|  |  |
| --- | --- |
| Description: CityTechlogo | **New York City College of Technology**  The City University of New York  **Communication Design Department** |

**Curriculum Modification Proposal**

**Presented by: COMD Curriculum Committee**

Professors Davis, Garrastegui, Giuliani, Goetz, Hitchings, Michals, Spevack, Wong, Woolley

**Chairperson:** Professor Mary Ann Biehl

DEPARTMENT OF COMMUNICATION DESIGN

Major Curriculum Modification Proposal

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**CURRICULUM MODIFICATION PROPOSAL FORM**

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Proposal_Classification_Chart.pdf) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

|  |  |
| --- | --- |
| **Title of Proposal** | COMD Major Curriculum Modification |
| **Date** | 09/29/16 |
| **Major or Minor** | Major |
| **Proposer’s Name** | COMD Curriculum Committee/Mary Ann Biehl |
| **Department** | Communication Design |
| **Date of Departmental Meeting in which proposal was approved** | 09/24/16 |
| **Department Chair Name** | Mary Ann Biehl |
| **Department Chair Signature and Date** |  |
| **Academic Dean Name** | Kevin Hom |
| **Academic Dean Signature and Date** |  |
| **Brief Description of Proposal**  (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body. | Modifications in this proposal includes:   1. A simplification of the structure of the COMD Associate program reducing the number of classes students are required to take from 15 to 13. 2. A simplification of the structure of the CDMG Associate program reducing the number of classes students are required to take from 14 to 13. 3. A restructuring of the COMD BTech program to a Pathways style framework where students select courses from various categories giving them flexibility and choice. 4. Better support for individual portfolio development by adoption of an independent study model for  COMD 4801 Portfolio. 5. An increase of Art History, Theory and Criticism content in the COMD AAS and BTech degrees to 10%, a National Association of Schools of Art and Design (NASAD) standard. |
| **Brief Rationale for Proposal**  (Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body). | This proposal reduces the complexity of the structure of the Communication Design department’s degree programs, with the aim of increasing retention and smoothing the road to graduation while developing the depth and effectiveness of the course offerings. After two years of program outcomes assessment, an ongoing accreditation process with the National Association of Schools of Art and Design (NASAD), and extensive internal discussion, the department is putting forth a comprehensive solution that removes impediments to student success in the structure of the department’s degree requirements and addresses weaknesses in student achievement. |
| **Proposal History**  (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | * Version 1 submitted 10/1/2015   This first version of the proposal addressed the NASAD Art History Standard. It has been further developed to respond to structural issues in the  AAS curriculum and BTech concentrations. |

**ALL PROPOSAL CHECK LIST**

|  |  |
| --- | --- |
| Completed CURRICULUM MODIFICATION FORM including: |  |
| · Brief description of proposal | X |
| · Rationale for proposal | X |
| · Date of department meeting approving the modification | X |
| · Chair’s Signature | X |
| · Dean’s Signature | X |
| Evidence of consultation with affected departments  List of the programs that use this course as required or elective, and courses that use this as a prerequisite. | X |
| Documentation of Advisory Commission views (if applicable). | NA |
| Completed [Chancellor’s Report Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Chancellor_Report_Quick_Reference_Guide1.doc). | X |

**EXISTING PROGRAM MODIFICATION PROPOSALS**

|  |  |
| --- | --- |
| Documentation indicating core curriculum requirements have been met for new programs/options or program changes. | X |
| Detailed rationale for each modification (this includes minor modifications) | X |

**Description of Major Modifications and Rationale**

This proposal reduces the complexity of the structure of the Communication Design department’s degree programs, with the aim of increasing retention and smoothing the road to graduation while developing the depth and effectiveness of the course offerings. After two years of program outcomes assessment, an ongoing accreditation process with the National Association of Schools of Art and Design (NASAD), and extensive internal discussion, the department is putting forth a comprehensive solution that removes impediments to student success in the structure of the department’s degree requirements and addresses weaknesses in student achievement. The proposal is comprised of four main parts:

1. A simplification of the structure of the COMD and CDMG Associate programs by eliminating 2-credit classes and reducing the overall number of required classes.
2. A restructuring of the upper level of the COMD program to a Pathways style framework where students select courses from various categories giving them flexibility and choice.
3. Better support for individual portfolio development.
4. An increase of Art History, Theory and Criticism content in the AAS and BTech degrees to 10%, a NASAD standard.

**Simplification of the Associate Degrees**

Following a model originated with the Bauhaus design school, which integrated theory and craft studies, the Communication Design Associate program serves as a foundation for a career in the design professions. Students develop the visual acuity, creative problem-solving and design skills needed to succeed in the profession and in upper level coursework.

Students have been required to take 15 different courses, taxing the time management skills of our beginning students. This proposal consolidates and reduces the total number of courses a student is required to take to 13 three-credit courses. Similarly, this proposal also reduces the number of courses for Communication Design Management students to 13 three-credit courses.  This will streamline students’ paths to complete the COMD and CDMG AAS degrees. With this proposal, a student would never have to take more than four courses to be enrolled in a full-time program.

The changes to the degree requirements are:

1. The department, recognizing the predominance of the moving image, will now require all COMD students to take *COMD 2320 Intro to Video.*
2. *COMD 2327 Typographic Design II* and *COMD 2427 Typographic Design III*, each now 2 credits, will be consolidated into one 3-credit course, *COMD 1257 Typographic Design*. *COMD 2427 Type III* will be removed from the program as redundant.
3. *CDMG 1111 Digital Media Foundations*, the Writing Intensive course in the major at the AAS level, will increase in hours and credits to allow for more in-depth exploration of each topic.
4. Four courses, *COMD 1103 Foundation Drawing*, *COMD 1231 Figure Drawing,   
   COMD 2330 Photography 1*, and *COMD 2450 Web Design 1,* will add more lecture time and reduce lab time to allow for additional content as well as require more in-depth outside projects.
5. *COMD 1167 Type & Media* will reduce lecture hours and credits and increase in lab hours to allow students more time on task.
6. *CDMG 2300 Cross Media Color Analysis* will increase in lab hours and credits to allow students more lab time for the color correction of digital files across multiple output devices in different color spaces: RGB, CMYK and LAB.
7. Given that all courses in the CDMG associate program are now 3 credits, *CDMG 2317 Production Cost Management* will be removed from the program to allow for the additional lab time in the foundational courses. *CDMG 2317* also still focused primarily on print media and key relevant content from that course will now be covered in   
   *CDMG 2406 Project Management I* and *CDMG 4700 Project Management II.*

COMD students will no longer take electives in the major at the Associate level. However students enrolled in the COMD BTech program will be able to take four electives as soon as prerequisites for those particular classes have been met. This proposal makes every effort to enable students to take specialized elective courses before the third year by streamlining the prerequisites. The five courses: *COMD 1292 Three-dimensional Design, COMD 2313 Illustration I, COMD 2340 Digital Photography II, CDMG 2316 Digital Imaging Production,* and *COMD 2412 Packaging Design* that were lower level electives have been rewritten to be   
3000 level courses.

