is accessible and understandable. The graphic designer is responsible for crafting information visually so people can use it productively. From manuals and annual reports to packaging and Web sites, this field offers designers the opportunity to work in various print and electronic media, creating a variety of visual communications for different audiences.

The program is a combination of practical and professional training with a broad background in historical, theoretical, and aesthetic issues, as well as critical thinking, creative problem solving, and new technologies. This prepares students for a career in graphic design and positions graduates so that they are employable upon graduation and able to remain at the forefront of the profession throughout their careers.

Students are exposed to extensive instruction, from basic drawing and computer software training to critical analysis, concept analysis, and professional practices. Major emphasis is placed on the creative, conceptual process and its individual development.

BACHELOR OF FINE ARTS IN ILLUSTRATION

The Bachelor of Fine Arts in Illustration prepares the student for a position in the communications industry using the skills and concepts relative to illustration within the context of liberal education. To prepare students for this career, the program will train the student not only in the skill of illustration, but also in the broader technical and conceptual issues relating to creating art and communicating ideas.

The BFA is rooted in the foundation program from which the student gains the knowledge of materials, techniques, and specialized vocabulary of visual arts. After acquiring a basic understanding of concepts and technical skills in their sophomore year, the student advances to the upper levels of the program. In all advanced junior- and senior-level classes, students develop visuals, referred to as portfolio pieces. Both in concept and skillful execution, the expectation is professional-quality work.

The BFA in Illustration will provide the student with the experience required to forge a relationship in which ideas and practices converge. Students are encouraged to create and explore the use of image, time, text, and sound, and apply it to related disciplines. The program challenges the traditional definition of illustration and creates a new analytical, societal, cultural, and aesthetic practice.

At the senior level, the student's work and knowledge culminate in the program's capstone courses and Professional Portfolio Development, a course that discusses interviewing skills, current employment trends, and the creation of a final portfolio for job interviews. After completion of the program, the student will have the knowledge and the skill needed to pursue a career in the communications industry.

BACHELOR OF FINE ARTS IN INTERIOR ARCHITECTURE

The goal of the Interior Architecture program is to develop professionally ready, career-oriented students who have acquired appropriate technical and aesthetic skills, achieved a thorough familiarity with the historic traditions of art and design, and are capable of expressing these skills in an aesthetically sensitive and visually articulate manner. Heavy emphasis is placed on the development of congruent design languages and vocabularies, which, when applied to design tasks, initiate, resolve, and implement responses appropriate to the diverse contract, commercial, and instructional design problems investigated by students.

The program investigates traditional, contemporary, and historical issues within the context of current social and environmental needs and mandates, such as universal design, adaptive reuse, changing demographics, ecological conservation, and cultural diversity.

The curriculum is formulated within a 3+3+2 structure: the first three semesters are foundation-level classes; the next three are advanced; and the last two are professional-level courses designed around a senior project of the student's choosing.

Our integrated approach offers the opportunity to become sufficiently adept in both the manual and computer skills needed for effective participation as an entry-level employee of professional design firms.

An integral part of the Interior Architecture concentration includes participation in internship programs developed by Columbia in conjunction with Chicago-based design firms. The internship experience provides additional technical development and practical experience in an on-the-job setting, and helps ease the transition from student life to professional life.

The post-graduation group practice expertise is highly recommended as the logical educational bridge before advanced degree study or development of an individual practice.

BACHELOR OF FINE ARTS IN PRODUCT DESIGN

The goal of the Bachelor of Fine Arts in Product Design is to train professional-level product designers to enter professional practice as industrial designers and to be creative problem solvers with an integrated skill set of researching, rapid ideation, model making/prototyping, computer-aided design, and professional presentation.

PROGRAM DESCRIPTIONS

ART AND DESIGN

The overall curricular structure is best described as a tree. The central trunk consists of a series of design studios (Product I–V) and covers everything from technical issues (Product Design I: Materials and Techniques) to conceptual issues (Product Design II: Design Paradigms and Product Design III: Product Semantics), with an emphasis on interacting with industry or real-world problems in Product IV and V. Branching off from this core series of design studios is a series dealing with technical issues: three computer-aided design courses, technical illustration, a manufacturing course, and a course devoted to ergonomics and form. The other branch is devoted to capstone issues like portfolio, professional practices, internships, presentation techniques, and a year-long thesis project. Students are given the opportunity to explore their personal interests through four product design electives dispersed throughout the program.

The student experiences range from blue-sky conceptual exploration to very critical issues requiring sophisticated research to propose realistic solutions to actual problems. Students engage in social, cultural, and economic issues in the various projects they undertake over the course of their study.

Students enter the world as in-house designers working for manufacturers, consultant designers dealing with a range of clients, or as freelance consultants or entrepreneurs developing and licensing their own products or services.

BACHELOR OF ARTS IN ART AND DESIGN

The Bachelor of Arts degree in Art and Design allows students to explore an alternative and/or broader approach to Art & Design Studies. Taking advantage of this curriculum allows students to cross disciplines and techniques from the entire department. This degree requires fewer credit hours than the BFA degrees and allows for a more tailored educational experience. Students may investigate a broader range of interests or focus in one area at a slightly quicker pace.

Bachelor of Arts students take the full range of our foundation courses: Art History I and II, Beginning Drawing, 2-D Design, 3-D Design, and Photography. Except for BFA-specific capstone classes, and assuming that the appropriate prerequisites have been fulfilled, students may subsequently take courses in the eight major disciplines: Graphic Design, Illustration, Advertising Art Direction, Product Design, Fashion Design, Interior Architecture, Fine Arts, and Art History. BA students may also enjoy membership in Art and Design student organizations and may be invited to participate in student exhibitions and competitions, lecture series, and special offerings such as the Columbia Arts/Florence Summer program.

Bachelor of Arts graduates will be qualified for any number of careers within the fields of art and design and have the ability to pursue graduate study. Our recently created Careers Center will help students prepare a professional portfolio that will serve them well. Graphic design firms, advertising agencies, art galleries, and studio apprenticeships are only a few of the possible professional opportunities available to our graduates.

The Art and Design Department also offers a post-baccalaureate certificate of major, as well as a minor in Art History.

BACHELOR OF ARTS IN ART HISTORY

Art History provides skills in analyzing and interpreting art in relation to its historical and cultural contexts. Students learn how art acquires and conveys meaning by exploring the interactions among artists, objects, patrons, and society at large across a broad spectrum of media, cultures, and periods. Unlike art history programs at other colleges, the curriculum at Columbia College emphasizes fields of study outside the traditional canon of Western art history. Our students specialize in one of four areas – modern and contemporary art, history of design, history of photography, and non-Western art. These areas provide exciting perspectives on our visual and cultural environment and reflect the inclusive and interdisciplinary nature of art and art history today.

In addition to courses in art history, students pursuing this B.A. take courses in the Art + Design Foundation, in order to gain a better understanding of the conceptual and technical skills needed by artists. They also take additional courses in Liberal Arts and Sciences, to deepen their understanding of the relationship between art and the world in which it is produced. The program culminates in a capstone course in which students engage in in-depth research on an art historical topic of their choice.

Training in art history prepares students for a wide variety of professional opportunities or for further graduate study. Graduates with a B.A. in Art History typically pursue art-related careers in museums and art galleries, as well as college-level teaching, art criticism and publishing, art conservation, historic preservation, arts management, and cultural advocacy.

Minor in Art History

The minor in Art History allows students to expand their knowledge of the history and context of the visual arts while majoring in another area. Students take 18 credit hours of art history, including the core art history surveys and courses on modern and contemporary art, non-western art, and art theory and criticism. A knowledge of art history combined with other fields will provide students with excellent preparation for graduate studies or for rewarding careers in museums, galleries, art criticism, and cultural agencies. The Art History minor allows many possibilities for interdisciplinary collaboration, in particular with concentrations in Fine Arts; Cultural Studies; Journalism; and Arts, Entertainment, and Media Management.

COURSE DESCRIPTIONS

ART AND DESIGN

22-1040 Ceramics for Non-Majors

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

3 CREDITS

22-1042 Jewelry and Objects for Non-Majors

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

3 CREDITS

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

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

3 CREDITS

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

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

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC

22-1120 Art in Chicago Now

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

3 CREDITS

22-1131 History of Architecture I

Human thought and aspirations are revealed through the study of architecture. Course begins by examining ancient Egyptian architecture continuing through the Renaissance, Baroque, Rococo, and Neoclassical periods. Focus is on Western architectural forms. Through the context of examining architecture, instruction touches on interiors, decorative arts, and furniture.

3 CREDITS

*PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-1132 History of Architecture II*

Human thought and aspirations are revealed through the study of architecture and building techniques. Course focuses primarily on Western cultures. Through the context of architecture, the disciplines of interior design and the decorative arts are also touched upon. Covered time period spans from the precursors of modern architecture to the 21st century architecture of today.

3 CREDITS

*PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-1140 Architecture in Chicago Now

3 CREDITS

22-1210 Drawing I

Course teaches students how to represent accurately and proportionately objects, planes, and volumes by developing hand-to-eye coordination with line and tone, wet and dry media. Basics of perspective are covered in various exercises augmented by critiques, slide lectures, and discussions.

3 CREDITS

22-1220 Fundamentals of 2-D Design

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

3 CREDITS

22-1221 Visual Design for Interactive Multimedia

Designed for multimedia majors, course introduces basic design principles and their application in three areas of visual organization: drawing, 2-D design, and color theory. This includes exploration of the elements of line, shape, tone, texture, and the use of color in design.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-1230 Fundamentals of 3-D Design

Course focuses on use of basic design principles and elements in developing 3-D compositions. Students use modular theories and systems as well as intuitive responses to manipulate a variety of materials. Projects are designed to heighten students' perceptions of forms in space. Course is required for all Art and Design and Photography majors.

3 CREDITS

22-1236 Synthetic Material for Casting & Fabrication

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

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1241 Papermaking Studio

Contemporary and traditional art and handmade papermaking are explored, as well as the processes of watermarking, fire-stamping, and pigmentation. Various fibers for papermaking are studied.

3 CREDITS

22-1242 Papermaking: Creating Unusual Surfaces

In this course, students will learn how to construct a unique and interesting substrate to be integrated with other work: drawing, painting, photography, collage, sculpture, computer images, book arts, printmaking, and more. Students will become acquainted with basic methods and styles of other papermaking processes accomplished worldwide and, in turn, use this research to develop paper for their own art needs.

3 CREDITS

22-1244 Beginning Bookbinding

This class will introduce students to the tools, techniques, and terminology of traditional hand bookbinding. Students will build a variety of blank book structures, and leave with a thorough knowledge of sound bookbinding construction methods. The historical uses of each structure will be discussed, as well as some of the contemporary applications and adaptations used in making Artists' Books and in contemporary design practices.

3 CREDITS

22-1246 Mural Painting

This course introduces students to the history of mural painting. Students will be exposed to many art periods and styles as the point of departure for painting a mural. As a team, they will design the structure, formulate the content, and finalize the project in acrylics. Diversity and multiculturalism will be emphasized through the incorporation of art from different cultures.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING 1, 22-1220 FUNDAMENTALS OF 2-D DESIGN

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

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

1 CREDIT

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1255 Display Structures for your Work

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

1 CREDIT

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1270 Jewelry Workshop

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

1 CREDIT

22-1271 Fine Art Workshop: Frame & Stretcher

Workshop teaches students how to build canvas stretchers and picture frames using the equipment in the Art and Design Department's Wood Shop. Course goal is to enable students to become more self-sufficient in presenting their work (paintings, photographs, drawings, prints, etc.). Each student produces between five and ten museum-quality canvas stretchers and picture frames. The course also introduces students to archival matting and mounting techniques.

1 CREDIT

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

22-1272 Fine Art Workshop: Papermaking

Using ordinary household equipment and a hydro-pulper, students make papers used for sculptural forming or casting as well as for painting and drawing.

1 CREDIT

22-1275 Digital Video Editing Workshop for Artists

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

1 CREDIT

22-1276 Workshop in Printmaking Techniques*:

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

1 CREDIT

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-1281 Workshop in Spatial, Object, and Sculptural Techniques*

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

1 CREDIT

COREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1285 Anatomical Modeling*

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

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1310 Beginning Typography*

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

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN

COREQUISITES: 22-1320 DESIGN LAB

22-1320 Design Lab

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

3 CREDITS

*COREQUISITES: 22-1310 BEGINNING TYPOGRAPHY**

22-1321 Communication Design for Interactive Multimedia

Designed for multimedia majors, this course introduces students to the topics of typography and graphic design layout. The course includes studies and exploration in the mechanics and aesthetics of letterforms and type, communication aspects of typography in graphic design, typography in graphic layouts, and issues of readability and audience in typographic layouts.

3 CREDITS

PREREQUISITES: 22-1221 VISUAL DESIGN FOR INTERACTIVE MULTIMEDIA

22-1330 Information Design

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

3 CREDITS

22-1600 Garment Construction I

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

3 CREDITS

22-1610 Fundamentals Fashion Design

Course introduces clothing design and examines fashion design within the context of fine art forms and practical commercial design. Students are required to work with elements of 2-D and 3-D forms using fabric as a creative medium. In addition, social, historic, and aesthetic influences on fashion design are studied.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-1620 Fundamentals of Textiles

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

3 CREDITS

22-1621 Workshop: Crochet; Creative Texture

Crochet; Creative Texture is an introduction to the creative process of crochet techniques that allows students to study different fibers and how to apply their knowledge to creating surface textures and the designing and production of garments. The student will learn to read and use a crochet pattern. The principles of crochet, after the techniques are mastered, allow students unlimited creativity and varied use of fibers.

2 CREDITS

22-1700 Product Design I: Materials and Techniques

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

3 CREDITS

COREQUISITES: 22-1701 PRODUCT DESIGN: DRAWING I

22-1701 Product Design: Drawing I

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

3 CREDITS

22-1705 Product Design II: Design Paradigms

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

3 CREDITS

*CONCURRENT: 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1700 PRODUCT DESIGN I: MATERIALS AND TECHNIQUES**

22-1710 Introduction to CAD for Product Design*

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

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY

22-1800 Design Theory I

Course is an introduction to theoretical principles and nomenclature of design. Class examines historical, practical, and psychological influences through readings and special emphasis on basic elements of design (space, form, and order), color theory, aesthetics, and typology of space.