**A Pathways-style Framework for the Communication Design BTech Program**

The department currently offers students six possible concentrations in the BTech degree. Each concentration is comprised of six required classes. While several of these concentrations have consistent enrollment, others, in particular Broadcast Design, are under enrolled. This results in insufficient numbers to offer all courses in the concentration. In the response from NASAD to our self study, concern was voiced about this. NASAD asks if the department is able to meet the following standard: “admission to particular programs of art/design study must be correlated to the institution’s ability to provide requisite coursework and experiences at the appropriate level for all students enrolled” (see NASAD Handbook 2014-15, Standards for Accreditation II.H.1.e).

As the department discussed how to better achieve the program outcomes, it became apparent that these outcomes had very little to do with the concentrations. Creative and conceptual visual problem solving is the essential competency for all the students graduating from the department.  And above all students’ portfolios need to clearly demonstrate their abilities. With this proposal, the department has decided to leave behind the silo approach of concentrations and focus instead on the important competencies of research, planning, design thinking and ideation to create user experiences and solve communication problems for defined audiences.

The proposal adopts a Pathways style framework for the upper level where students take courses from three categories:

* Studio
* Strategy
* Skills

There will be a required sequence of four Studio courses and students will select other courses according to their interests from the categories of Strategy and Skills. Students will initiate their own substantive projects in the Studio courses, synthesizing knowledge gained from other coursework. In each of the Studio courses, students will evaluate the communication problem independently or through groups to define the target audience and then select the form and delivery of the solution, developing a major project over the course of a semester.

Each student will take three Strategy courses, in which students will research, plan, produce and consider dissemination of visual communications in response to problems posed by the instructor, often working in teams, through the lens of a specialization within Communication Design such as Advertising or Graphic Design.

Each student will take four Skills courses, selecting from an elective pool. These will allow students to specialize in particular media or to sample a range of media according to his or her individual interests.

In addition, all students will continue to take *COMD 4900 Internship* and take a new required course *COMD 3504 Communication Design Theory* for a total of 13 courses and 39 credits in the major.

**Portfolio Development**

Our students will succeed or fail after graduation based on the quality of their portfolios. The department’s strongest students create very competitive portfolios. In order to get a greater percentage of the department’s students to perform at a professional level, this proposal:

1. Adds the course *COMD 3701 Design Studio*
2. Restructures *COMD 4801 Portfolio* to increase contact hours with faculty
3. Adds a studio component to four courses in the Strategy category and three in Skills.

Assessment data, as well as feedback from our annual Senior Portfolio Reviews with external professionals, has confirmed the need for more support for portfolio development. The department is proposing a sequence of four Studio courses as described in the section above including a new course *COMD 3701 Design Studio*. This course will serve as a precursor to *COMD 4830 Senior Project* giving students in the third year the experience of researching, designing and producing a major project across several media channels. Assessment data on Life-Long Learning collected in *COMD 4830 Senior Project* in Fall 2014 underlined that 40% of students were weak in the area of independence even as they approached graduation.   
*COMD 3701 Design Studio* will give all students the opportunity to develop independence   
by conceptualizing their own projects in the third year of the program well before taking  
*COMD 4830 Senior Project.*

This proposal also restructures *COMD 4801 Portfolio* to allow for significantly more instructor-student interaction. This one-on-one contact is particularly effective in boosting the performance of average students towards excellence. *COMD 4801 Portfolio* would adopt the independent study model of *COMD 4830 Senior Project*. An increase in hours for this critical senior level course would provide the time necessary for every student to develop a professional portfolio. Assessment data shows that almost 45% of students in the Portfolio course as it is currently structured cannot evaluate their own portfolio and improve it upon review. The increased contact hours and individual time with the instructor are the most effective ways to address this serious problem.

In addition, seven key classes: *COMD 3500 Campaign Development I, COMD 3501 Corporate Identity Design, COMD 3600 Advertising Portfolio Development, COMD 3601 Information Design, COMD 3523 Storyboard Concepts, COMD 3513 Narrative Illustration,* and *COMD 3613 Advanced Illustration* will gain a studio component. The four Strategy classes will use lab time to allow students to work together under the guidance of the instructor on project development.  As the department increases emphasis on video and motion graphics, it is important to strengthen *COMD 3523 Storyboard Concepts* with a lab component. The two illustration classes once removed from the concentration need a studio component to develop the skills students enter the profession.

The simplification of the Associate Degree program results in a decrease of contact hours from 67 to 62 while enhancing student learning by restructuring the courses to better achieve student outcomes.  The BTech program is greatly strengthened by an increase of contact hours from the current range of 51 - 54 hours depending on the concentration to 56 contact hours, by providing a strategic focus on portfolio development.

**Increased Art History Content**

The Communication Design Department recognizes the need for students to have greater breadth of reference in art and design. To accomplish this goal, this proposal adds a second semester of art history in the Associate Degree. This will raise the percentage of art history in the AAS curriculum to 10%, a standard set by NASAD. The proposal drops the requirement that students take *PSY 1101* *Intro to* *Psychology* in the Flexible Common Core, allowing Associate Degree students to choose a course from the other Pathways areas.

To raise the percentage of art history, theory and criticism in the BTech curriculum to 10%, a new required course, *COMD 3504 Communication Design Theory,* is proposed. An in-depth introduction to communication design theory, this course examines theoretical perspectives of design practice within the larger discourse of design and visual culture.

Within the Flexible Core, the requirement for *PSY 3407 Psychology of Visual Perception* is eliminated, along with the interdisciplinary course requirement for *SBS 2000 Research Methods for Behavioral and Social Sciences* enabling students more opportunity to pursue interdisciplinary courses of their own interest. Students will instead have the opportunity to research specific project topics in the proposed *COMD 3701 Design Studio* class.

**CURRICULUM ANALYSIS**  
Changes to the AAS curriculum have been analyzed for their impact on total credits per semester and total contact hours per semester.

**Total Credits per Semester COMD AAS Degree:** The overall credit total of 60 credits for the AAS degree remains unchanged, with 39 credits in the discipline and 21 in General Education.

|  |  |  |
| --- | --- | --- |
| Semester | Existing Curriculum | Proposed Curriculum |
| 1 | 12 | 12 |
| 2 | 9 | 12 |
| 3 | 8 | 9 |
| 4 | 10 | 6 |
| Totals: | 39 | 39 |

**Total Contact Hours for COMD AAS Courses per Semester:** The overall contact hours for

students to complete the COMD courses in the AAS degree will decrease by 5 hours,

|  |  |  |
| --- | --- | --- |
| Semester | Existing Curriculum | Proposed Curriculum |
| 1 | 20 | 20 |
| 2 | 17 | 18 |
| 3 | 13 | 14 |
| 4 | 17 | 10 |
| Totals: | 67 | 62 |

**Total Courses per Semester COMD AAS Degree:** The proposed curriculum reduces the number of overall courses required for the Communication Design AAS.

|  |  |  |
| --- | --- | --- |
| Semester | Existing Curriculum | Proposed Curriculum |
| 1 | 4 | 4 |
| 2 | 4 | 4 |
| 3 | 3 | 3 |
| 4 | 4 | 2 |
| Totals | 15 | 13 |

**Total Credits per Semester CDMG AAS Degree:** The overall credit total of 60 credits for the CDMG AAS degree remains unchanged, with 39 credits in the discipline and 21 in the required core.

|  |  |  |
| --- | --- | --- |
| Semester | Existing Curriculum | Proposed Curriculum |
| 1 | 12 | 12 |
| 2 | 6 | 6 |
| 3 | 12 | 12 |
| 4 | 9 | 9 |
| Totals: | 39 | 39 |

**Total Courses per Semester CDMG AAS:** The overall courses for students to complete the CDMG degree is reduced from 14 to 13 courses.

|  |  |  |
| --- | --- | --- |
| Semester | Existing Curriculum | Proposed Curriculum |
| 1 | 4 | 4 |
| 2 | 2 | 2 |
| 3 | 5 | 4 |
| 4 | 3 | 3 |
| Totals: | 14 | 13 |

**Total Contact Hours for COMD Bachelor Level Courses per Semester:** The overall contact hours for hours for students to complete the COMD courses in the BTech degree will increase by 2-5 hours.

|  |  |  |
| --- | --- | --- |
| Semester | Existing Curriculum | Proposed Curriculum |
| 5 | 9-12 | 16 |
| 6 | 9-12 | 12 |
| 7 | 9-12 | 16 |
| 8 | 18 | 12 |
| Totals: | 51-54 | 56 |

**CHANCELLOR’S REPORT FORM**

Department: Communication Design

**NEW COURSE PROPOSAL**

**Section AIV: New Course**

|  |  |
| --- | --- |
| **Department(s)** | **Communication Design Department** |
| **Academic Level** | **[X] Regular [  ] Compensatory [  ] Developmental [  ] Remedial** |
| **Subject Area** | Communication Design |
| **Course Prefix** | **COMD** |
| **Course Number** | **3504** |
| **Course Title** | **Communication Design Theory** |
| **Catalog Description** | An in-depth introduction to communication design theory, this course examines theoretical perspectives of design practice within the larger discourse of design and visual culture. Communication models, the nature of representation, the dimensions of context and semiotics are explored through critical readings in key documents from the early decades of the twentieth century to the present. |
| **Prerequisite** | ENG 1121 and ARTH 3311 |
| **Corequisite** | **None** |
| **Pre- or corequisite** | **None** |
| **Credits** | **3** |
| **Contact Hours** | **3 Class Hours, 0 Lab Hours** |
| **Liberal Arts** | **[ X ] Yes [  ] No** |
| **Course Attribute (e.g. Writing Intensive, etc)** | **None** |
| **Course Applicability** | **[X ] Major**  **[ ] Gen Ed Required [ ] Gen Ed - Flexible [ ] Gen Ed - College Option**  **[ ] English Composition [ ] World Cultures [ ] Speech**  **[ ] Mathematics [ ] US Experience in its Diversity [ ] Interdisciplinary**  **[ ] Science [ ] Creative Expression [ ] Advanced Liberal Arts**  **[ ] Individual and Society**  **[ ] Scientific World** |
| **Effective Term** | **Fall 2016** |

**Rationale:** Serving as an in depth introduction to communication design theory, this course examines fundamental concepts including communication models, the nature of representation, the dimensions of context and semiotics. A strong foundation in theoretical concepts is developed through critical readings in key documents from the early decades of the twentieth century to the present. College-level introductory courses in communication design theory are common offerings in leading design colleges across the country including Pratt Institute, Parsons School of Design, Savannah College of Art & Design and the Cooper Union. This course will be unique within CUNY and will complement *ARTH 3311–Graphic Design History*, a required course for all COMD majors, currently offered by the Department of Humanities. The Department of Communication Design has also developed this course to meet the accrediting requirements of the National Association of Schools of Art & Design (NASAD).

**Section AIV: New Course**

|  |  |
| --- | --- |
| **Department(s)** | **Communication Design Department** |
| **Academic Level** | **[X] Regular [  ] Compensatory [  ] Developmental [  ] Remedial** |
| **Subject Area** | Communication Design |
| **Course Prefix** | **COMD** |
| **Course Number** | **3701** |
| **Course Title** | **Design Studio** |
| **Catalog Description** | Working independently, each student researches, conceptualizes and develops an in-depth project, across media channels, which uses design-thinking to address a contemporary issue. |
| **Prerequisite** | COMD 2400 |
| **Corequisite** | **None** |
| **Pre- or corequisite** | **None** |
| **Credits** | **3** |
| **Contact Hours** | **2 Class Hours, 2 Lab Hours** |
| **Liberal Arts** | **[ ] Yes [ X ] No** |
| **Course Attribute (e.g. Writing Intensive, etc)** |  |
| **Course Applicability** | **[ X ] Major**  **[ ] Gen Ed Required [ ] Gen Ed - Flexible [ ] Gen Ed - College Option**  **[ ] English Composition [ ] World Cultures [ ] Speech**  **[ ] Mathematics [ ] US Experience in its Diversity**  **[ ] Interdisciplinary**  **[ ] Science [ ] Creative Expression [ ] Advanced Liberal Arts**  **[ ] Individual and Society**  **[ ] Scientific World** |
| **Effective Term** |  |

**Rationale:** In this course for third year students, a major project concerning a contemporary issue, across several media channels is researched, designed and produced. *COMD 3701 Design Studio* will give all students the opportunity to develop creative independence by conceptualizing their own projects in the third year of the program in preparation for *COMD 4830 Senior Project.*