3 CREDITS

22-1810 Interior Architecture: Drawing I

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

3 CREDITS

22-1811 Architectural Draft and Detailing I

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

3 CREDITS

COREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

22-1813 AutoCad Fundamentals

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

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS*

22-1819 Sources and Materials

Lectures, discussion, and field trips to showrooms, manufacturers, and suppliers expose students to discovery of new and classical interior design furnishings and architectural appointments.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS*, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II**
CONCURRENT: 22-2801 DESIGN STUDIO II, 22-3815 AUTOCAD DETAILING II**

22-1820 Color for Interiors

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

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS
COREQUISITES: 22-1800 DESIGN THEORY I, 22-1813 AUTOCAD FUNDAMENTALS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II

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

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

3 CREDITS

PREREQUISITES: 22-1042 OR 22-2042 OR 22-2242 JEWELRY AND OBJECTS FOR NON-MAJORS

22-2110 History of Twentieth Century Art*

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

3 CREDITS

22-2120 Art Since 1945

Course examines the development of the visual arts in America and Europe after World War II. Important movements such as Abstract Expressionism, Pop Art, Color Field, the Black Arts Movement, the Beats, Chicago Imagists, Minimalism, and Conceptual art forms (body art, earth art, and performance art) are considered within a critical and theoretical context.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II**

22-2130 American Art, 1840-1940

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II**

22-2135 African-American Art Since 1900

Course surveys the visual arts produced by people of African descent in the United States from colonial times to the present. Course introduces students to a range of artistic productions and provides a social-historical frame for the interpretation and analysis of art. Students examine the relationship between black artists' work, the cultures of West and Central Africa, and the visual traditions of European and Euro-American artists.

3 CREDITS

22-2140 Introduction to Arts of Africa, Oceania, and the Americas

A general introduction to the arts of Africa, Oceania, pre-Columbian Mesoamerica, and the Native peoples of North America. Several cultures will be chosen from each area to illustrate the variety of art forms and their function and significance in society. Major themes include the relationship between art and society, the role of the artist, the forms, materials, processes, and definition of art within the cultures studied, and how the art of these areas has changed over time.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-2141 Art and Ritual

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

3 CREDITS

22-2142 Art of India

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

3 CREDITS

22-2145 Arts of Africa

Course introduces the arts of Africa south of the Sahara Desert, including sculpture, painting, textiles, architecture, pottery, metalwork, and body arts. Material spans 2,500 years of art history, including the works of contemporary artists. Several ethnic groups and individual artists are highlighted to explore these major themes: the relationship between art and African culture, religion, and politics; the role of the artist in African society; and changes in African art over time.

3 CREDITS

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

Course presents an overview of Mexican art over 3,000 years, beginning with the ancient Olmecs and the Aztecs, and continuing with the colonial period of the 16th through 19th centuries. Course concludes with a study of 20th century Mexican artists including those working today. Along with slide lectures and discussions, course includes field trips to local museums.

3 CREDITS

*PREREQUISITES: 52-1152 WRITING AND RHETORIC II**

22-2170 History of Communication Design*

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

3 CREDITS

*PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-2171 Modern and Contemporary Design*

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II**

22-2172 Design Culture Now

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

3 CREDITS

22-2175 Fashion: An Historical Perspective

Course examines fashion through the centuries and the historic relationship among clothing, painting, interior and architectural design, literature and music, and social forces such as economics, politics, industry, labor, and resources.

3 CREDITS

22-2176 Contemporary Fashion*

Students study modes and manners of dress and the arts reflected in society, from Dior's "New Look" of 1947 to the present. Curriculum covers historic events, social movements, music, painting, sculpture, artists, celebrities, fads, and how they are reflected in clothing and individual dress of the times. Emphasis is on dress of today, why it is worn, and what it reflects from the past, present, and future.

3 CREDITS

22-2190 Career Seminar for Art History*

This course explores the variety of career possibilities available to students concentrating in art history. Students will make site visits and meet professionals who will describe many aspects of museum work, including the roles of creators, educators, registrars, administrators, and others, as well as work in art galleries, auction houses, conservation labs, historic preservation, and arts organizations.

1 CREDIT

*PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

COURSE DESCRIPTIONS

ART AND DESIGN

22-2212 Materials and Techniques in Drawing

Course includes study of collage, washes, pen and ink, craypas, pastels, and other new and traditional ways of working on paper. Coursework emphasizes simultaneous use of these various elements.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-2214 Figure Drawing I

By concentrating on proportion, light, shape, and movement, students acquire skill in representing the human form using a variety of materials. Slide discussions of master figure drawings set examples and standards.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I*

22-2215 Figure Drawing II/Studio

Studio course focuses on intensive use of form and volume with special attention to realizing and refining technique. Nude and costumed models in specific settings are used; longer poses allow for more finished drawings.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I**

22-2216 Structural Anatomy

Lectures are supplemented by drawings from anatomical and live models to examine the surface form of the body and its relationship to artistic anatomy. Accurate observation and recording of individual and cooperative bone and muscle structures of the human form are emphasized.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I**

22-2219 Fine Art Digital Studio 2D*

Fine Art students will investigate issues of art and technology and be introduced to the hardware and software necessary to integrate digital processes into their own art making.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2220 Contemporary Issues in Painting and Drawing*

This course will introduce current themes in painting and drawing and their historical antecedents. Technical issues will be discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of paintings in a wide variety of styles and media. Through exhibition attendance, visiting artist presentations, readings, and studio activity this course will introduce students to the discipline of painting and drawing as currently practiced and prepare them for more rigorous exploration. Students learn

basic techniques of underpainting, mixing, blending, building form, composition, and concept with effective use of texture and color. Studio projects are augmented with slide lectures, discussions, and analyses of great art.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

22-2221 Painting Strategies*

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2220 FUNDAMENTALS OF 2-D DESIGN, 22-2220 CONTEMPORARY ISSUES IN PAINTING**

22-2222 Watercolor Studio

Course covers traditional and contemporary techniques and concepts in watercolor. Instruction emphasizes realizing form directly with brush and building space with color. An introduction to transparent painting processes is given.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-2223 Figure Painting Studio

Compositional context of the figure and individual form development are studied, using both nude and costumed models, various media and techniques, and individualized instruction. Acrylics, oils, pastels, watercolors, canvas, and paper are used. It is recommended that Structural Anatomy or Figure Modeling and Sculpture be taken concurrently.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I**

22-2224 Contemporary Issues in Printmaking*

Course teaches students basic intaglio and relief printmaking techniques and use of these skills to produce independent work. Students will master skills, experiment with the medium, and think creatively and critically. This class is required for all Fine Arts majors in both the BA and BFA programs in the Art and Design Department.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

COURSE DESCRIPTIONS

ART AND DESIGN

22-2225 Printmaking Strategies*

Course offers students the opportunity to further explore concepts and techniques studied in Contemporary Issues in Printmaking. Plate lithography, monotype, reduction woodcut, lift-ground etching, and chine colle are among the new processes presented. Students are encouraged to develop more mature imagery and technical facility.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-2224 CONTEMPORARY ISSUES IN PRINTMAKING**

22-2230 Sculpture: Materials and Techniques

Cardboard, wood, plaster, plastic, metal, and clay are used in this introduction to basic additive and reductive sculpting processes. Contemporary modes and methods of sculpture making are examined.

3 CREDITS

PREREQUISITES: 222-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

22-2231 Woodworking For Sculpture

Woodworking skills and manual as well as machine technology are used to create sculpture in wood. Main emphasis is on constructed form while some time may be spent on carving and reductive techniques.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2233 Mixed Media

Students draw upon a wide range of materials such as paper, metal, clay, plaster, wax, plastic, and found objects while incorporating various techniques in the fabrication of 3-D works. Students incorporate materials and technical skills that they may already possess. For example, while video and digital imaging is not taught in this class, students may incorporate such processes into their projects.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2234 Installation/4-Dimensional Design*

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

3 CREDITS

*PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-2235 Time Arts

Course provides a hands-on laboratory for students interested in creating images and events that are idea-driven, dimensional, or performative in nature. Sound, video, slides, language, site, self, and various media are employed.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

22-2236 Performance Art

Students are given a comprehensive introduction to the history and nature of performance art and develop their ideas for live work. Course covers major Postmodern movements that make particular use of live art—Dada, Futurism, and Fluxus—as well as issues of feminism and multiculturalism that have utilized performance. Students present work for critique throughout the semester, culminating in a group show to be presented in a public forum.

3 CREDITS

22-2238 Sculptural Paper

Students learn sculptural paper techniques, including mold-making, casting, and the use of various fibers as lightweight durable media.

3 CREDITS

22-2239 Introduction to Artists' Books

This is an intensive, hands-on studio course introducing the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. Students will construct a variety of blank book models, learn simple image transfer techniques, and produce their own artists' books.

3 CREDITS

22-2241 Ceramic Concepts and Practices

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

3 CREDITS

*PREREQUISITES: 22-2240 CERAMICS I**

22-2244 Furniture Design: Beginning

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-2247 Metal Casting I/Studio

Students are introduced to metal casting using the lost-wax process and sand casting. Wax or clay is used to form an original pattern for lost wax while wood, ren shape, or other durable material is used for sand casting. Mold making, foundry work, and metal finishing are covered, as are the rules-of-thumb for shrinkage, gating, and core creation. Advanced students may explore possibilities of multiple production and alternate molding techniques. This course is intended for both fine art and design students who are interested in metal casting as either a fine art pursuit or a manufacturing process used in industry.

3 CREDITS

22-2250 Body Space 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 artists' work that were constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given workshops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 CREDITS

*PREREQUISITES: 23-3202 DIGITAL IMAGING II**

22-2251 Contemp. Issues in Sculpture*

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

22-2258 Contemp. Issues in New Media*

Course provides students with opportunities to explore new art forms in both a studio and discussion context. Students create performance, installation, and site-specific works dealing with issues of time and space in non-traditional ways. Video (including access to a computer-based digital editing suite), sound, performance, site-specific installation, photography, non-material approaches, and other contemporary means

of communication are possible media. This class is required for all Fine Arts majors in both the BA and BFA programs in the Art and Design Department.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

22-2259 BFA Review in Fine Art*

This review is designed to gauge the progress Fine Art students have made in their first two years of study. A panel comprised of Fine Art and Art History faculty will review each student's work individually with the student present. Faculty will meet after the review sessions to assess each student's work to determine whether a student is prepared to continue in the Fine Art BFA program.

PREREQUISITES: 22-2220 CONTEMPORARY ISSUES IN PAINTING, 22-2224 CONTEMPORARY ISSUES IN PRINTMAKING*, 22-2251 CONTEMPORARY ISSUES IN SCULPTURE*, 22-2258 CONTEMPORARY ISSUES IN NEW MEDIA**

22-2260 Color Strategies

Color Strategies will examine the study of traditional color theory in depth along with modernist color applications. The basic text sources for the course are Johannes Itten's The Elements of Color and Joseph Albers' The Interaction of Color. Many of the color exercises taught at the Bauhaus will be a foundation of the class. The students will be able to orient their color thinking towards their major area of study throughout the semester.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2261 Metals: Spatial, Conceptual and Material Practices*

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

COREQUISITES: 22-2251 CONTEMPORARY ISSUES IN SCULPTURE OR 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS**

22-2275 Draw Italy Then Now

In this course the city of Florence and its environs will serve as our classroom and source material. Students will explore the forms and ideas of Italy's artistic heritage by doing on-site drawings of works of art, architecture, and the landscape.

COURSE DESCRIPTIONS

ART AND DESIGN

Course readings and discussion will focus not only on the Medieval and Renaissance history of Florence, but also on the relationship of these historic forms and the philosophies that inform them to contemporary art, thought, and culture. Our site drawings, readings, and discussions will become the raw material for a prolonged studio project through which students will explore this relationship between the past and the present. This course will also include regular critiques and field trips to art museums and other sites of artistic interest. Previous advanced or intermediate-level drawing study and well-developed drawing skills will be necessary.

3 CREDITS

22-2330 Introduction to Graphic Design*

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB*
*COREQUISITES: 22-2170 HISTORY OF COMMUNICATION DESIGN**

22-2331 Introduction to Graphic Design for Photography Majors

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

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2335 Strategic Design Planning

Strategic design planning focuses on solving complex problems in communication, organization, and production that the business community faces in our age of information. The class will focus on the planning process as it applies to products and services like Web sites, exhibits, signage systems, and educational programs. Students will learn how to do user analysis, research, problem/solution identification, and to create reports, prototypes, and models. Implementation of the plans, the next step in the process, will be addressed in the linked class, Information Design.

3 CREDITS

PREREQUISITES: 22-1330 INFORMATION DESIGN

22-2400 Illustration Introduction: Lecture

Illustration Introduction: Lecture 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. The objective of the course is to gain a better appreciation of illustration and its origin. The student learns to analyze how illustration has reflected and influenced our society and culture today.

3 CREDITS

*PREREQUISITES: 22-2420 APPLIED DRAWING**

*CONCURRENT: 22-2415 ILLUSTRATION INTRODUCTION: STUDIO**

22-2415 Illustration Introduction: Studio

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

3 CREDITS

*PREREQUISITES: 22-2420 APPLIED DRAWING**

*COREQUISITES: 22-2400 ILLUSTRATION INTRODUCTION: LECTURE**

22-2420 Applied Drawing

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

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2510 Advertising Art Direction: Introduction

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

3 CREDITS

*PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY**

22-2520 Advertising Design

Conceptual skills in both verbal and visual advertising are taught. Students will create integrated advertising across a spectrum of applications, magazine ads through collateral items—brochures, direct mail, etc.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION**

COURSE DESCRIPTIONS

ART AND DESIGN

22-2535 Marker Indication

Basic marker rendering skills and techniques are explored through marker drawings of both inanimate objects and the figure. The course is appropriate for illustration, advertising, and graphic design majors.

3 CREDITS

22-2600 Garment Construction II

Course presents more complex and specialized manufacturing techniques in clothing construction. Applications of skills, organization, and evaluation of the manufacturing process and acquired methodology are developed, discussed, and demonstrated. The importance of fiber and fabric to clothing manufacturing continues to be examined, and specific fabric relationships and construction problems are explored. Emphasis is on development of a quality product.

3 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I

22-2601 Patternmaking: Flat Pattern

Course covers pattern-making skills to produce completed patterns for garments, emphasizing flat pattern techniques such as drafting from measurements, industrial blocks, pattern manipulation, and professional pattern finishing.