**CHANGES IN EXISTING COURSES**

* CDMG 1111 - DIGITAL MEDIA FOUNDATIONS
* CDMG 2300 – CROSS MEDIA COLOR ANALYSIS
* CDMG 2316 - ADVANCED IMAGE EDITING
* CDMG 2406 - PROJECT MANAGEMENT I
* COMD 1103 – FOUNDATION DRAWING
* COMD 1167- TYPE AND MEDIA
* COMD 1200 - GRAPHIC DESIGN PRINCIPLES II
* COMD 1231 -FIGURE DRAWING
* COMD 1292 3-DIMENSIONAL DESIGN
* COMD 2300 - COMMUNICATION DESIGN I
* COMD 2313 - ILLUSTRATION I: BASIC PRINCIPLES
* COMD 2320 - INTRODUCTION TO FILM & VIDEO
* COMD 2327 -TYPOGRAPHIC DESIGN II
* COMD 2330 -DIGITAL PHOTOGRAPHY 1
* COMD 2340 - DIGITAL PHOTOGRAPHY II
* COMD 2400 - COMMUNICATION DESIGN II
* COMD 2412 - PACKAGING DESIGN
* COMD 2450 -WEB DESIGN I
* COMD 3500 – CAMPAIGN DEVELOPMENT I
* COMD 3501 – IDENTITY DESIGN
* COMD 3502 - TOPICS IN ADVERTISING
* COMD 3503 - TOPICS IN GRAPHIC DESIGN
* COMD 3508 - INTRODUCTION TO GAME DESIGN CONCEPTS
* COMD 3513 – NARRATIVE ILLUSTRATION
* COMD 3521 - MOTION GRAPHICS I
* COMD 3523 – STORYBOARD CONCEPTS
* COMD 3527 - ADVANCED TYPOGRAPHY
* COMD 3530 - ADVANCED PHOTOGRAPHY STUDIO
* COMD 3540 - 2-DIMENSIONAL ANIMATION
* COMD 3551 - WEB DESIGN II
* COMD 3562 - UX AND UI DESIGN
* COMD 3563 - WEB TRAFFIC AND ANALYTICS
* COMD 3600 – ADVERTISING PORTFOLIO DEVELOPMENT
* COMD 3601 – INFORMATION DESIGN
* COMD 3603 - TOPICS IN TYPOGRAPHY
* COMD 3610 - INTERACTIVE ART DIRECTION FOR ADVERITSING
* COMD 3613-ADVANCED ILLUSTRATION
* COMD 3620 - BROADCAST DESIGN I
* COMD 3642 - TOPICS IN ANIMATION AND MOTION GRAPHICS
* COMD 3712 - TOPICS IN PACKAGING DESIGN
* COMD 4611 - PUBLICATION DESIGN
* COMD 4701 - THE DESIGN TEAM
* COMD 4801 - PORTFOLIO
* COMD 4830 - SENIOR PROJECT
* COMD 4900 - INTERNSHIP IN COMMUNICATION DESIGN

**Section AV: Changes in Existing Courses**

**AV.1. Communication Design Department**

**CDMG 1111 (WI) Digital Media Foundations**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course #:** | ~~CDMG 1111~~ | **Course #:** | CDMG 1112 |
| **Prerequisite** |  | **Prerequisite** |  |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~1 class hours~~  ~~2 lab hours~~ | **Hours** | 2 class hours  2 lab hours |
| **Credits** | ~~2~~ | **Credits** | 3 |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** This class was rewritten two years ago to be a technical foundation course for all media, adding video and sound editing to the class’s lectures, lab and projects.  Adding time to this class will deepen students’ understanding of the lectures and afford them needed lab time to apply the principles discussed in lecture through project work.   
The number of credits will increase to align with the uniform implementation of 3 credit classes throughout the department’s required courses.

**CDMG 2300 Cross Media Color Analysis**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~CDMG 2300~~ | **Course:** | CDMG 2302 |
| **Prerequisite** | ~~COMD 1167, CDMG 1111~~ | **Prerequisite** | COMD 1127, COMD 1162 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~1 class hours~~  ~~2 lab hours~~ | **Hours** | 2 class hours  2 lab hours |
| **Credits** | ~~2~~ | **Credits** | 3 |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** An hour of lecture time is added to this course and it becomes a 3 credit instead of a 2 credit course.   
This time is crucial as the ever widening variety of media has made establishing color consistency across various substrates and screens more complex and the extra time will enable instructors to explain topics more in-depth.   
Pre-reqs are the same but the numbers have changed as COMD 1167 Type and Media and   
CDMG 1111 Digital Media Foundations now have new numbers due to credit adjustment.

**CDMG 2316 ADVANCED IMAGE EDITING**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~CDMG 2316~~ | **Course:** | CDMG 3316 |
| **Prerequisite** | ~~Prerequisite: COMD 1260; Corequisite:~~  ~~CDMG 2300~~ | **Prerequisite** | COMD1162 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Prerequisites are simplified based on new structure of the program.

**CDMG 2406 Project Management I**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~CDMG 2303 CDMG 2317~~ | **Prerequisite** | CDMD 2302 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** The prerequisites have changed. CDMG 2317 has been dropped from the program and the other prerequisite of CDMG 2303 often needs to be taken in the same semester as CDMG 2406 so it requires overrides. This problem will be eliminated with CDMG 2302 as the new prerequisite for CDMG 2406

**COMD1103 Foundation Drawing**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 1103~~ | **Course:** | COMD 1123 |
| **Prerequisite** |  | **Prerequisite** |  |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~1 class hours~~  ~~3 lab hours~~ | **Hours** | 2 class hours  2 lab hours |
| **Credits** | ~~2~~ | **Credits** | 3 |
| **Description:** | ~~This drawing course introduces basic concepts, tools, techniques and the role of drawing in design, illustration, animation and games. The course will also cover projection systems, plans, elevations, sections, oblique, isometric, one point perspective and two point perspective views.~~ | **Description:** | An introductory course designed to explore the basic tools, techniques and principles of drawing. The course also covers projection systems, plans, elevations, sections, oblique, isometric, one point perspective and two point perspective views. Students learn to further render forms and texture through analysis of light and shadow and by utilizing the 5-value system. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [   ] Yes  [   ] No | **Liberal Arts** | [   ] Yes  [   ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [  ] Major | | [  ] Gen Ed Required | | [  ] English Composition | | [  ] Mathematics | | [  ] Science | | [  ] Gen Ed – Flexible | | [  ] World Cultures | | [  ] US Experience in its Diversity | | [  ] Creative Expression | | [  ] Individual and Society | | [  ] Scientific World | | [  ] Gen Ed - College Option | | [  ] Speech | | [  ] Interdisciplinary | | [  ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [  ] Major | | | [  ] Gen Ed Required | | | [  ] English Composition | | | [  ] Mathematics | | | [  ] Science | | | [  ] Gen Ed – Flexible | | | [  ] World Cultures | | | [  ] US Experience in its Diversity | | | [  ] Creative Expression | | | [  ] Individual and Society | | | [  ] Scientific World | | | [  ] Gen Ed - College Option | | | [  ] Speech |  | | [  ] Interdisciplinary | | | [  ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** One hour of lab time becomes a lecture class hour, allowing for comprehensive coverage of course topics. Outside projects become more in-depth.

**COMD 1167 Type and Media**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 1167~~ | **Course:** | COMD 1127 |
| **Prerequisite** |  | **Prerequisite** |  |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~2 class hours~~  ~~4 lab hours~~ | **Hours** | 2 class hours  2 lab hours |
| **Credits** | ~~4~~ | **Credits** | 3 |
| **Description:** | ~~Foundation course in typography with emphasis on using type for multiple industry related applications ranging from print to interactive. Students will be introduced to principles of type design and terminology including: variations of type structure, font usage, grid, leading, kerning, tracking and alignment. Students will learn industry standard software such as InDesign on the Macintosh operating system.~~ | **Description:** | Foundation course in typography with emphasis on using type for a multiple of industry related applications ranging from print to interactive. Students are introduced to  principles of type design and terminology including: variations of type structure, anatomy, font usage, grid, leading, kerning, tracking and alignment. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** This is a first semester typography “hands on” class. The class hours/lab ratio change gives the students additional and much needed lab time.

**COMD 1200 Graphic Design Principles II**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 1100, COMD 1167~~ | **Prerequisite** | COMD 1100, COMD 1127 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** | COMD1162 |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Prerequisite changes to better align with new curriculum structure.

**COMD 1231 Figure Drawing**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 1231~~ | **Course:** | COMD 1233 |
| **Prerequisite** | ~~COMD 1103~~ | **Prerequisite** | COMD 1123 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~1 class hours~~  ~~3 lab hours~~ | **Hours** | 2 class hours  2 lab hours |
| **Credits** | ~~2~~ | **Credits** | 3 |
| **Description:** | This advanced drawing course develops visual awareness of the human figure. Sensitivity to line, volume, light and shade are explored. Communication designers use the concepts developed in this course in disciplines such as advertising, graphic design, illustration, broadcast design, animation and photography. | **Description:** | A drawing course developing visual awareness of the human figure. Students develop an understanding of the basic forms of the human body, how those forms are connected and move, and how to draw those forms proportionally. Students also consider how the human form relates to the world around it, developing a clear understanding of how to create a composition containing proportional figures within a space according to perspective. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [   ] Yes  [   ] No | **Liberal Arts** | [   ] Yes  [   ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [  ] Major | | [  ] Gen Ed Required | | [  ] English Composition | | [  ] Mathematics | | [  ] Science | | [  ] Gen Ed – Flexible | | [  ] World Cultures | | [  ] US Experience in its Diversity | | [  ] Creative Expression | | [  ] Individual and Society | | [  ] Scientific World | | [  ] Gen Ed - College Option | | [  ] Speech | | [  ] Interdisciplinary | | [  ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [  ] Major | | | [  ] Gen Ed Required | | | [  ] English Composition | | | [  ] Mathematics | | | [  ] Science | | | [  ] Gen Ed - Flexible | | | [  ] World Cultures | | | [  ] US Experience in its Diversity | | | [  ] Creative Expression | | | [  ] Individual and Society | | | [  ] Scientific World | | | [  ] Gen Ed - College Option | | | [  ] Speech |  | | [  ] Interdisciplinary | | | [  ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** One hour of lab time becomes a lecture class hour, allowing for comprehensive coverage of course topics. |  
Outside projects become more in-depth.

**COMD 1292 Three-Dimensional Design**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 1292~~ | **Course:** | COMD 3292 |
| **Prerequisite** |  | **Prerequisite** |  |
| **Corequisite** | ~~COMD 1100, COMD 1103~~ | **Corequisite** | COMD 1100, COMD 1123 |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** This course was rewritten to be more in depth as appropriate for a 3000 level electives, and was removed from AAS elective pool.

**COMD 2300 Communication Design I**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 1200, COMD 2327~~ | **Prerequisite** | COMD 1200 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** | COMD 1257 |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Prerequisite changes to better align with new curriculum structure.

**COMD 2313 ILLUSTRATION I: BASIC PRINCIPLES**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 2313~~ | **Course:** | COMD 3313 |
| **Prerequisite** | ~~Prerequisites: COMD 1231, CUNY proficiency in reading, writing and mathematics~~ | **Prerequisite** | COMD 1233 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Simplified prerequisites based on new structure of the program

|  |  |  |  |
| --- | --- | --- | --- |
| **COMD 2320 INTRODUCTION TO FILM &VIDEO Production Design** | | | |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 2320/ENT 1190 Introduction to Film and Video Production Design~~ | **Course:** | COMD 2320 Intro to Video |
| **Prerequisite** | ~~Prerequisite: CDMG 1111~~ | **Prerequisite** | COMD 1340 Photography I |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~An introduction to the basic components and practices of pre-production and production methodologies for content creation in commercial video and film production. Through lectures, reading assignments, screenings and practice, students will learn the basics of all stages of production inclusive of the processes of forming and working in production management teams, creating effective production aesthetics in pre-production and production stages, scriptwriting and storyboarding, cinematography aesthetics (lighting and camera) and design and graphic functions in editing. Students will explore several modes of communication such as commercials, public service announcements, fictive works, documentary and journalism. They will learn how to convey information and messages to a target audience.~~ | **Description:** | This digital filmmaking class introduces the basic components and practices of preproduction and production for content creation in commercial video. Students script, storyboard, light, shoot, and edit short videos including interviews, commercials, narratives, and public service announcements in order to convey ideas to a target audience. |
| **Requirement Designation** | ~~AAS Elective~~ | **Requirement Designation** | Required |
| **Liberal Arts** | [ ] Yes [ x ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Basic video production has become a foundational skill in the communication design field. This course will now be required of all students in the second year of program’s foundation. The name change reflects the course content, which is video not film. The prerequisite of *COMD 1340 Photography I* will ensure that each student comes into the class with a basic understanding of lens-based imaging. Because the course will now be required of all Communication Design students, it will be more explicitly tailored to the profession and it is no longer appropriate to cross list with *ENT 1190*.

**COMD 2327 Typographic Design**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | **~~Typographic Design II~~** | **Course:** | **Typographic Design** |
| **Course #:** | **~~COMD 2327~~** | **Course #:** | **COMD 1257** |
| **Prerequisite** |  | **Prerequisite** |  |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~1 class hours~~  ~~2 lab hours~~ | **Hours** | 2 class hours  2 lab hours |
| **Credits** | ~~2~~ | **Credits** | 3 |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Increasing the class hours will allow students to have much needed laboratory time, and the ability to work further in the classroom. The class will be more rigorous in lecture, contents and hands on work since we are eliminating *COMD 2427 Typographic Design III* from curriculum.

|  |  |  |  |
| --- | --- | --- | --- |
| **COMD 2330 Digital Photography** | | | |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 2330 Digital Photography~~ | **Course:** | COMD 1340 Photography 1 |
| **Prerequisite** | *~~CUNY proficiency in reading, writing and math~~* | **Prerequisite** | Prerequisite: CUNY proficiency in reading, writing and mathematics or concurrent enrollment in ENG 092R, ESOL 022R or 032R; ENG 092W, ESOL 021W, or ESOL 031W; MAT 0630 or MAT 0650 as required |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** | ~~2~~ | **Credits** | 3 |
| **Description:** | ~~This course will explore the foundational concepts of light and exposure in photography. The student will develop framing and compositional skills as well as an understanding of the unique formal properties of photography. Students will become acquainted with a wide range of contemporary photographers and gain an understanding of how photographic style can transform subject matter. Using professional lighting equipment, cameras and software, the student will gain hands-on experience capturing, processing, and printing digital images.~~ | **Description:** | This beginning photography course explores the foundational concepts of light and exposure.  Using dSLR cameras, professional lighting equipment and software, the student develops compositional skills and the ability to control photographic style to create visually engaging photographs. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** One hour of lab time becomes a lecture class hour, allowing for comprehensive coverage of course topics. Outside projects become more in-depth.

**COMD 2340 DIGITAL PHOTOGRAPHY II**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 2340 Digital Photography II~~ | **Course:** | COMD 3330 Photography II |
| **Prerequisite** | ~~COMD 2330 Digital Photography~~ | **Prerequisite** | COMD 1340 Photography I |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~In this class, the emphasis will be on creative problem solving with photography for the Communication Design field. The emphasis will be on using style to transform subject matter in order to communicate ideas. In addition, each student will create a coherent body of work on a topic of his or her choice. Students will be exposed to a wide range of contemporary photographers from a range of genres. Advanced digital darkroom, color correction, and color management procedures will be covered in addition to facilitate students’ professional-level portfolio development~~ | **Description:** | The emphasis in this intermediate photography class is on creative problem solving with photography for the Communication Design field. Students learn to transform subject matter with photographic style in order to communicate ideas. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** This course was rewritten to be more in-depth as appropriate for a 3000 level elective and was removed from AAS elective pool.