3 CREDITS

22-2602 Patternmaking: Draping

Course teaches the production of sculptural patterns. Students apply fabric to a 3-D form as a garment and then transfer it to a flat pattern. Students develop organized pattern-making skills and apply them to finished original designs. Complete pattern production methods are explained; professional standards are stressed.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN*

22-2603 Fashion Illustration I*

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

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-2610 Fashion Design: Concepts*

Using a scaffolding of design theory, research and reflective practice, students will explore various aspects of fashion design with an emphasis on process, context, conceptualization and creativity. Of particular focus is the development of good design practice, and the generation of original and innovative concepts relative to fashion, structure and the body.

3 CREDITS

*PREREQUISITES: 22-1210 DRAWING I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-1620 FUNDAMENTALS OF TEXTILES, 22-2600 GARMENT CONSTRUCTION II**

COREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2620 Textile Fabrication Techniques: Millinery

Students explore 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. Fabric embellishment, such as quilting, beading, printing, and painting is studied and utilized by students.

3 CREDITS

PREREQUISITES: 22-1620 FUNDAMENTALS OF TEXTILES

22-2621 Millinery: Hats and Beyond

Course introduces students to the design and construction of hats. 3-D design principles and hatmaking techniques are studied and applied to wearable and non-wearable creations. Students learn basic skills of millinery construction through the methods of patterned and blocked forms. Students also learn glove construction.

3 CREDITS

22-2622 Sculptfab*

No description available.

2 CREDITS

22-2630 Italian Fashion: Multiplicity in Design*

No description available.

3 CREDITS

PREREQUISITES: 22-1610 FUNDAMENTALS FASHION DESIGN

22-2705 Intermediate CAD for Product Design

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

3 CREDITS

PREREQUISITES: 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN OR 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1100 FLUENCY IN INFORMATION TECHNOLOGY*

COURSE DESCRIPTIONS

ART AND DESIGN

22-2710 Product Design III: Product Semantics

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS*, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN**

22-2715 Advanced CAD for Product Design

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

3 CREDITS

PREREQUISITES: 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN**

22-2720 Form Analysis for Product Design

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

3 CREDITS

*PREREQUISITES: 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS**

22-2725 Interaction Design

Course introduces students to the complex issues involved in interaction design. Through a series of projects and readings, students explore a variety of design issues involving the navigation of complex data as well as the physical interaction of devices intended to assist in that navigation. Students create prototypes of their own hand-held digital devices to explore the ergonomic as well as the physical mapping of issues involved. Students learn a variety of quick prototyping processes for physical models in addition to using software

such as Macromedia Director and Flash to virtually prototype the interface. Course is intended to look at the interconnection between the physicality and the virtuality of digital devices.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY

22-2735 Technical Illustration

Course builds on Product Design: Drawing I by introducing students to vector-and raster-based approaches to rendering concepts. In the product development cycle, sketching comes first, followed by physical form models or rendered concepts to add a level of realism and greater comprehension of an idea. This process formerly done with markers and other media is now largely accomplished digitally. The student is introduced to a number of digital strategies to take a sketched concept and develop it into a fully realized rendered image using vector-and raster-based software. Students learn the fundamentals about lighting as they pertain to a full array of product surfaces ranging from wood and metal to plastic, ceramic, and rubber. This is a technical studio with an emphasis on learning the necessary skills to create professional quality product renderings. Software includes Adobe Photoshop and Illustrator.

3 CREDITS

22-2740 Toy Design*

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

3 CREDITS

22-2744 Furniture Design: Beginning

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

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-2745 Introduction to Exhibition Design*

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

3 CREDITS

22-2746 Furniture Construction: Beginning

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

3 CREDITS

22-2750 3-D Freeform Surface Modelling

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

3 CREDITS

*PREREQUISITES: 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN**

22-2755 Structural Packaging Design*

This course is devoted to the design of structural packaging as it pertains to product design. The product designer is a critical force in the design and manufacture of packaging for a wide array of product categories, from food to cosmetics to consumer electronics. These packages are structural in the sense that they serve a dual role of both protecting the product during shipping and allowing for shelf placement and transport home by the consumer. Structural packaging, although less sophisticated from a manufacturing standpoint, still involves a wide array of materials and processes that cross over from the manufacturer of durable goods. The package is a unique problem in that its function is relatively short but its impact is potentially very large.

3 CREDITS

22-2801 Design Studio II

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on small scope residential space planning and selection of furnishings and finishes. Field trips and visiting lecturers may be featured.

3 CREDITS

22-2802 History of Furniture Seminar

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

1 CREDIT

22-2812 Architectural Draft and Detailing II

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

3 CREDITS

22-2814 Topics in Portfolio Graphics: Photoshop Illustration

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

1 CREDIT

22-3100 Topics in Art History:

Course focuses on specific topics, themes, ideas, or periods in the history of art. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches to issues in art history.

3 CREDITS

22-3105 Dada, Surrealism, Futurism

Course surveys the avant-garde art movements of the early 20th century with particular focus on Futurism, Dada, and Surrealism. In keeping with the experimental flavor of the art produced by these movements, course has an interdisciplinary approach to the analysis and comparison of painting, sculpture, typography, music, fashion, performance, film, photography, and writing. Course also provides a historical frame for understanding the experiments and investigations of the avant-garde artists who challenged and redefined the traditions of European art in response to social conditions of mechanization and war.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-3110 Twentieth Century Art Theory and Criticism

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II**

22-3115 21st Century Aesthetics*

No description available.

3 CREDITS

22-3120 Theory/Practice Art Exhibitions

Students are involved in all aspects of planning and implementing an exhibition at the Art and Design 11th Street Gallery. Students participate in selection of art works, research, label-writing, registration, conservation, education, design, installation, and publicity. Course also explores theoretical and ethical issues related to museums, art collecting, cultural patrimony, curatorial authority, and representation of diversity. The theme of the exhibition changes each semester the course is offered.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II**

22-3190 Advanced Seminar in Art History*

Course focuses on reading, looking, researching, and writing: all key skills senior students are expected to have developed as they complete their studies. Students will choose topics for individual research projects and present their work as it develops. Various issues in and approaches to art history will be explored collectively through case studies and guest lecturers. The class will then become a workshop in which students research, write, critique, and present their final papers.

3 CREDITS

*PREREQUISITES: 22-3110 TWENTIETH CENTURY ART THEORY AND CRITICISM**

22-3211 Creative Drawing Studio*

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

3 CREDITS

*PREREQUISITES: 22-1211 DRAWING II**

22-3223 Advanced Studio

Concentrating on personal perceptions and ideas in relation to the medium and to contemporary trends, students develop personal goals and projects under instructor's guidance. Visiting artists, slide lectures, and critiques increase awareness of current and past art. In this advanced level class, students who already have an understanding of basic technique and composition develop a general awareness of historical and contemporary artmaking forms.

3 CREDITS

PREREQUISITES: 22-1240 COLOR AND COMPOSITION, 22-2221 PAINTING STRATEGIES, 22-3222 PAINTING III*

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

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

3 CREDITS

*PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-3226 Multimedia Strategies in Printmaking*

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

3 CREDITS

*PREREQUISITES: 22-2224 CONTEMPORARY ISSUES IN PRINTMAKING**

22-3227 Materials and Techniques in Painting

Students examine basic ingredients of paint in many forms: oils, watercolor, other water-soluble paints, and newer polymer media. Instruction includes series of lectures followed by discussion of problems dealing with appropriate materials and techniques. Traditional methods such as underpainting and glazing are practiced. More contemporary and experimental approaches are also explored.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-2220 CONTEMPORARY ISSUES IN PAINTING**

COURSE DESCRIPTIONS

ART AND DESIGN

22-3230 Figure Model and Sculpture Studio

The human form is rendered in clay using traditional armatures for figure and portrait bust studies. Waste and piece molds for plaster casting are also made.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3231 Experimental Photography/ Graphic Techniques I

Course is a systematic exploration of alternative photographic processes, such as Cynaotype, Van Dyke, process camera work, and halftone production. Students experiment with images through manipulation of graphic arts, film, clichÉ verre, and photographic prints. Each student develops a self-directed project using one of these mediums.

3 CREDITS

22-3232 Experimental Photography Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes with digital imaging techniques to include making digital negatives. Course also teaches the use of camera and enlarger to make color separation negatives. Each student develops a self-directed project using one of these mediums.

3 CREDITS

PREREQUISITES: 22-3231 EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES I

22-3235 BA Seminar and Workshop in Art and Design

Course includes a seminar and workshop to be conducted by full-time faculty from the Fine Arts and Graphic Design concentrations. Seminar focuses on current topics in art and design practice. In the workshop, students apply their knowledge of history, culture, art, and design to a final senior project.

4 CREDITS

22-3242 Jewelry and Object Strategies*

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

3 CREDITS

*PREREQUISITES: 22-2243 JEWELRY AND OBJECTS II**

22-3250 Visiting Artist Workshop I*

Workshop conducted by well known artists in the fine arts community provides hands-on experience for students who would like to expand their horizons in artistic expression. Course gives students the opportunity to work one-on-one with an artist in a studio setting.

1 CREDIT

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3251 Visiting Artist Workshop II

Workshop conducted by well known artists in the fine arts community provides hands-on experience for students who would like to expand their horizons in artistic expression. Course gives students the opportunity to work one-on-one with an artist in a studio setting.

1 CREDIT

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3253 Studio Tutorial*

Designed for the development of the studio artist, this course will give students the opportunity for an in-depth critique from an individual professor and their peers. Students will meet with a professor on a one-to-one basis for one hour for a minimum of five times per semester, with three additional four-hour group meetings for class critiques.

3 CREDITS

*PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-3254 Topics in Studio Art*:

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

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-DESIGN

22-3263 Professional Practices for Artists*

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

3 CREDITS

22-3264 Critique Seminar*

This course offers students rigorous critiques of their work from faculty and peers. The purpose of the student-work critique is to help students develop their capacity for critical thinking—especially critical and constructive analysis of their own work. Effective verbal, intellectual, and conceptual strategies for addressing the production and presentation of work will be learned. This is a required class for all Fine Art majors during the junior and senior years, and is repeatable for credit.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-3268 Fine Art/Art History BFA/BA Exhibition Workshop I*

This workshop will prepare both Fine Arts majors and Art History majors for participation in the BFA Fine Art exhibition. Focus will be on specifics of selecting and installing work and writing and editing the catalogue. Emphasis will be placed on the importance of cooperation and collaboration between artists (Fine Arts majors) and curators (Art History majors).
PREREQUISITES: 22-2220 CONTEMPORARY ISSUES IN PAINTING, 22-2224 CONTEMPORARY ISSUES IN PRINTMAKING*, 22-2251 CONTEMPORARY ISSUES IN SCULPTURE*, 22-2258 CONTEMPORARY ISSUES IN NEW MEDIA**

22-3269 Fine Art/Art History BFA/BA Exhibition Workshop II*

This workshop will prepare both Fine Arts majors and Art History majors for participation in the BFA Fine Art exhibition. Focus will be on specifics of selecting and installing work and writing and editing the catalogue. Emphasis will be placed on the importance of cooperation between artists (Fine Arts majors) and curators (Art History majors). Continuation of 22-3268.
PREREQUISITES: 22-2220 CONTEMPORARY ISSUES IN PAINTING, 22-2224 CONTEMPORARY ISSUES IN PRINTMAKING*, 22-2251 CONTEMPORARY ISSUES IN SCULPTURE*, 22-2258 CONTEMPORARY ISSUES IN NEW MEDIA**
COREQUISITE: 22-3263 PROFESSIONAL PRACTICES FOR ARTISTS, 22-3264 CRITIQUE SEMINAR**

22-3270 The Journal: Writing, Editing, Producing*

This class will function as an editorial and writing group, working together to produce an issue of Columbia College's Journal of Art and Design. Class members will write their own texts, commission articles, and interview prominent people in the fields of fine art, fashion, graphic design, product design, architecture, interior design, and other cultural practices.
3 CREDITS
PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II**

22-3299 Independent Project: Art

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.
1-16 CREDITS

22-3340 Intermediate Typography

This course examines the historical, aesthetic, and cultural development of typographic forms from their beginnings in 1455 to 1900. Projects involve the examination of historical styles and theories of type design and typographic layouts, and their influence on modern and contemporary typography.
3 CREDITS
PREREQUISITES: 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB*, 22-2170 HISTORY OF COMMUNICATION DESIGN*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN**

22-3345 Publication Design*

Course examines editorial operations, production procedures, and the role of the art director to familiarize students with theoretical and practical concerns of magazine and trade publication design and internet publishing. Course emphasizes the identity of current publications as a result of design format and grid structure.
3 CREDITS
PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION*, 22-3340 INTERMEDIATE TYPOGRAPHY*, 22-3530 PHOTO COMMUNICATIONS*, 23-1100 FOUNDATIONS OF TYPOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 36-2601 AUTHORING INTERACTIVE MEDIA**

22-3347 Book Design

Course begins with a brief history of bookmaking, publication presses, and critique of book classifications. Students focus on the relationship of content to layout and book cover design by examining the unifying elements of type, photos, illustrations, and other graphic devices. Students produce a small book.
3 CREDITS
PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB*, 22-2170 HISTORY OF COMMUNICATION DESIGN*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-3340 INTERMEDIATE TYPOGRAPHY*, 22-3378 DESIGN LAB II**

22-3350 Sign, Symbol, Image

This course examines visual forms as signifiers of meaning and their use in graphic design-related visual communication. Cultural, psychological, social, and historical interpretations of forms are analyzed through design projects, readings, discussion, and research.
3 CREDITS
*PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN**

22-3355 Branding Identity

Course provides students with an understanding of methodologies and strategies used for building and maintaining brands and their identity within a contemporary corporate environment. Visual systems are explored to develop culturally relevant messages and images, thus building sustainable brand

COURSE DESCRIPTIONS

ART AND DESIGN

recognition. Projects focus on how organizations use visual communications to express their core values and impact consumer perceptions of their brand.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-3340 INTERMEDIATE TYPOGRAPHY*, 22-3350 SIGN, SYMBOL, IMAGE**

22-3360 Packaging Design

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2420 APPLIED DRAWING*, 22-3340 INTERMEDIATE TYPOGRAPHY**

22-3361 Packaging Design II

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

3 CREDITS

22-3370 Advanced Typography

Course studies 20th century design philosophies and their influence on typography and typographic design. Projects allow students to experiment with type from a variety of approaches and examine its possibilities as expressive form in relation to syntax and visual communication.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB*, 22-2170 HISTORY OF COMMUNICATION DESIGN*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-3340 INTERMEDIATE TYPOGRAPHY**

22-3371 Promotional Graphics*

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

3 CREDITS

*PREREQUISITES: 22-2330 INTRODUCTION TO GRAPHIC DESIGN**

22-3375 Website Design I

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB*, 22-2170 HISTORY OF COMMUNICATION DESIGN* 22-2330 INTRODUCTION TO GRAPHIC DESIGN**

22-3376 Web Site Design II

Course covers advanced topics in Web site design and is intended for Art and Design and Photography majors. Studies cover human-computer interface design, multimedia use in internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects in addition to completion of a written thesis.

3 CREDITS

*PREREQUISITES: 22-3375 WEBSITE DESIGN I**

22-3378 Design Lab II

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB*, 22-2170 HISTORY OF COMMUNICATION DESIGN*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN**

22-3380 Professional Portfolio Development: Graphics

Course assists students preparing to enter the job market with emphasis on assembling a portfolio, writing and designing a resume, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2420 APPLIED DRAWING*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION*, 22-3340 INTERMEDIATE TYPOGRAPHY*, 22-3345 PUBLICATION DESIGN*, 22-3350 SIGN, SYMBOL, IMAGE*, 22-3360 PACKAGING DESIGN, 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I**

COURSE DESCRIPTIONS

ART AND DESIGN

22-3385 Professional Portfolio Development*

Course assists students preparing to enter the job market with emphasis on assembling a portfolio, writing and designing a resume, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.

3 CREDITS

PREREQUISITES: 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRO TO GRAPHIC DESIGN

22-3390 Special Issues in Design

Current issues, technical procedures, and design practices are explored in workshops led by noted designers in thesis guest lecture/discussion/studio series.

1 CREDIT

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB*, 22-2170 HISTORY OF COMMUNICATION DESIGN*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN**

22-3424 Drawing the Graphic Novel*

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

3 CREDITS

22-3430 Figure Illustration

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

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I**

22-3432 Children's Book Illustration*

Students gain a historical appreciation for the art by studying 19th and 20th century children's book illustrators and their techniques, sources of inspiration, and influences. Students experiment and develop individual graphic and illustrative styles with emphasis on practical application of children's book illustration for publishing.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3435 Cartooning

Course introduces different aspects and basic techniques of cartoon drawing. Five genres of cartooning are explored. The course includes an in-depth study of one-liner, multi-panel, advertisement, illustrative, and political editorial cartoons.

Instruction includes the historical study of specific types of cartoons dating back to 1745. Styles of cartoons, thematic types, and construction of cartoon character for the technique of animation are explored.

3 CREDITS

*PREREQUISITES: 22-2214 FIGURE DRAWING I**

22-3447 Broadcast Design: Introduction

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

3 CREDITS

22-3448 Type as Image

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

3 CREDITS

22-3460 Digital Illustration I

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

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB**

22-3465 Sequential Imaging

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

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION**

COURSE DESCRIPTIONS

ART AND DESIGN

22-3481 Applied Concepts in Advertising Illustration

Course teaches the conceptual process of creating a visual language used in an advertising environment to achieve marketing strategies and advertising goals. Students are encouraged to select a variety of media such as illustration, photography, or animation to achieve a solution. Students apply previously learned skills and techniques to solve visual problems in a professional environment.

3 CREDITS

*PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**, *22-1210 DRAWING I*, *22-1220 FUNDAMENTALS OF 2-D DESIGN*, *22-1230 FUNDAMENTALS OF 3-D DESIGN**, *22-1310 BEGINNING TYPOGRAPHY**, *22-1320 DESIGN LAB**, *22-2170 HISTORY OF COMMUNICATION DESIGN**, *22-2216 STRUCTURAL ANATOMY**, *22-2400 ILLUSTRATION INTRODUCTION: LECTURE**, *22-2420 APPLIED DRAWING**, *22-2510 ADVERTISING ART DIRECTION: INTRODUCTION**, *22-3348 TYPE AS IMAGE**, *22-3430 FIGURE ILLUSTRATION**, *22-3460 DIGITAL ILLUSTRATION I**, *22-3465 SEQUENTIAL IMAGING**

22-3482 Editorial Illustration

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

3 CREDITS

*PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**, *22-1210 DRAWING I*, *22-1220 FUNDAMENTALS OF 2-D DESIGN*, *22-1230 FUNDAMENTALS OF 3-D DESIGN**, *22-1310 BEGINNING TYPOGRAPHY**, *22-1320 DESIGN LAB**, *22-2170 HISTORY OF COMMUNICATION DESIGN**, *22-2216 STRUCTURAL ANATOMY**, *22-2400 ILLUSTRATION INTRODUCTION: LECTURE**, *22-2420 APPLIED DRAWING**, *22-2510 ADVERTISING ART DIRECTION: INTRODUCTION**, *22-3348 TYPE AS IMAGE**, *22-3430 FIGURE ILLUSTRATION**, *22-3460 DIGITAL ILLUSTRATION I**, *22-3465 SEQUENTIAL IMAGING**

22-3485 Illustration for Film and Animation*

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

3 CREDITS

*PREREQUISITES: 22-2400 ILLUSTRATION INTRODUCTION: LECTURE**, *22-2415 ILLUSTRATION INTRODUCTION: STUDIO**, *22-3348 TYPE AS IMAGE*, *22-3430 FIGURE ILLUSTRATION*, *22-3460 DIGITAL ILLUSTRATION I*, *22-3465 SEQUENTIAL IMAGING*

22-3490 Special Issues in Illustration

Each semester a visiting illustrator works with students to solve a particular illustration problem. Students learn specific technical and creative problem-solving methods from a leading illustrator in Chicago.

1 CREDIT

*PREREQUISITES: 22-2170 HISTORY OF COMMUNICATION DESIGN**, *22-2214 FIGURE DRAWING I**, *22-2330 INTRODUCTION TO GRAPHIC DESIGN**, *22-2510 ADVERTISING ART DIRECTION: INTRODUCTION**, *22-3432 CHILDREN'S BOOK ILLUSTRATION*

22-3500 Art Director/Commercial Photographer

This course is designed to simulate the real-world assignment pairing of art directors and photographers common within the advertising industry. Creative teams will be established consisting of one art director and one studio photography student. Class is team taught by Art & Design and Photography professors.

4 CREDITS

22-3525 Art Director/Copywriter Team*

Writers and designers team up to work on advertising projects in a collaborative setting. Students develop concepts together, then write and design advertisements and promotional materials for highly targeted audiences. Class is team taught by Art & Design and Marketing professors.

4 CREDITS

*PREREQUISITES: 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I**

22-3530 Photo Communications

Course provides students with a better understanding of photographic images and their application to design. Students shoot their own photographs for their layouts thus developing a visual language, enhancing photo selection, and improving editing skills. Students learn to visualize not only the look of the design, but also the structure and form of the photographs they shoot. Basic format is 35mm or digital location photography, table-top, and lighting work. Alternative ways to generate photographic images are reviewed.

3 CREDITS

*PREREQUISITES: 22-2330 INTRODUCTION TO GRAPHIC DESIGN**, *22-2510 ADVERTISING ART DIRECTION: INTRODUCTION**, *22-3340 INTERMEDIATE TYPOGRAPHY**, *23-1101 DARKROOM WORKSHOP I**

22-3535 Storyboard Development

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

3 CREDITS

*PREREQUISITES: 22-2330 INTRODUCTION TO GRAPHIC DESIGN**, *22-2510 ADVERTISING ART DIRECTION: INTRODUCTION**

COURSE DESCRIPTIONS

ART AND DESIGN

22-3540 Creative Strategies in Advertising Design I

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

3 CREDITS

PREREQUISITES: 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION**

22-3542 Creative Strategies in Advertising Design II

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

3 CREDITS

*PREREQUISITES: 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I**

22-3550 Advertising Communication

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

3 CREDITS

*PREREQUISITES: 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I**

22-3584 Management for Designers

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

3 CREDITS

22-3590 Special Issues in Advertising

Visiting art directors, copywriters, and account executives examine a current trend in advertising strategies related to advertising design. Visiting instructors are working professionals in Chicago's top advertising agencies.

1 CREDIT

22-3600 Advanced Garment Construction

Course presents an advanced study of construction and design devoted to tailored clothing. Course covers detailing, layering, and sculpturing of tailored garments. Students demonstrate tailoring techniques in theory and practice by working on various problem-solving assignments. Historic influences on design, technology, and development of tailored clothing are noted.

3 CREDITS

*PREREQUISITES: 22-2600 GARMENT CONSTRUCTION II**

22-3601 Advanced Patternmaking: Flat Pattern*

Students create patterns for specific design problems integrating the knowledge of flat pattern methods. Course work requires research of historic patterns, pattern development, and modern industrial methods. Students must demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects.

3 CREDITS

*PREREQUISITES: 22-2601 PATTERNMAKING: FLAT PATTERN**

22-3602 Advanced Patternmaking: Draping*

Students create patterns for specific design problems integrating knowledge of draping methods. Students demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects.

3 CREDITS

*PREREQUISITES: 22-1600 GARMENT CONSTRUCTION, 22-1610 FUNDAMENTALS OF FASHION, 22-2601 PATTERNMAKING: FLAT PATTERNS, 22-2602 PATTERNMAKING: DRAPING**

22-3603 Fashion Illustration II*

Course includes advanced application of fashion illustration in forms of communication such as advertising, marketing, and designing of clothing. Students demonstrate further development of individual interpretation and stylization of fashion illustration in various problem-solving assignments. Refinement of drawing and conceptual skills is stressed.

3 CREDITS

*PREREQUISITES: 22-2603 FASHION ILLUSTRATION I**

22-3605 Fashion Styling

This course brings together Fashion Design, Fashion Management, and Photography students who work on real-world situations that bring original fashion designs to the marketplace. Emphasis is on promotion and media strategies in a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning. Cross-listed with 28-3960 Fashion Styling (Arts, Entertainment, and Media Management) and 23-3410 Fashion Photography II (Photography).

1 CREDIT

22-3610 Fashion: Theory & Practice

Course emphasizes development of a personal design philosophy through problem solving devoted to research and creativity in clothing and accessory design. Problem solutions demand studies of past and current designers and trends as well as merchandising and marketing theories.

3 CREDITS

PREREQUISITES: 22-3601 ADVANCED PATTERNMAKING: FLAT PATTERN, 22-3602 PATTERNMAKING: FLAT PATTERN**

COURSE DESCRIPTIONS

ART AND DESIGN

22-3611 Menswear Design

Concept of fashion design is applied to the masculine mode. Historic references, social trends, merchandising philosophies, and clothing design are discussed and emphasized in their application to the male body, image, and lifestyle. Students' research includes design, fabric choice, use, function, social influence, and creativity.

3 CREDITS

PREREQUISITES: 22-2600 GARMENT CONSTRUCTION II, 22-2601 PATTERNMAKING: FLAT PATTERN**

22-3612 Pattern Grading*

Through demonstration and lecture, this course will teach students to grade clothing patterns into complete size ranges. Additional topics to be covered include: standard grade rules for a number of different clothing markets, selecting the appropriate grade rules for a specific garment or line, marker making, and proportion.

1 CREDIT

*PREREQUISITES: 22-3601 ADVANCED PATTERNMAKING: FLAT PATTERN**

22-3613 Advanced Pattern Grading and Technical Specification*

Through demonstration and lecture, this course will teach students to develop graded specification sheets for mass production. Students will create a "specification packet" and graded nest of patterns for one of their own designs. Common quality control procedures and how they are implemented will also be discussed.

1 CREDIT

*PREREQUISITES: 22-3612 PATTERN GRADING**

22-3640 CAD for Fashion Design*

Course covers the application of computer-aided design (CAD) to pattern drafting for clothing production.

3 CREDITS

PREREQUISITES: 22-3601 ADVANCED PATTERNMAKING: FLAT PATTERN, 22-3602 ADVANCED PATTERNMAKING: DRAPING**

22-3641 CAD:Fashion Presentation*

Course explores the use of computer technology as a means of achieving professional fashion presentation. Areas of study include clothing design, color development, fabric and textile application, collection organization, and use of knowledge gained in the CAD production course. Fundamental elements of art and design with emphasis on color are used as a basis for student work.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1610 FUNDAMENTALS OF FASHION DESIGN

22-3642 Fashion Design: Digital Portfolio Development

This course is an introduction to Adobe Photoshop and Adobe Illustrator as applied to the needs of the Fashion Design student. It will focus on aspects of the software that pertain to the development of the fashion design senior thesis final project and portfolio. Projects will include production of technical flat drawings of garments, textile pattern design and application, digital correction and enhancement of fashion photographs, and creation of digital fashion illustrations.

2 CREDITS

*PREREQUISITES: 22-3650 SENIOR THESIS: FASHION DESIGN I**
*CONCURRENT: 22-3651 SENIOR THESIS: FASHION DESIGN II**

22-3644 Adobe Illustrator for Fashion Design*

This course is an introduction to Adobe Illustrator as applied to the needs of the Fashion Design student. It will assist senior thesis students in the development and execution of the elements required for their final senior thesis presentation. Projects will include the production of technical flat drawings, key line sheets, order forms, and a designer logo.

1 CREDIT

*PREREQUISITES: 22-3650 SENIOR THESIS: FASHION DESIGN I**
*CONCURRENT: 22-3651 SENIOR THESIS: FASHION DESIGN II**

22-3645 CAD for Fashion Design: Adobe Creative Strategies*

This course will cover Adobe Illustrator and Photoshop Techniques specifically tailored to the fashion industry. Students will transform hand drawn sketches into computer generated flats and with the use of Photoshop to be able to create presentation and trend boards using their illustrations and flats.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 23-1101 DARKROOM WORKSHOP I**

22-3650 Senior Thesis: Fashion Design I

Students design and develop an original line of clothing with market potential. In this first of a two-semester thesis, students cover collection design and critique, patternmaking, resources selection, sample making, and workroom management. Documentation of the line includes fashion illustrations, photographs, work specification sheets, and actual garments.