**COMD 2400 Communication Design II**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 1162, COMD 2300~~ | **Prerequisite** | COMD 2300 |
| **Corequisite** | ~~COMD 2427~~ | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to better align with new curriculum structure.

**COMD 2412 Packaging Design**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 2412~~ | **Course:** | COMD 3412 |
| **Prerequisite** |  | **Prerequisite** |  |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** | ~~COMD 2300~~ | **Pre- or corequisite** | COMD 2300 or CDMG 2302 |
| **Hours** |  |  |  |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~Graphic and structural aspects of packaging design and production. Exploration of the role of the consumer and target audiences. Methods of product protection and display are investigated through a wide range of design projects from the gift package to cartons and plastic containers. Students will produce three-dimensional comprehensives and industry-standard digital mechanicals for each assignment using software such as Adobe Illustrator.~~ | **Description:** | Graphic and structural aspects of packaging design and production are explored. Students investigate methods of product protection and display through a wide range of design projects from the gift package to cartons. Knowledge of the emotional value of style, form and color and its affects on target audiences is emphasized. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** This course was rewritten to be more in depth as appropriate for a 3000 level elective and was removed from AAS elective pool

**COMD 2450 Web Design I**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~COMD 2450~~ | **Course:** | COMD 2451 |
| **Prerequisite** | ~~Prerequisite: COMD 2300 or CDMG  2300 or department approval~~ | **Prerequisite** | Prereq: COMD1200 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~1 class hour~~  ~~3 lab~~ | **Hours** | 2 class hours  2 lab |
| **Credits** | ~~2~~ | **Credits** | 3 |
| **Description:** | ~~Required for all associate level students, this capstone course is designed to showcase work done in previous courses. Focused on website design and development, topics include creative user interface design and best workflow practice. Students design a portfolio website using an HTML template, and learn web design, typography and web programming skills. HTML and CSS are taught.~~ | **Description:** | A required course for all Communication Design students. Topics include creative user interface design and best workflow practices. Students design a website using an HTML template, and develop design, typography and web programming skills. HTML and CSS will be taught. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [   ] Yes  [   ] No | **Liberal Arts** | [   ] Yes  [   ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [  ] Major | | [  ] Gen Ed Required | | [  ] English Composition | | [  ] Mathematics | | [  ] Science | | [  ] Gen Ed – Flexible | | [  ] World Cultures | | [  ] US Experience in its Diversity | | [  ] Creative Expression | | [  ] Individual and Society | | [  ] Scientific World | | [  ] Gen Ed - College Option | | [  ] Speech | | [  ] Interdisciplinary | | [  ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [  ] Major | | | [  ] Gen Ed Required | | | [  ] English Composition | | | [  ] Mathematics | | | [  ] Science | | | [  ] Gen Ed - Flexible | | | [  ] World Cultures | | | [  ] US Experience in its Diversity | | | [  ] Creative Expression | | | [  ] Individual and Society | | | [  ] Scientific World | | | [  ] Gen Ed - College Option | | | [  ] Speech |  | | [  ] Interdisciplinary | | | [  ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** We will maintain the number of contact hours, but change the lecture–lab ratio from 1–3 to 2–2, increasing the course credit to 3. Web Design requires much technical instruction. This ratio is happening naturally in classroom practice. This will formalize the ratio, and put this course in line with other lower level courses.

**COMD 3500 Campaign Development I**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** | 037165 |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~Campaign Development i~~ | **Course:** | Campaign Development |
| **Prerequisite** | ~~Prerequisite: Any COMD 2400-level courses or equivalent or department approval~~ | **Prerequisite** | COMD 2400 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~3 class hours~~  ~~0 lab hours~~ | **Hours** | 2 cl hrs  2 lab hours |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~This course is an in-depth exploration of the creative advertising campaign and related media. Working individually and/or in teams, students will research, develop creative concepts and design packaged goods and service sector campaigns. Preparation of finished artwork using QuarkXpress and software such as Adobe Creative Suite.~~ | **Description:** | Students develop integrated solutions of multiple media channels, both traditional and untraditional, that mix creativity and strategy to launch a new product, develop a brand campaign, acquire/retain/develop loyalty among customers. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** This course will become one of the Strategy courses under the new curriculum organization. To serve in this role, the course must have a laboratory component in order for students to work on collaborative projects with the input of the instructor.

**COMD 3501 Corporate Identity**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** | 037166 |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course Title:** | ~~Corporate Identity~~ | **Course Title:** | Identity Design |
| **Prerequisite** | ~~Prerequisite: COMD 2427~~ | **Prerequisite** | COMD 2400 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~3 class hours~~  ~~0 lab hours~~ | **Hours** | 2 cl hrs  2 lab hours |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~The role of the designer in the graphic communication process. In-depth exploration of corporate identity programs. Design projects with multiple components, presentation and design practice, preparation of finished artwork using software such as QuarkXpress, and the Adobe Creative Suite.~~ | **Description:** | Students create a consistent image and voice for a company or institution. A thorough identity program addresses all aspects of a company’s or an institution’s visual public presence. Students explore the role of professional designer as they are challenged to create a comprehensive, multi-piece presentation showcasing all aspects of an identity program. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
|  |  |  |  |
| **Rationale:** This course will become one of the Strategy courses under the new curriculum organization. To serve in this role, the course must have a laboratory component in order for students to work on collaborative projects with the input of the instructor. | | | |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** | Spring 2018 |  |  |

**Rationale:** This course will become one of the Strategy courses under the new curriculum organization. To serve in this role, the course must have a laboratory component in order for students to work on collaborative projects with the input of the instructor.

**COMD 3502 Topics in Advertising**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 2400-level courses or equivalent~~ | **Prerequisite** | COMD2300 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to allow students to take upper elective courses prior to junior year.

**COMD 3503 Topics in Graphic Design**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** | 037168 |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~Any COMD 2400-level course~~ | **Prerequisite** | COMD 2300 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~Explores the role of graphic designer in contemporary visual communications with related design assignments and research. Graphic design rends: the impact of computer technology: examination of the work of major 20~~~~th~~ ~~century designers: global graphics: the ongoing dialogue between advertising and graphic design.~~ | **Description:** | This course explores the role of the graphic designer in the context of contemporary and historic communication design. Topics include: communication design trends, technology's impact in the field, major design figures, and the ongoing relationship between designers from different disciplines. Students are responsible for completing design related research assignments. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to enable students to take upper elective courses prior to junior year.

**COMD 3508 Introduction to Game Design Concepts**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 2450 and COMD 3523, or MTEC 2120 and MTEC 3125~~ | **Prerequisite** | Any COMD 2400 level course |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** | ~~COMD 3523~~ | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to enable students the ability to take upper elective courses prior to junior year.