3 CREDITS

22-3651 Senior Thesis: Fashion Design II*

For the collection designed in Thesis I, students develop a marketing plan, business proposal, and advertising campaign that includes a fashion show. Portfolio preparation and collection construction are finalized.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-3650 SENIOR THESIS: FASHION DESIGN I*

COURSE DESCRIPTIONS

ART AND DESIGN

22-3700 Product Design IV

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

3 CREDITS

PREREQUISITES: 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN**

22-3705 Special Issues for Product Design I

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

1 CREDIT

*PREREQUISITES: 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS**

22-3710 Product Design V

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

3 CREDITS

*PREREQUISITES: 22-3725 PRESENTATION GRAPHICS/RENDERING**

22-3715 Digital Presentation Techniques

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

3 CREDITS

22-3720 Manufacturing for Product Design

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

3 CREDITS

*PREREQUISITES: 22-2715 ADVANCED CAD FOR PRODUCT DESIGN**

22-3725 Presentation Graphics/Rendering

Course introduces students to the essential methods of presentation and rendering. Course combines a variety of manual and digital approaches. Students learn to render in a variety of media using different techniques. Course covers theory behind presentations, including consideration of the elements of a successful presentation. Digital component involves learning fundamentals of important graphic programs (Adobe Illustrator/Photoshop), thereby enabling students to develop the graphic component of a project into a professional portfolio piece and sophisticated design booklets.

3 CREDITS

*PREREQUISITES: 22-3700 PRODUCT DESIGN IV**

22-3740 Product Design Thesis I

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

3 CREDITS

*PREREQUISITES: 22-3725 PRESENTATION GRAPHICS/RENDERING**

22-3741 Product Design Thesis II

Course consists of a semester-long project chosen by the student under advisement of a faculty member. If approved by a faculty member, this can be a continuation of 22-3740 Product Design Thesis I. Students select an area of interest in order to broaden material and process awareness. Completion of project requires a complex user interface and extensive research into the development of a working virtual prototype. Students spend the first third of the semester doing research and are responsible for the development, prototyping, and refinement required to create a successful product.

COURSE DESCRIPTIONS

ART AND DESIGN

Requirements also include market research, cost analysis, prototyping, field-testing, and refinement. Student produces a complete booklet documenting the full process and the completed product in its entirety.

3 CREDITS

*PREREQUISITES: 22-3740 PRODUCT DESIGN THESIS I**

22-3750 Product Design Professional Business Practices

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

3 CREDITS

*PREREQUISITES: 22-3740 PRODUCT DESIGN THESIS I**

22-3755 Product Design Portfolio Development

Course focuses entirely on the development and refinement of a professional quality portfolio based on work from prior design studio courses. Course examines theory behind creating an effective portfolio. Guest speakers give professional presentations, discuss what should be included in a portfolio, and critique student portfolios. Instruction is split between practical coursework refining existing projects and lectures on the variety of ways to present design ideas and finished design proposals.

3 CREDITS

*PREREQUISITES: 22-3740 PRODUCT DESIGN THESIS I**

*CONCURRENT: 22-3714 PRODUCT DESIGN THESIS II**

22-3803 Design Studio III: Code Compliance

Course exposes students to the methodology of the design process through problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on commercial space planning, safety constraints, building code, and the Americans with Disabilities Act (ADA). Field trips and visiting lectures may be featured.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1819

SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II*, 22-2812*

ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD*

*DETAILING III**

CONCURRENT: 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3816*

AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION**

22-3804 Design Studio IV: Adaptive Reuse

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

3 CREDITS

*PREREQUISITES: 22-3821 RENDERING AND PRESENTATION**

*CONCURRENT: 22-3822 FUNDAMENTALS OF LIGHTING I**

22-3805 Design Studio V: Global Issues

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Studio focuses on commercial, corporate, or institutional design problems and explores socially conscious design that incorporates global issues within context of specific problems. Field trips and visiting lecturers may be featured.

3 CREDITS

*PREREQUISITES: 22-3822 FUNDAMENTALS OF LIGHTING I**

22-3806 Senior Project A: Research and Programming*

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

1 CREDIT

PREREQUISITES: 22-3822 FUNDAMENTALS OF LIGHTING I, 23-1110*

PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS, 35-1100*

*FOUNDATIONS OF COMPUTER APPLICATIONS**

CONCURRENT: 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN,*

*22-3988 INTERNSHIP: ART AND DESIGN**

22-3807 Senior Project B: Schematic Design

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

2 CREDITS

PREREQUISITES: 22-3822 FUNDAMENTALS OF LIGHTING I, 23-1110*

PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS, 35-1100*

*FOUNDATIONS OF COMPUTER APPLICATIONS**

CONCURRENT: 22-3806 SENIOR PROJECT A: RESEARCH AND

PROGRAMMING, 22-3988 INTERNSHIP: ART AND DESIGN**

COURSE DESCRIPTIONS

ART AND DESIGN

22-3808 Senior Project C: Design Development

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

1 CREDIT

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES*, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN*, 22-3988 INTERNSHIP: ART AND DESIGN*

CONCURRENT: 22-3809 SENIOR PROJECT D: WORKING DRAWINGS* 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE*, 22-3823 BUSINESS PRACTICE FOR DESIGNERS*, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP*

22-3809 Senior Project D: Working Drawings

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

1 CREDIT

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES*, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN*, 22-3988 INTERNSHIP: ART AND DESIGN*

CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT*, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE*, 22-3823 BUSINESS PRACTICE FOR DESIGNERS*, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP*

22-3810 Senior Project E: Presentation and Critique

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

1 CREDIT

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES*, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN*, 22-3988 INTERNSHIP: ART AND DESIGN*

CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT*, 22-3809 SENIOR PROJECT D: WORKING DRAWINGS*, 22-3823 BUSINESS PRACTICE FOR DESIGNERS*, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP*

22-3815 AutoCAD Detailing III

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

3 CREDITS

PREREQUISITES: 22-2812 ARCHITECTURAL DRAFT AND DETAILING II*
CONCURRENT: 22-1819 SOURCES AND MATERIALS*, 22-2801 DESIGN STUDIO II*

22-3816 AutoCAD Detailing IV

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

3 CREDITS

PREREQUISITES: 22-3815 AUTOCAD DETAILING III*

CONCURRENT: 22-2802 HISTORY OF FURNITURE SEMINAR*, 22-3803 DESIGN STUDIO II: CODE COMPLIANCE*, 22-3821 RENDERING AND PRESENTATION*

22-3817 Design Presentation: Digital Format*

Course continues the exploration of 3-D started in AutoCAD/Detailing IV by focusing on the three dimension commands within AutoCAD. The primary focus of the class is to combine lecture, demonstration, and hands-on application of the AutoVision program as a tool for graphic presentation.

AutoVision uses geometry, lighting, and surface materials to create 3-D images. Using the built-in rendering parameters, the student learns to create realistically rendered images from inside AutoCAD.

3 CREDITS

PREREQUISITES: 22-3816 AUTOCAD DETAILING IV*

22-3818 VIZ/3-D

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

3 CREDITS

PREREQUISITES: 22-3816 AUTOCAD DETAILING IV*

22-3821 Rendering and Presentation

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

3 CREDITS

PREREQUISITES: 22-3815 AUTOCAD DETAILING III*

CONCURRENT: 22-2802 HISTORY OF FURNITURE SEMINAR*, 22-3803 DESIGN STUDIO II: CODE COMPLIANCE*, 22-3816 AUTOCAD DETAILING IV*

COURSE DESCRIPTIONS

ART AND DESIGN

22-3822 Fundamentals of Lighting I

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

3 CREDITS

*PREREQUISITES: 22-3821 RENDERING AND PRESENTATION**

*CONCURRENT: 22-3804 DESIGN STUDIO IV: ADAPTIVE REUSE**

22-3823 Business Practice for Designers*

Course explores business procedures currently practiced today. Instruction covers marketing and selling, Request for Proposal (RRP), contracts, compensation, and fees. Assignments and course content utilizes computer technology for the development of the necessary materials. Course illustrates the process of selling yourself, your ideas, and your firm.

PREREQUISITE: 22-3806 SENIOR PROJECT A, 22-3807 SENIOR PROJECT B, 22-3988 INTERNSHIP, 22-3804 DESIGN STUDIO IV/ADAPTIVE REUSE, 22-3822 FUNDAMENTALS OF LIGHTING, 22-1131 HISTORY OF ARCH. I, 22-3805 DESIGN STUDIO V/GLOBAL ISSUES, 23-1110 PHOTO FOR INTERIOR ARCH., 22-1132 HISTORY OF ARCH. II

3 CREDITS

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A*, 22-3807 SENIOR PROJECT B*, 22-3822 FUNDAMENTALS OF LIGHTING*, 22-3988 INTERNSHIP*, 23-1110 PHOTOGRAPHY FOR INTERIOR ARCHITECTURE**

CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT, 3809 SENIOR PROJECT D: WORKING DRAWINGS*, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE*, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP**

22-3824 Portfolio Development Workshop*

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

1 CREDIT

*PREREQUISITES: 22-3823 BUSINESS PRACTICE FOR BEGINNERS**

22-3901 Extending/Accessorizing the Body: Interdisciplinary Strategies*

The body as an armature moving through space will be the starting point for an interdisciplinary approach to broaden your ideas of design and art. The body is the inspiration to create prototypes for various products from objects for carrying essentials, to garments or temporary shelters. The student will address conceptual problems from within and outside your major area of study, working in teams that stress creative interdisciplinary solutions to design challenges. This studio course covers concepts, techniques, and history.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

22-3988 Internship: Art and Design*

No description available.

1-6 CREDITS

22-3989 Internship: Interior Architecture*

No description available.

1-6 CREDITS

22-3990 Directed Study: Art and Design

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. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

22-3998 Independent Project: Art and Design*

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

1-6 CREDITS

22-3999 Independent Proj: Art and Design

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

1-6 CREDITS

66-4305 Art as Spiritual Practice

Description to Come.

3 CREDITS

66-4627 Dimensional Paper*

Description to Come.

3 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

J. DENNIS RICH, CHAIRPERSON

Columbia's Arts, Entertainment, and Media Management Department offers comprehensive preparation for careers in the business of arts, entertainment, media, sports, and fashion/retail management. The program prepares students for staff and managerial positions in arts organizations and in the entertainment, fashion, media, and sports industries. In addition, the department offers courses designed to equip individual visual or performing artists and entrepreneurs wishing to start their own enterprise. Finally, the program prepares students who want to continue their studies in graduate or professional schools.

Over the years, the demand for people who can manage the increasingly complicated career of an artist has grown considerably. A successful arts manager understands the aesthetic impulse and the work of artists, whether they are popular media artists, members of a chamber group, or fashion designers. They also understand that marketing, money management, research, and planning are essential to survival. The Arts, Entertainment, and Media Management Department (AEMM) believes in teaching students to be managers who can provide artists with structures in which they can thrive.

The AEMM Department is one of the largest cultural management training centers in the world, with a full-time faculty of 20 and more than 100 part-time instructors from the field. The faculty includes leading figures from cultural management fields. They know what is expected of arts managers, and they make these expectations clear in course syllabi. Faculty members not only stay current with emerging trends in their fields, but also provide students with opportunities for internships and career placement, and act as student advisors, mentors, leaders, and professional role models. Several instructors hold executive positions with major recording companies, broadcast and motion picture corporations, talent agencies, performing arts companies, fashion retailers, and sports teams. The faculty also includes attorneys and accountants with expertise in the arts, entertainment, and media, as well as working creative artists and designers who combine their creative talents with a firm grasp of business realities.

Internships are an integral part of the AEMM Department, bringing together theoretical concepts and administrative skills in practical on-site situations. By working with leading organizations in the Chicago area, across the country, and internationally, qualified students have the opportunity to gain hands-on experience and make contacts necessary for a successful career in arts, entertainment, and media management. The student, the department, and the sponsor work together to make the internship an exciting component of the student's college career.

Good management skills are vital for anyone. Because we are concerned with the quality of life in every community, we focus on educating those committed to the arts, entertainment, media, fashion, and sports industries.

J. Dennis Rich

Chairperson, Arts, Entertainment, and Media Management

PROGRAM DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

BACHELOR OF ARTS IN ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Founded in 1976, the Arts, Entertainment, and Media Management Department offers a Bachelor of Arts with specialized concentrations to prepare students for management positions in the visual arts, performing arts, media, sports management, music business, small business/entrepreneurship, and fashion/retail management. Students may choose to focus on either non-profit or for-profit management. Each concentration combines conceptual and theoretical learning with practical experience, including a possible internship.

The Arts, Entertainment, and Media Management (AEMM) Department emphasizes the importance of efficiency, sound judgment, and demonstrated social responsibility. In addition to studying comprehensive business foundations, students develop skills in critical thinking, communication, and quantitative and qualitative analysis. The goal is to equip students with skills that will advance the industry and encourage constructive participation in civic, political, and cultural affairs.

The Columbia College Chicago AEMM Department offers:

- education in the classroom and the field for those who want to manage creative enterprise in the arts, entertainment, media, and fashion industries.
- coursework to enhance the knowledge of those already active in the field.
- classes to assist the individual artist or entrepreneur with economic, legal, and business issues.

Students majoring in AEMM select from among seven concentrations, tailoring their education to fit their needs and interests. The AEMM Department provides majors with an intensive education in their field of concentration and prepares its students to enter the professional work force after graduation. At the same time, the AEMM Department stresses the development of knowledge and skills that are widely transferable and that are applicable throughout life.

As a manager of creative enterprise, students can specialize in areas such as marketing, financial management, fundraising, sales, or production. Students might also choose to be an entrepreneur and organize their own company. No matter what option students select, two attributes are necessary to be an effective manager in the arts: a genuine love of the art form and the practical business skills and knowledge that enable organizations to effectively fulfill their missions. As managers, professionals can help provide the realistic framework upon which creative artists can build. Good management increases opportunities for good art to develop and flourish.

Classroom experience includes team learning, group projects, and interactive learning. Case study methods and seminar-style learning are common in many classes. Students are challenged to relate real-life situations to classroom instruction. Many classes base assignments upon actual companies or organizations.

Internships are an integral part of the AEMM major, bringing together theoretical concepts with real-world situations. In cooperation with leading organizations in the Chicago area, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts to help them gain a leading edge in the competitive job market. The student becomes more aware of what is involved in his or her chosen career by actually working in a professional organization. The student, faculty advisor, and sponsoring organization work together to make the internship one of the most important experiences in the student's college education. Internships are credited by graduating students as instrumental in helping them land their first job in their chosen field.

The Arts, Entertainment, and Media Management Department also offers a post-baccalaureate certificate of major and a minor in Arts, Entertainment, and Media Management.

CONCENTRATIONS

ARTS ENTREPRENEURSHIP AND SMALL BUSINESS MANAGEMENT CONCENTRATION

The Arts Entrepreneurship and Small Business Management concentration is one of the few programs in the world that provides complete and comprehensive education and training in the business of the arts. Students learn how to recognize business opportunities and act on them. Skill sets are taught for starting, growing, and maintaining a business. Students have the unique opportunity to access funding that can enable them to implement the arts business plans they create as part of this program. Students who are artists looking to become self-employed as well as those who wish to engage in the arts and create an artistic enterprise will benefit immensely from this program. This program produces self-employed artists and arts entrepreneurs.

FASHION/RETAIL MANAGEMENT CONCENTRATION

The Fashion/Retail Management concentration offers instruction in fashion management with the related technical and professional areas of fashion merchandising, retailing, and the art of the entrepreneur. The curriculum integrates studies in marketing, fashion merchandising, design, art, theater, and liberal arts tailored to individual career goals.

MEDIA MANAGEMENT CONCENTRATION

Students interested in this concentration will combine the business and aesthetic sides of media. The discipline leads to a profession in the businesses of television, radio, film, journalism, and interactive media, as well as entrepreneurial endeavors.

MUSIC BUSINESS CONCENTRATION

Students interested in the music industry should select the Music Business specialty. This specialization leads to professions in the multifaceted world of music entertainment. This course of study prepares students to take advantage of opportunities in label management, talent management, and live performance production, as well as hands-on application in music production.

PROGRAM DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

PERFORMING ARTS MANAGEMENT CONCENTRATION

Arts, Entertainment, and Media Management students interested in producing and presenting organizations should select the Performing Arts Management concentration. This specialization leads to professions in live performance, dance, and theater productions.

SPORTS MANAGEMENT CONCENTRATION

Sports Management is an area of study that combines the concerns of live entertainment and media management with aspects of talent management leading to careers in professional sports in franchises, federations, venues, or equipment.

VISUAL ARTS MANAGEMENT CONCENTRATION

This area of study combines the aesthetic and business sides of the visual arts for students who wish to work with artists, curators, scholars, artist representatives, and collectors. It prepares students who want to own companies in the visual arts field or who seek management roles in museums, galleries, or exhibitions.

Minor in Arts, Entertainment, and Media Management

A minor in Arts, Entertainment, and Media Management will give students the information and skills necessary to interact effectively with the management of arts, entertainment, fashion, and media organizations.

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-1110 Introduction to Management

This course provides students with an overview of the various management functions. Students are prepared to engage the entrepreneurial opportunities in the arts as small business owners and managers. Upon completion, students will possess the basic knowledge of managerial functions in the context of small and large corporations. Students must be able to use the basic managerial functions as controls and set goals, provide leadership, and create an environment of clear strategic vision and analysis. Students will be able to recognize their own career paths in the business of the arts.

3 CREDITS**28-1112 Managerial Economics**

This course introduces the fundamental concepts of economic principles behind supply and demand, consumer choice, opportunity costs, market system, money, and banking as it applies to the management of an arts business. This is an integrated macro-micro introduction for the arts business manager and the small business owner. Students will also learn how to use economic information to manage their own finances and investments.

3 CREDITS**28-1115 Introduction to Marketing the Arts***

Students analyze an arts, entertainment, media, or fashion organization within its environmental context to determine how to position it in the marketplace. Students develop an understanding of the consumer and market, choose proper research techniques to solve problems, determine appropriate promotional techniques to develop relationships with customers, and develop a complete and integrated marketing plan for an organization.

3 CREDITS*PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT***28-1410 Art & Business of Recording**

Course provides an overview of the multibillion-dollar record industry. Topics include responsibilities of producers and labels, song writing, copyrights, publishing, royalties and residuals, recording industry contracts, unions, and licensing organizations, basic music theory (music as a language of communication in the Music Industry), and technology as related to the recording industry.

3 CREDITS**28-1710 Business of Professional Sports**

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.

3 CREDITS**28-1910 Introduction to Fashion Business**

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

3 CREDITS**28-1915 Fashion Product Evaluation**

This course provides the foundation of professional vocabulary used in the fashion industry. Students learn to identify garment components, evaluate construction techniques, estimate production costs, and integrate these fundamentals into fashion management applications. Skills learned in this course prepare students for advanced courses in the curriculum: Fashion Merchandising (28-3910) and Decision Making: Fashion/Retail Management (28-3970).

3 CREDITS**28-1920 Visual Merchandising**

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

3 CREDITS**28-1925 Topics: Fashion Show Production**

Course introduces fashion show planning and implementation techniques. Students have an opportunity to observe a retail fashion show in its planning stages.

2 CREDITS**28-1930 Clothing and Society**

This course focuses on the socio-cultural significance of dress and appearance. Course offers a framework for interpreting the meaning of dress as behavior and as a communication system. This course may fulfill the Context requirement for the Fashion/Retail Management concentration.

3 CREDITS**28-1935 Ethnic Dress**

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

3 CREDITS

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-1936J Fashion in the Global Economy

This is a study tour to Ecuador, South America. This course will take students to the capital city of Quito, as well as to the city of Otavalo to visit and work with clothing manufacturer Winter Sun. The goals of this program are to increase students' global awareness and to help prepare them for professional employment in the ever-changing international sectors of fashion such as merchandising, management and marketing.

3 CREDITS

28-1937 Century of Design

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

3 CREDITS

28-2110 Accounting I

Financial Accounting is a thorough coverage of financial accounting topics. Clear principles and procedures are used to demonstrate the coverage of the accounting cycle for the organization. General-purpose financial statements are prepared: Income Statement, Statement of Equity, Balance Sheet, and Statement of Cash Flow. The remainder of the class covers financial topics that will enhance the student's understanding of general-purpose financial statements and the use of financing through ratio analysis.

4 CREDITS

28-2111 Legal Aspects Arts and Entertainment

Course enables students to better understand legal issues in business dealings in the arts and entertainment industries and to recognize where legal problems may arise. Course work includes readings and lectures relating to copyright and other intellectual property rights, contracts, licensing agreements, first amendment issues, agency agreements, and the formation of partnerships and corporations.

3 CREDITS

28-2115 Computer Uses for Managers

Course provides students with a practical framework for applying computer technology to unique information needs of various organizations. Computer technology is an invaluable resource that should be used to support the decision-making process.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 35-1111 USING MICROSOFT WORD, 35-1112 PC FUNDAMENTALS, 35-1113 USING MICROSOFT EXCEL

28-2120 Writing for Managers*

Course applies management skills, such as communicating, planning, and problem solving, to the writing process. Topics include principles and techniques of business communications, formats for structuring information, and strategies for writing short business reports. May be used to fulfill writing intensive requirement.

3 CREDITS

*PREREQUISITES: 52-1152 WRITING AND RHETORIC II**

28-2150 Topics:Organizational Behavior: Human Relations Workshop

Effective managers must be technically oriented and human oriented. Course teaches students to manage and lead people effectively. Students learn how individuals function and malfunction in groups, how to resolve conflicts, and how to build productive teams.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2155 Sales and Management

This course provides the arts entrepreneur with an overview of the various sales management functions and provides exposure to many of the problems faced by the modern day sales manager in an artistic arena. It closely examines the special concerns of artists who manage sales professionals whose responsibility it is to begin to develop a sales staff for his or her special needs. Upon completion, students should have a basic knowledge of the sales managerial process, the goal setting, and planning process required. Students learn fundamental sales controls and motivating artistic sales professionals. This will be a fun and interactive class and each individual's growth in learning the skills to sell and to manage a sales force that promotes an artistic craft or product will determine the final grade.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-2160 Labor Relations for the Arts

Course examines economic, social, political, institutional, and psychological forces affecting development of unions and guilds among artists. Instruction covers employer-union and employer-employee relations, contracts, union mediation and arbitration, and current legal and economic conditions in the labor market.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2165 Managing Human Resources

Students learn to identify principal human resource management functions within an organization. Course utilizes interpersonal communication, role-playing, and hands-on exercises to teach typical human resource management skills applicable to the arts, entertainment, media, and retail fields. Students practice interviewing techniques; creating compensation packages; developing, training, and disciplining employees; and developing performance appraisals.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-2195 AEMM 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 the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS**28-2250 Investments***

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

3 CREDITS

PREREQUISITES: 28-2110 INTRODUCTION TO MANAGEMENT OR 28-1711 FUNDAMENTALS OF BUSINESS

28-2411 Applied Marketing: Recording Industry*

Course continues content of 28-1410 The Art and Business of Recording and 28-1115 Introduction to Marketing the Arts. Instruction covers processes following production of the recorded master. Topics include press kit and Electronic Press kit (EPK) development. Students are presented information relating to recording industry marketing plan development and implementation that include: markets analysis; developing objectives and strategies to accomplish objectives; and developing Market Communication (MarCom) plans that incorporate merchandising, sales, and distribution, advertising and promotion, radio, internet, and database.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1410 ART & BUSINESS OF RECORDING*

28-2420 Producing Recorded Music I*

Course provides introductory information on the role of the music producer in producing recorded music. Through classroom lectures, hands-on application, and observation in a recording environment, students experience and gain an understanding of the role of a music producer. Concepts include: basic music theory related to the recording process, the union, planning budgets and logistical issues, producing aesthetics, understanding microphones, and the roles of recording personnel in a recording environment.

2 CREDITS

PREREQUISITES: 28-1410 ART & BUSINESS OF RECORDING

28-2422 Introduction to Pro Tools for Producers*

Course provides an introduction to using Digidesign Pro Tools software as it applies to the music producer. Through hands on applications students will be introduced to topics including Digidesign hardware interfaces, Pro Tools software use, integrated digital software application, industry standard plug-in use, and digital recording session organization.

3 CREDITS

*PREREQUISITES: 28-2420 PRODUCING RECORDED MUSIC I**

28-2430 Talent Management*

Course examines the crucial role of professional management for all types of artists and entertainers. Instruction focuses on roles of personal manager, booking agent, talent agent, road manager, and company manager. Course explores formation of an agency, development of talent, and special touring considerations.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-2435 Music Publishing*

Students learn the principles and procedures involved in music publishing both nationally and internationally.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT

28-2440 Applied Retail: Record Stores*

No description available.

3 CREDITS

PREREQUISITES: 28-2411 APPLIED MARKETING: RECORDING INDUSTRY, 28-2940 RETAIL MANAGEMENT**

28-2610 E-Business I*

Course provides students with a broad overview of the concepts and principles of e-business. This knowledge is increasingly important for all students, regardless of their area of concentration, because traditional businesses and arts organizations are becoming hybrids by adding an online presence to their existing structure. Topics discussed include a definition of e-business, online management strategies, distribution channels, privacy and security issues, and cyberlaw, among others. This course is particularly recommended for Music Business students.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-2710 Oral Communication and Public Speaking for Managers

Course helps develop the students' ability to speak confidently and effectively in a variety of public speaking situations. Students will prepare and present several different types of speeches that arts managers are often required to make. Particular attention is paid to style, persuasion, and credibility in public speaking.

3 CREDITS

*PREREQUISITES: 52-1152 WRITING AND RHETORIC II**

28-2725 Cultural Tourism*

This course offers insights into arts involvement and cooperative relationships with all aspects of the tourism industry including: hotels, carriers, convention and visitor bureaus, tour operators, travel agents, and government agencies. Students develop an understanding of the many promotional, financial, and programmatic benefits of cultural tourism by discussion with professionals, and with case studies. Instructional discussion enables students to develop practical approaches to specific situations.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-2820 Club Management

Course examines all aspects of club management. Topics include purchasing a club, setting controls, knowing potential customers and competition, and dealing with contracts and riders. Special section features effects of outside influences on a club, including interaction with city inspectors, customers, and the community.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-2855 Events: Concert and Festival Production Management

Experiential course is designed to provide resources, tools, and training necessary for planning and management of live performance events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events. Course features guest speakers.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2940 Retail Management

Students learn how to recognize the steps needed to develop a retail operation, analyze business situations and apply solutions based on sound management theory, and examine the processes involved in maintaining a successful retail establishment.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-3110 Finance

Finance is the art and science of managing money. This course provides an understanding of the financial system, its functions, and available alternatives for obtaining money. Discussions will focus on financial institutions, instruments, and procedures for supplying funds to markets. The types of financing that apply to the public and private organizations will be discussed. This course will apply the tools of the financial manager as a decision-maker of the organization.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I

28-3120 Accounting II

Utilizing the materials from Accounting I, this course covers the fundamentals of accounting as applied to partnerships, corporations, and non-for-profit organizations. Managerial decision-making from accounting information is the primary course objective. Emphasis is on the organizational structure, net assets, dividends, earnings per share, long-term debt and debt vs. equity financing, cash flows, profitability, and liquidity ratios for evaluating organizations.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I

28-3130 Arts Entrepreneurship I*

This course provides students with the knowledge to determine the suitability of starting and running a business of their choice; measure their expectations with practical aspects of running a business; formulate a step-by-step approach for

conceiving, executing, and launching a business venture; and develop skills in finance, employee relations, and marketing. This course focuses on the concepts, skills, expertise, information, attitudes, controls, and rewards of entrepreneurship. Students learn to recognize opportunities act on them. Students also learn how to orchestrate, enhance the capacity to envision, and anticipate from the entrepreneurship perspective. Upon completion the student must have awareness of the basic problems of pursuing a business opportunity and be able to demonstrate the planning process of a business start-up. Students must be able to apply logic to entrepreneurial situations; be able to identify, understand, and balance the motivations and goals of the business as well as your own personal motivations and goals; have an understanding of the process of business plan creation; and be able to create a business plan and blend arts and entrepreneurship.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I, 52-1152 WRITING AND RHETORIC II**

28-3135 Strategic Management*

Course focuses on role and methods of the chief executive and board in strategic planning. It uses case studies in commercial and not-for-profit sectors with special emphasis on small and large businesses in the arts, entertainment, media, and fashion fields.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS
COREQUISITES: 28-3110 FINANCE**

28-3150 Project Management for Arts Managers*

Project Management for Arts Managers is a course intended to familiarize students with fundamentals of project management and their application in the arts. The course will cover a variety of techniques used to manage any type of arts project regardless of scope and industry. An emphasis will be placed on understanding the importance of matching project goals and objectives with the mission of an arts organization or potential funders' interests.

3 CREDITS

28-3187 Internship Seminar

Course is taken during the semester of a student's first internship. Course helps students make a positive experience of on-the-job activities and problem solving in preparation for the transition from internship to career.

1 CREDIT

28-3188 Internship: Management

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-3198 Independent Project: Management

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

1-6 CREDITS

28-3199 Independent Project: Management

The student with the approval of a supervising faculty may design a project to study independently an area that is not at present available in the curriculum. Prior to registration the student must submit a written proposal to the chair of the department that outlines the project and its anticipated outcomes for approval.