**COMD 3513 Narrative Illustration**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~Illustration III: Narrative~~ | **Course:** | **Narrative Illustration** |
| **Prerequisite** | ~~Art and Advertising Design A.A.S. requirements (or equivalent)~~ | **Prerequisite** | COMD 2313 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~3 class hours~~  ~~0 lab hours~~ | **Hours** | 2 cl hrs  2 lab hours |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~This course will focus on the development of personal expression, from concept to~~  ~~finish. Exploration of a variety of wet and dry media in combination with a heightened control of media. Assignments will be of a professional nature that reflect the diversity of the marketplace: editorial illustration and social commentary, illustration of books, poems, magazine articles, short stories, posters, book jackets, annual reports, etc. Through all phases of assignments the function of good drawing, painting, design, compositional skills, and conceptual ability will be major points of emphasis.~~ | **Description:** | Sequential art and graphic narrative are developed from concept to finish. A variety of wet and dry media is explored. Assignments reflect the diversity of the marketplace: editorial illustration and social commentary, illustration of books, poems, magazine articles, short stories, posters, book jackets, annual reports, etc. Good drawing, painting, design, compositional skills, and conceptual ability are emphasized. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ x ] No | **Liberal Arts** | [ ] Yes [ x ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ x ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ x ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed - Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** As the department continues to change the illustration curriculum to meet market demands, it is important to strengthen the technical skills students learn in COMD 3513 with a lab component.

**COMD 3521 Motion Graphics I**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 2400, COMD 2427, COMD 3523~~ | **Prerequisite** | COMD 2320 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** | ~~ENT 3317~~ | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to enable students to take upper elective courses prior to junior year.

**COMD3523 Storyboard Concepts**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** | 114594 |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 1231, COMD 2400, MTEC 3125~~ | **Prerequisite** | COMD 1233 or MTEC 3125 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~3 class hours~~  ~~0 lab hours~~ | **Hours** | 2 cl hrs  2 lab hours |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~The storyboard is the visual version of the script. It consists of a number of panels that show the visual action of a sequence in a logical narrative. The storyboard is used as a tool for production or to assist in the selling of ideas to clients. The emphasis in this class is on story, idea and development. Students will design and present storyboards for topics including commercials, film and television titles and video presentations.~~ | **Description:** | Storyboards, which are tools for production and are used to assist in the communication of ideas to clients, are designed and presented. The end product could be a commercial, film or television title, and/or video presentation. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** As the department increases emphasis on video and motion graphics, it is important to strengthen COMD 3523 Storyboard Concepts with a lab component.

**COMD 3527 Advanced Typography**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 2427~~ | **Prerequisite** | COMD 1257 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to enable students to take upper elective courses prior to junior year.

**COMD 3530 Advanced Photography Studio**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 2340 Digital Photography II~~ | **Prerequisite** | COMD 3330 Photography II |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to reflect the new name of the prerequisite course.

**COMD 3540 2-Dimensional Animation**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 1231, COMD 2400, MTEC 3125~~ | **Prerequisite** | COMD1233 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to enable students the ability to take upper elective courses prior to junior year.

**COMD 3551 Web Design II: Advanced XHTML & CSS**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | **~~COMD 3551 Web Design II: Advanced XHTML & CSS~~** | **Course:** | **COMD 3551 Web Design II: Advanced HTML & CSS** |
| **Prerequisite** | ~~COMD 2450~~ | **Prerequisite** | COMD 2451 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~After taking the introductory COMD 2550 Web I, this is the first course for students majoring in web design. Students will learn to use both graphics software, such as Dreamweaver, and to manipulate the code (XHTML, CSS) to improve on web optimization and to create clean code. Forms and integration of other technologies will be practiced.~~ | **Description:** | The course follows the introductory COMD 2451 Web I course. It is for students who aim to become web designers. Students learn to use both graphics software and code editors. They develop websites using HTML and CSS. Students master front-end development using the latest standards and techniques. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [   ] Yes  [   ] No | **Liberal Arts** | [   ] Yes  [   ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [  ] Major | | [  ] Gen Ed Required | | [  ] English Composition | | [  ] Mathematics | | [  ] Science | | [  ] Gen Ed – Flexible | | [  ] World Cultures | | [  ] US Experience in its Diversity | | [  ] Creative Expression | | [  ] Individual and Society | | [  ] Scientific World | | [  ] Gen Ed - College Option | | [  ] Speech | | [  ] Interdisciplinary | | [  ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [  ] Major | | | [  ] Gen Ed Required | | | [  ] English Composition | | | [  ] Mathematics | | | [  ] Science | | | [  ] Gen Ed - Flexible | | | [  ] World Cultures | | | [  ] US Experience in its Diversity | | | [  ] Creative Expression | | | [  ] Individual and Society | | | [  ] Scientific World | | | [  ] Gen Ed - College Option | | | [  ] Speech |  | | [  ] Interdisciplinary | | | [  ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** The change in program structure and standards requires updating the course title and description using appropriate updated terminology.

**COMD 3562 UX and UI Design**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **~~Prerequisite~~** | ~~Prerequisite: COMD 2450~~ | **Prerequisite** | Prerequisite: Any 2300 courses |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [   ] Yes  [   ] No | **Liberal Arts** | [   ] Yes  [   ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [  ] Major | | [  ] Gen Ed Required | | [  ] English Composition | | [  ] Mathematics | | [  ] Science | | [  ] Gen Ed – Flexible | | [  ] World Cultures | | [  ] US Experience in its Diversity | | [  ] Creative Expression | | [  ] Individual and Society | | [  ] Scientific World | | [  ] Gen Ed - College Option | | [  ] Speech | | [  ] Interdisciplinary | | [  ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [  ] Major | | | [  ] Gen Ed Required | | | [  ] English Composition | | | [  ] Mathematics | | | [  ] Science | | | [  ] Gen Ed - Flexible | | | [  ] World Cultures | | | [  ] US Experience in its Diversity | | | [  ] Creative Expression | | | [  ] Individual and Society | | | [  ] Scientific World | | | [  ] Gen Ed - College Option | | | [  ] Speech |  | | [  ] Interdisciplinary | | | [  ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** The prerequisite is being changed to a suitable earlier course allowing students more opportunity and flexibility to their schedule.

**COMD 3563 Web Traffic and Analytics**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~Prerequisite: COMD 2450~~ | **Prerequisite** | Prereq: Any 2300 courses |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [   ] Yes  [   ] No | **Liberal Arts** | [   ] Yes  [   ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [  ] Major | | [  ] Gen Ed Required | | [  ] English Composition | | [  ] Mathematics | | [  ] Science | | [  ] Gen Ed – Flexible | | [  ] World Cultures | | [  ] US Experience in its Diversity | | [  ] Creative Expression | | [  ] Individual and Society | | [  ] Scientific World | | [  ] Gen Ed - College Option | | [  ] Speech | | [  ] Interdisciplinary | | [  ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [  ] Major | | | [  ] Gen Ed Required | | | [  ] English Composition | | | [  ] Mathematics | | | [  ] Science | | | [  ] Gen Ed - Flexible | | | [  ] World Cultures | | | [  ] US Experience in its Diversity | | | [  ] Creative Expression | | | [  ] Individual and Society | | | [  ] Scientific World | | | [  ] Gen Ed - College Option | | | [  ] Speech |  | | [  ] Interdisciplinary | | | [  ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** The prerequisite is being changed to a suitable earlier course allowing students more opportunity and flexibility to their schedule.