1-6 CREDITS

28-3415 Record Promotion*

Course offers insight into process by which music is promoted to radio stations for airplay. Goals and strategies of record company promotional people and radio station programmers are compared and contrasted using local and national examples. Special guests include prominent local promotional people and programmers.

3 CREDITS

*PREREQUISITES: 28-2411 APPLIED MARKETING: RECORDING INDUSTRY**

28-3428 Independent Label Management*

Course examines the functions and management of an Independent Recording Company in the ever changing and technology driven Music and Entertainment Industries. Topics include: planning and managing operations, budget development, accounting and managerial controls, marketing strategies, advertising, sales and pricing, and new media strategies.

3 CREDITS

28-3430 Developing Music Contracts and Licensing Strategies*

Students learn concepts involved in developing contracts and music licensing strategies in the music industry. Specific topics include: negotiations involving various new media contracts from the viewpoint of the attorney, media company, and artist and manager; strategic budgeting and negotiation of the artistic development deals; licensing of completed recorded music; the internet as a tool for repertoire; and the utilization of technology for artist development.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT, 28-2411 APPLIED MARKETING: RECORDING INDUSTRY, 28-2430 TALENT MANAGEMENT**

28-3470 AEMMP Record Company: Production*

This course examines the operation of a recording organization (label) by soliciting and selecting an artist to be signed to the AEMMP student-run record label. Students will be responsible for artist and repertoire (A&R) function (finding potential

artists and repertoire), contract negotiation, pre-production (selecting songs, creating demos), production (recording), post-production (mixing and mastering), and manufacturing (graphic design and duplication).

3 CREDITS

PREREQUISITES: PERMISSION OF MUSIC BUSINESS COORDINATOR

28-3471 AEMMP Record Company: Marketing*

This course follows 28-3470 AEMMP Record Company: Production. AEMMP Record Company provides students with experience in the operation of an actual record company. This student-run label provides students with experience in the development of marketing, promotion, and merchandising plans. The main goal of the class is to introduce AEMMP recording artists (selected in AEMMP Record Company: Production) to the music industry and to retail sale. By assuming management roles students also develop and monitor budgets. Additionally, utilizing radio, print media, the Internet, and other current trends in marketing commercial releases, students create a publicity campaign for AEMMP artists as well as promotion plans for AEMMP Catalog products.

3 CREDITS

*PREREQUISITES: 28-3470 AEMMP RECORD COMPANY: PRODUCTION**

28-3472 Decision Making in the Music Business*

This course is a capstone course in Music Business for seniors and selected juniors that examines the organization and operation of principle sectors of the music business: the recording industry, sound equipment industry, performer services (related to personal management), and music education entrepreneurship. This course encapsulates the student's academic experience in the Music Business concentrations. Students will understand the decision making process as it relates to the size and scope of the music business and its table of organization in large and small companies (commercial and non-profit), markets served, marketing strategies, artist/performer relationships, contracts, protection, and entrepreneurial opportunities.

PREREQUISITES: PERMISSION OF MUSIC BUSINESS COORDINATOR

3 CREDITS

28-3615 E-Business Practicum*

This advanced course is intended to provide students with the opportunity to apply skills learned in other courses to create an online presence for a traditional "brick and mortar" retail business. Working with an instructor/adviser, individual students or groups of students work in partnership with a selected retail business to develop an e-commerce strategy and create a virtual store.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2610 E-BUSINESS I*, 28-2940 RETAIL MANAGEMENT**

28-3712 Self Management for Artists: Musicians*

This class aims at introducing future instrumentalists, singers, composers, and music directors to the fundamentals of music management, giving them an overview of the skills and resources needed in order to successfully manage a music

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

career. Many musicians craft successful careers through engaging in a portfolio of activities in varying modalities of the music economy. This class will provide students with an understanding of the matrix of activities, promotional vehicles and revenue streams in the music industry, as well as fundamentals of career development and business acumen. This course will be a required course for all music students enrolled in the CUP program.

3 CREDITS

28-3718 Management Techniques for Theater*

This class aims at introducing future artistic directors, producing directors, stage managers, and actors to the fundamentals of theater management and giving them an overview of the skills needed in order to successfully run a theater. Many young theater artists first get their work seen by the public by producing their own shows, which often grows into starting their own theaters.

3 CREDITS

PREREQUISITES: 31-2700 DIRECTING I

28-3750 Fashion in Sports: Applying Sports at Retail*

The worlds of sports and fashion are strongly connected and continuously influence each other. This class will explore the relationship between sports and fashion by showcasing how each of their unique roles shape the retail environment, including how they interact through special events, visual merchandizing, celebrity endorsements, professional careers, and more. By understanding the powerful dynamics in which sports and fashion combine, students will be able to gain a broader knowledge of the sporting goods and apparel industry as well as the fashion retail industry at large.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-3755 Sports Law

This course is an in-depth presentation of the legal aspects of professional sports for franchises, agents, and media contracts. It analyzes a number of legal issues connected to the organization of sporting events, the participation in sporting events, and the communication of such events to the public. Topics include torts and criminal law in sports, Title IX, antitrust (collusion, single entity, franchise relocation), player contracts, collective bargaining agreements, drug testing, dispute resolution, athlete representation, licensing and sponsorships, broadcast rights, and facilities contracts.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT

28-3910 Merchandise Management

Students explore product development practices; study roles of manufacturing, wholesaling, and retailing and their relationship to merchandising; learn the steps involved in merchandising products to consumers; and develop a merchandise plan for a product line.

3 CREDITS

PREREQUISITES: 22-1610 FUNDAMENTALS FASHION DESIGN, 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1910 INTRODUCTION TO FASHION BUSINESS, 28-1915 FASHION PRODUCT EVALUATION

28-3920 Visual Merchandising Practicum

Course places students in the role of the visual merchandiser with a real business or not-for-profit client. Students will learn the steps involved in managing and executing a window display. Students will complete two window installations/deinstallations within the semester.

3 CREDITS

PREREQUISITES: 28-1920 VISUAL MERCHANDISING

28-3925 Fashion Show Practicum

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

3 CREDITS

PREREQUISITES: 28-1925 TOPICS: FASHION SHOW PRODUCTION

28-3939 Fashion Journalism

This intermediate course introduces students to the world of fashion journalism. Students learn how to apply their interview and research skills to develop a critical eye for this subject. They are required to sift through the hype and replay the fashion story to readers. This is achieved by developing a strong fashion vocabulary and heightening the level of area expertise.

3 CREDITS

28-3940 Retail Buying

Course teaches buying activities to students interested in retailing a product in either corporate or small business environment. Roles of merchandise buyers in various retail organizations are examined. Emphasis is placed on planning, developing, and computing of merchandise buying plan. Domestic and foreign merchandise resources and vendor negotiating are also covered.

3 CREDITS

*PREREQUISITES: 28-2110 ACCOUNTING I, 28-3910 MERCHANDISE MANAGEMENT**

28-3949 Retail Store Practicum

This course is intended for advanced retail management students. Students get hands-on experience in professional management and operation of a retail store. Students buy merchandise, manage product assortment and inventory, market product and inventory, market through visual merchandising and outside promotional activities, and manage day-to-day operations of a retail store.

3 CREDITS

PREREQUISITES: 28-2940 RETAIL MANAGEMENT, 28-3910 MERCHANDISE MANAGEMENT*, 28-3940 RETAIL BUYING**

28-3960 Fashion Styling

Course brings together Fashion Design, Fashion Management, and Photography students to work on real world problems of bringing fashion designs to the market place. Instruction emphasizes promotion and media strategies in a variety

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

of business environments. Cross-listed with Photography 23-3410 Fashion Photography II and Art and Design 22-3605 Fashion Styling.

4 CREDITS

*PREREQUISITES: 28-3910 MERCHANDISE MANAGEMENT**

28-3961 Research, Networking and Portfolio Development*

This course is integrated with courses 28-3963 and 28-3962 and is taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will implement industry research techniques that will serve as the foundation of a presentation to industry professionals. This study will also include exploration of costuming employment opportunities in the various media and entertainment industries. Students are expected to complete a professional portfolio for costume design and/or costume supervision.

4 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I OR 28-1915 FASHION PRODUCT EVALUATION OR 31-2615 COSTUME DESIGN, 22-1610 FUNDAMENTALS FASHION DESIGN
CONCURRENT: 28-3962 COSTUME SUPERVISION FOR TV, FILM AND ENTERTAINMENT, 29-3963 COSTUME DESIGN FOR TV, FILM AND ENTERTAINMENT**

28-3962 Costume Supervision for TV, Film and Entertainment*

This course is integrated with courses 28-3963 and 28-3961 and taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will learn how to develop a budget for costume production and/or acquisition manually and electronically and present the plan at a production meeting. Students will also learn the logistics of costume supervision such as calling actors, getting sizes, performing fittings, coordinating shooting schedules and costume needs, and organizing wardrobe trailers. Permission of program coordinator is required to enroll.

4 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I OR 28-1915 FASHION PRODUCT EVALUATION OR 31-2615 COSTUME DESIGN, 22-1610 FUNDAMENTALS FASHION DESIGN
CONCURRENT: 28-3961 RESEARCH, NETWORKING AND PORTFOLIO DEVELOPMENT, 29-3963 COSTUME DESIGN FOR TV, FILM AND ENTERTAINMENT**

28-3963 Costume Design for TV, Film, and Entertainment*

4 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I OR 28-1915 FASHION PRODUCT EVALUATION OR 31-2615 COSTUME DESIGN, 22-1610 FUNDAMENTALS FASHION DESIGN
CONCURRENT: 28-3961 RESEARCH, NETWORKING AND PORTFOLIO DEVELOPMENT, 29-3963 COSTUME DESIGN FOR TV, FILM AND ENTERTAINMENT**

28-3970 Decision Making: Fashion Management

Graduating students must take this required course during their final semester. This class applies previously learned

fundamentals of critical business decision making that are necessary in developing a competitive edge in today's fashion/retail business market. Students work with a mentor in the professional field and develop a merchandising package or business strategy that will be presented to industry professionals.

3 CREDITS

*PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2110 ACCOUNTING I, 28-3910 MERCHANDISE MANAGEMENT**

28-4123 Arts Management Experiential Research

In this course, students will apply skills learned in Introduction to Marketing the Arts and Introduction to Management to conduct and analyze research in various areas of arts management.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-4125 Ethics & Business of Arts

Course examines fundamental ethical consequences of business decisions made in today's thriving arts organizations. Students study ethical theories debated among the world's most respected ancient and modern thinkers and apply these theories to problems in business.

3 CREDITS

28-4150 Workshop Negotiation Techniques

Course offers the opportunity to learn negotiation techniques, recognize unfair tactics, and bring about mutually beneficial situations. Instruction also touches on body language, personality types, regional and international ethnic differences, and hidden meanings of words.

1 CREDIT

28-4151J Taxation I: Personal Taxes

This basic course does not attempt to present all the tax codes and regulations. Certain complex subjects are introduced only for students to be aware of them and to seek help or to do additional research. The topics presented in this course should allow students to have enough experience to handle routine tax returns. They should also gain valuable insights into long-term financial planning and realistic income spending plans.

1 CREDIT

28-4153 Taxes*

Course examines impact and implications of current tax laws. Students examine effects of federal income tax on individuals, partnerships, corporations, and not-for-profit agencies.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I

28-4155 Investment Portfolio Management

This course is an introduction to sound management theory. Computer enhanced models used to provide instruction in capital asset portfolio management and technique. Diversification theories, concepts, and applications in asset selection, analysis, and management are covered. Point and

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

figure and other charting techniques are maintained and analyzed. Risk management concepts are introduced and extensively employed.

3 CREDITS

PREREQUISITES: 28-2250 INVESTMENTS OR 28-3110 FINANCE**

28-4160 International Arts Management

Course provides arts management students with an understanding of the increasingly global nature of the workplace by touching on many aspects of international producing, presenting, exhibiting, and touring.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-4178 Special Topics: *

Course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 CREDITS

28-4179 Special Topics: Hip Hop Beat Making

3 CREDITS

*PREREQUISITES: 28-4422 PRODUCING RECORDED MUSIC II: APPLIED TECHNIQUES**

28-4210 Exhibition Management*

This course provides students with an overview of management issues in visual arts museums and galleries, including exhibition planning, development and interpretation, environmental and technical concerns in exhibition and collections management, artist relations, and public and educational outreach. The course will include hands-on experience, field trips, lecture and research activities, guest speakers, and discussion of current issues in cultural production and presentation. The course will culminate in a class-designed exhibition.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II**

28-4270 Decision Making: Visual Arts Management*

Course explores roles of chief executive officers of museums and managers of fine arts galleries. Topics include the institutional and artistic mission; board and community liaison; museum, corporate, and private art collections; and acquisitions and facilities management.

3 CREDITS

PREREQUISITES: 28-3110 FINANCE, 28-4210 EXHIBITION MANAGEMENT* OR 22-3120 THEORY/PRACTICE ART EXHIBITIONS, 28-3110 FINANCE**

28-4310 Grant Proposal Planning and Writing

Course focuses on developing the skills necessary for successful grant applications for not-for-profit organizations. Study of relevant funding sources, awareness of available research materials, ability to construct coherent proposals, and defining fund-raising strategy for an arts organization. Recommended for not-for-profit sector.

3 CREDITS

*PREREQUISITES: 52-1152 WRITING AND RHETORIC II**

28-4315 Fund Raising

Course provides an overview of basic fund-raising techniques for non-profit arts organizations. Strategies for raising funds from individuals, corporations, foundations, and government funding sources are reviewed and analyzed. Methodologies for developing a complete fund-raising plan are studied.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 52-1152 WRITING AND RHETORIC II**

28-4316 Major Gifts - online *

This course emphasizes the importance of major gifts and major gift vehicles in the fundraising process. It teaches students how to identify the characteristics of prospects, conduct successful prospect research, plan for personal solicitation, and cultivate and retain major donors. The course activity focuses on the preparation of a major gift campaign plan.

3 CREDITS

*PREREQUISITES: 28-4315 FUND RAISING**

28-4330 Comparative Cultural Policy

Provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students will learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT

28-4340 Advocacy for Arts majors: Building Relationships with Elected Of

Students are introduced to the purpose, principles, and practices of advocacy as part of the democratic process, particularly as it applies to non-profit arts organizations. Instruction reviews the political structures within arts advocates' work, with an emphasis on Illinois state government. Students are armed with the tools to participate effectively in making the arts a public policy priority and to learn how to use lobbying to defend the interests of non-profit and commercial arts organizations. Students are linked with organizations and individuals engaged in arts advocacy and are provided with an opportunity to lobby at the state government level.

1 CREDIT

*PREREQUISITES: 52-1152 WRITING AND RHETORIC II**

28-4340J Advocacy for Arts Majors: Building Relationships with Elected Of

Students are introduced to the purpose, principles, and practices of advocacy as part of the democratic process, particularly as it applies to non-profit arts organizations. Instruction reviews the political structures within arts advocates' work, with an emphasis on Illinois state government. Students are armed with the tools to participate effectively in making the arts a public policy priority and to learn how to use lobbying to defend the interests of non-profit and commercial arts organizations. Students are linked with organizations and individuals engaged in arts advocacy and are provided with an opportunity to lobby at the state government level.

1 CREDIT*PREREQUISITES: 52-1152 WRITING AND RHETORIC II****28-4345 Working with Non-Profit Boards****1 CREDIT****28-4350J European Experiments in Arts Policy and Management**

This course combines an intense arts management and cultural policy seminar with a complete cultural immersion. It will provide a unique overview of the history, evolution, and challenges of cultural policy and arts management in the European Union. This course will be held at the International Centre for Culture and Management in Salzburg, Austria.

3 CREDITS**28-4410 The Press, Consumers, and the Music Business***

Students explore popular music and rock criticism through reading, writing, and discussion. Course focuses on the historical aspects of rock and its criticism. Course explores the relationship between the press and the musical work's production, marketing, and promotion. Instruction focuses on expression of critical commentary in a succinct style that is accessible to consumers.

3 CREDITS*PREREQUISITES: 52-1152 WRITING AND RHETORIC II****28-4415 New Anatomy of the Music Industry***

This class brings together highly motivated forward thinking students both graduates and senior undergraduates in a research and development platform to engage in activities that result in recommendations to the Recording Industry as related to new digital technologies and their impact on the Recording Industry paradigm. Through lectures, research and guest lectures, students will work in groups and develop presentations and papers on a variety of new technology subjects for dissemination to the Columbia College Community and the broader National and International Recording Industry.

3 CREDITS**28-4422 Producing Recorded Music II: Applied Techniques**

This course is intended to complement the Producing Recorded Music I class by continuing to explore many of the

recording and production concepts previously covered. This class concentrates on providing students with an opportunity to utilize the tools of the recording environment through hands-on applications. Additionally, students are exposed to pre-recorded recordings and through analysis develop critical listening skills necessary for success in this field. Further applications of basic music theory are also emphasized.

3 CREDITS*PREREQUISITES: 28-2420 PRODUCING RECORDED MUSIC I****28-4424 Producing Recorded Music III: Advanced Concepts**

Utilizing information gained in Producing Recorded Music II and through interactive application, students will gain knowledge relating to the aspects of pre-production, pre-editing, tracking, mixing and post-editing music for commercial recordings. Emphasis is placed on: planning procedures; applications of music theory; imploring producer attributes; utilizing recording terminology and the execution of these concepts. Students will produce tracking, mixing and editing sessions with an actual artist. The final mastering session will be produced with a guest professional engineer.

2 CREDITS*PREREQUISITES: 28-4422 PRODUCING RECORDED MUSIC II: APPLIED TECHNIQUES* AND PERMISSION OF MUSIC BUSINESS COORDINATOR***28-4426 Music Supervisor: Entertainment Industry**

Course examines the responsibilities of a music supervisor/manager as related to television, motion pictures, and other media. Specific emphasis is placed on understanding the decisions necessary to: enhance the story with appropriate selections of music and instrumentation, supervise recording sessions, obtain all proper licenses, negotiate usage fees, hire and work with the music composers, and oversee all music related budgets.

3 CREDITS*PREREQUISITES: 28-2422 INTRODUCTION TO PRO TOOLS FOR PRODUCERS*, 28-2435 MUSIC PUBLISHING*, 28-4422 PRODUCING RECORDED MUSIC II: APPLIED TECHNIQUES****28-4428 Music Editing: Entertainment Industry***

Course builds on the skills developed in Introduction to Pro Tools for Managers and Music Supervisor: Entertainment Industry and examines the skills and responsibilities of music editors/managers in the entertainment industry. Specific emphasis is placed on understanding the process and technique necessary to edit appropriate music for film, television, games, and other media. Students will also understand negotiations involving contractual fees; the dynamics of working with composers, music supervisors, and other personnel involved in the editing environment; and the process of making judgments on music choice.

2 CREDITS*PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2420 PRODUCING RECORDED MUSIC I*, 28-3130 ARTS ENTREPRENEURSHIP I, 28-4424 PRODUCING RECORDED MUSIC III: ADVANCED CONCEPTS*, 52-1152 WRITING AND RHETORIC II**

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-4429 Urban Inspirational Music Production **3 CREDITS**

28-4436 MIDEM: Foreign Distribution of Music*
This course is designed to explore the global music industry. Students will travel to Cannes, France, to attend MIDEM, the world's largest international music marketplace. Through the A&R process, students will identify and select artists to represent at the conference. Students will create and implement a strategic plan for the artist that will require in-depth research of international markets, publications, Web sites, and global music industry organizations. At the MIDEM conference, students will seek global distribution, licensing, branding, and live performance partnerships for their artists.

2 CREDITS

*PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2411 APPLIED MARKETING: RECORDING INDUSTRY**

28-4472 Special Topics: AEMMP Record Company Promotion

Students follow a marketing plan developed by AEMMP Records Company Marketing and learn day-to-day aspects of promoting an independent release and the management and promotion of catalog product.

1-6 CREDITS

PREREQUISITES: PERMISSION OF MUSIC BUSINESS COORDINATOR

28-4475 Producing Recorded Music IV: Skill Development

This course is an online project based course for music business students who are interested in the music production process for the recording industry. Each student will individually engage in a complete process of creating a final mix master for a commercial artist. Students will control all the production aspects, including pre-production, production and post-production. Students are required to create a production plan, develop a production budget, and meet client's production requirements for the final master. The final product will be evaluated by an industry-recognized professional music producer, and the student's grade will be reflected based on the evaluation of the final master and an oral juried presentation.

2 CREDITS

*PREREQUISITES: 28-4424 PRODUCING RECORDED MUSIC III: ADVANCED CONCEPTS**

28-4511 Building Leadership Skills

Course provides in-depth demonstration of the skills and techniques essential to effective business leadership. Concepts and applications of goal setting, team building, negotiations, and communications are analyzed, discussed, and practiced. Students discover their basic leadership style within situational leadership theory and learn to use this knowledge efficiently.

3 CREDITS

28-4514 Critical Analysis of Small Business

The course is limited to junior and senior undergraduates and acts as a companion course to Arts Entrepreneurship I. This course allows students to use various management techniques, skills, and functions. The course provides insight into the inter-relation of those factors and their possible effects of the business by covering many of the problems, situations, and opportunities that face all small business managers and entrepreneurs. The course materials are equally applicable to the arts, retailing, general business, and non-profit organizations. The course uses the case history methodology. All of the cases involve real-life situations in small business management. Each session deals with two case histories and their application to business principles. The class structure includes oral presentations, written assignments, class discussions, team projects, and informal lectures. Graduate students enrolled in this course will be required to engage this course with more rigor and clarity and will perform at the graduate level.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I, 28-3110 FINANCE, JUNIOR STATUS OR ABOVE OR DEPARTMENT CONSENT*

28-4516 Arts Entrepreneurship II

This course is the capstone of the arts entrepreneurship sequence. The other two companion courses are Arts Entrepreneurship I and Critical Analysis of Small Business. This course covers in depth the mental organization, research, and planning necessary to be a successful entrepreneur. The course centers on the development of business plans including research, organization, location, competition, production of the product or service, marketing, finance, and staffing. Emphasis on financial needs and projections is a key component of this course. Throughout the semester, the students must be prepared to present and defend the elements of their plans to the instructors and classmates.

PREREQUISITES: 28-3110 AND 28-3130 AND JUNIOR STATUS OR ABOVE OR DEPARTMENT CONSENT

3 CREDITS

PREREQUISITES: 28-3110 FINANCE, 28-3130 ARTS ENTREPRENEURSHIP I*, JUNIOR STATUS OR ABOVE OR DEPARTMENT CONSENT*

28-4610 The Business of Broadcasting

Course provides historical background of the television business, beginning with the initial launch of the industry in the 1940s. Students examine the establishment of the regulatory system, including the Federal Communications Commission (FCC), the operational structure of stations and networks, the development of cable and satellite broadcasting, and the programming policies and strategies of the present broadcasting industry. Class provides a road map to business practices and methods of operation of broadcasting up to the end of the 20th century.

3 CREDITS

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-4630 Motion Picture Marketing*

Course covers commercial aspects of film distribution and exhibition. Topics include operation of both independent and chain cinema houses, including distribution, film revenues, sales, contracts, advertising, promotion, and the potential effects of cable and pay television on future cinema.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-4635 Business of the Film Industry*

This course will study in an informative and entertaining way how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes cross over in their attempts for money, starts, distribution deals, movie screens, and audience approval. The course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate, the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes which help determine that movies get made, distributed, and seen by the public.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-4660 Management Applications of the Web

Course introduces students to the World Wide Web and its uses for managers. Students learn to conduct research on the Web and examine ways in which the Web is currently used by arts, entertainment, and media organizations in fund raising, public relations, promotions, and advocacy efforts. Students will develop a Web site for an arts, entertainment, or media organization in Chicago.

3 CREDITS

*PREREQUISITES: 28-2115 COMPUTER USES FOR MANAGERS**

28-4665 E-Business II: Strategies

Course is designed to provide students who want to start their own business with the knowledge and skills to create an online business from inception to operation. Topics include developing an online business plan, Web site design and development, Web marketing, brand management, production, distribution, and fulfillment issues, customer and employee relations, privacy and security issues, and financing options, among others. Case studies of successful and unsuccessful online businesses will be used.

3 CREDITS

PREREQUISITES: 28-2610 E-BUSINESS I, 28-3130 ARTS ENTREPRENEURSHIP I* OR 28-4660 MANAGEMENT APPLICATIONS OF THE WEB**

28-4667 Topics in New Media Management

This course provides students with an introduction to issues of concern to managers in the information age. Topics include understanding new media and its implications for the future of the arts and entertainment. The music business has changed to accommodate the internet and MP3, many publications have developed online interactive editions, and the Web sites of some fashion retailers let you "see" how their clothes look on you. Class examines these developments and their implications for managers.

1-6 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2610 E-BUSINESS I**

28-4670 Decision Makers in Media

Graduate and upper-level undergraduate students examine media management, focusing on operational and strategic decision making processes. The course includes discussions of current issues and practices influencing media management decisions such as advertising and rating systems, original and syndicated programming, and industry consolidation and convergence.

3 CREDITS

PREREQUISITES: 28-4610 THE BUSINESS OF BROADCASTING

28-4675 E-Business III: Decision Making

This course will help students develop decision making skills that can be applied in a variety of e-business settings. Lectures will be supplemented with readings about the legal, technical, and economic issues involved in successfully integrating e-commerce into a business or arts organization. Guest lecturers will join the class to share their experiences in managing the e-business aspects of their organizations. Through lectures, readings, and case studies, students will gain insight into the process of deciding how, when, and whether to add an online element to an organization and the challenges and opportunities having a Web presence creates for arts, entertainment, and media managers.

3 CREDITS

28-4725 Cultural Tourism*

Offers insight into arts involvement and cooperative relationships with all aspects of the Cultural Tourism industry including: hotel, carriers, convention and visitor bureaus, tour operators, travel agents, and government agencies. Students develop an understanding of the many promotional, financial, and programmatic benefits of Cultural Tourism by discussion with guest professionals and case studies. Instructional discussion enables students to develop practical approaches to specific questions.

3 CREDITS

28-4760 Sponsorship for Sports and Live Entertainment*

This class intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to sports and live events and present career opportunities therein. Sponsorship is the fast-

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

est growing form of marketing promotion in the USA. Sports account for 2/3 of the sponsorship market, but the greatest growth is found in philanthropy and the arts. Far from being a compromising grant, sponsorship offers a unique opportunity, leveraging the sponsor's marketing might to spread their name beyond their doors and reach new audiences. In return, a sponsor will rightfully expect more than his logo in your program. But, as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-4810 Facility Management

Students learn operation of venues; survey a variety of single and multipurpose facilities; and examine managing, financing, and booking policies. Course examines leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, corporations, and concessions.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT OR 28-1711 FUNDAMENTALS OF BUSINESS

28-4815 Box Office and Beyond: Revenue Generation Strategies for Live En

The difficulty to improve productivity for live events (Baumol Law) will force future managers to investigate new and creative ways to maximize box office revenues and to look beyond for new sources of profit. This course presents all revenue maximization techniques, including box office management/ticketing, yield management, bartering, licensing, concessions, sponsorship, and media contracts, as well as their applications and their functions in the not-for-profit and profit sectors of the live entertainment industry, including theater, concerts, and sport events.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS OR 54-1800 INTRODUCTION TO SPORTS MARKETING**

28-4830 Presenting Live Performances

Advanced-level students learn process of program planning, including theater, concert, and dance programming, distinguishing between producing and presenting elements. Course focuses on facilities selection, schedules and budget, booking, marketing, technical aspects of programming presentations, and evaluation techniques.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I*

28-4831 Touring Live Entertainment*

Course gives an overview of the structure, professional ethics, artistic integrity, development, financing, and inner workings of touring properties. Emphasis is on profit-making theatrical touring sectors, although not-for-profit touring is discussed.

Topics include touring Broadway theatrical productions, concert attractions, and other theatrical ensembles. Students learn administrative and management responsibilities touring demands: booking, logistics, staffing, and decision making.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-4832 Producing Live Entertainment

Course gives an overview of structure, professional ethics, artistic integrity, development, financing, and inner workings of producing theatrical properties. Although course focuses on profit-making theatrical sectors, instruction also addresses production of nontheatrical event. Students increase awareness of administrative, legal, and management responsibilities that producing demands.

3 CREDITS

*PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS**

28-4870 Decision Making: Performing Arts Management

Students study managing commercial and not-for-profit performing arts organizations in the current environment. Course covers how management decisions are made based on best available information and how information is gathered and evaluated. Students establish mentor relationship with a Chicago area performing arts manager and gain practical negotiating experience.

3 CREDITS

PREREQUISITES: 28-4830 PRESENTING LIVE PERFORMANCES, 28-4831 TOURING LIVE ENTERTAINMENT**