**COMD3600 Campaign Development ii**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** | 037174 |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course Title:** | ~~Campaign Development ii~~ | **Course Title:** | Advertising PortfolioDevelopment |
| **Prerequisite** | ~~COMD 3500~~ | **Prerequisite** | COMD2400 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~3 class hours~~  ~~0 lab hours~~ | **Hours** | 2 cl hrs  2 lab hours |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~This course is a continued exploration of the creative advertising campaign. Application of research, design principles and creative concepts to retail advertising, public relations, business and international advertising. Preparation of finished artwork using QuarkXpress and the Adobe Creative Suite.~~ | **Description:** | Student teams respond to design studio or agency briefs that originate from annual student competitions from industry organizations such as the One Club, Art Director’s Club, Design & Art Direction or Society of Publication Designers. In collaboration, students simulate professional roles to develop creative concepts. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed - Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** This course will become one of the Strategy courses under the new curriculum organization. To serve in this role, the course must have a laboratory component in order for students to work on collaborative projects with the input of the instructor.

**COMD 3601 Information Design**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** | 037175 |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course Title:** |  | **Course Title:** |  |
| **Prerequisite** | ~~COMD 2427~~ | **Prerequisite** | COMD 2400 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~3 class hours~~  ~~0 lab hours~~ | **Hours** | 2 cl hrs  2 lab hours |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~Continuation of the development of skills learned in COMD~~  ~~3501 applied to information~~  ~~graphics, exhibition design and wayfinding systems. Preparation and presentation of~~  ~~finished artwork using software such as QuarkXPress, and the Adobe Creative Suite.~~ | **Description:** | Information Design is the practice of presenting information for immediate and effective communication. Through several advanced assignments related to information graphics, exhibition design and wayfinding systems, students refine their ability to synthesize complex information and present it appealingly. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** This course will become one of the Strategy courses under the new curriculum organization. To serve in this role, the course must have a laboratory component in order for students to work on collaborative projects with the input of the instructor.

**COMD 3603 Topics in Typography**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 3500 or COMD 3501, or COMD 3502 or COMD 3503 or COMD 3513 or COMD 3530~~ | **Prerequisite** | COMD 1257 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to enable students the ability to take upper elective courses prior to junior year.

**COMD 3610 Interactive Art Direction for Advertising**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 3662 or COMD 3563 or COMD 3562~~ | **Prerequisite** |  |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** | COMD 3563 or COMD 3662 |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to enable students the ability to take upper elective courses prior to junior year.

**COMD 3613 Advanced Illustration**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** | ~~Ilustration lV: Professional Practice~~ | **Course:** | Advanced Illustration |
| **Prerequisite** |  | **Prerequisite** |  |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~3 hrs~~ | **Hours** | 2 cl hr , 2 lab hr |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~A continuation of COMD 3513, Advanced Illustration I. It brings together the technical skills and conceptual abilities accumulated over previous courses and encourages further exploration into personal expression. Analysis and discussion of the work of prominent illustrators. Digital media will be explored, using Adobe Illustrator, Adobe Photoshop and other software. Each assignment will be treated by the instructor and student as a professional commission and upon completion will be considered a portfolio piece. Practical considerations will be covered as well: pricing, self-promotion, client targeting and solicitation, professional organizations.~~ | **Description:** | Building on COMD 3513 Narrative Illustration, this course encourages further exploration into illustration as personal vision and development of a cohesive portfolio. The instructor and student treat each assignment as a professional commission. Practical considerations are discussed: pricing, self-promotion, client targeting and solicitation, professional organizations. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** As the department continues to change the illustration curriculum to meet market demands, it is important to strengthen the technical skills students learn in COMD 3513 with a lab component.

**COMD 3620 Broadcast Design l**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~COMD 3500 or COMD 3501 or COMD 3530 or department approval~~ | **Prerequisite** | COMD2320 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to enable students the ability to take upper elective courses prior to junior year.

**COMD 3642 TOPICS IN ANIMATION AND MOTION GRAPHICS**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| Prerequisite | ~~Prerequisite: COMD 3500 level courses~~ | Prerequisite | COMD2400 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to provide students with the ability to take upper elective courses prior to junior year.

**COMD 3712 TOPICS IN PACKAGING DESIGN**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course Title:** |  | **Course Title:** |  |
| **Prerequisite** | ~~Prerequisite: COMD 2412~~ | **Prerequisite** | COMD 3412 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed - Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to reflect the new name of the prerequisite course.

**COMD 4611 PUBLICATION DESIGN**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course Title:** |  | **Course Title:** |  |
| **Prerequisite** | ~~Prerequisite: COMD 2427~~ | **Prerequisite** | COMD2400 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed - Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to provide students with the ability to take upper elective courses prior to junior year.

**COMD 4701 – THE DESIGN TEAM**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course Title:** |  | **Course Title:** |  |
| **Prerequisite** | ~~Prerequisite: COMD 3551 or COMD  3600 or COMD 3601 or COMD 3613 or COMD 3630 or COMD 3641~~ | **Prerequisite** | COMD 2400 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed - Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Changed prerequisite to provide students with the ability to take upper elective courses prior to junior year.

**COMD 4801 – PORTFOLIO**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course Title:** |  | **Course Title:** |  |
| **Prerequisite** | ~~Prerequisites: COMD 4701; Corequisite: COMD 4830~~ | **Prerequisite** | Prerequisites: COMD 3701 and 4701 |
| **Corequisite** | ~~COMD 4830~~ | **Corequisite** | NONE |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** | ~~2CL HR, 2 LAB HR~~ | **Hours** | 1 cl hr, minimum 6 independent study hrs, 3 cr |
| **Credits** |  | **Credits** |  |
| **Description:** | ~~Development of each student’s strategy for entering the design profession. Cumulative work is critiqued by faculty and professional advisors. Students edit and refine their portfolios to meet professional standards and add materials, as needed. The development of individual promotion pieces, résumé writing, job search and interviewing skills are emphasized.~~ | **Description:** | Development of each student’s strategy for entering the design profession. Faculty and professional advisors critique cumulative work. Students work independently with faculty supervision to edit and refine their design work to develop a portfolio that meets professional standards. |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed - Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Students will benefit from much needed one-on-one time with faculty. This independent study format allows each student to have individualized attention for his or her specific portfolio.

**COMD4830 Senior Project**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course Title:** |  | **Course Title:** |  |
| **Prerequisite** |  | **Prerequisite** |  |
| **Corequisite** | ~~4801~~ | **Corequisite** | none |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed - Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** Corequisite removed to allow students to take classes in separate semesters.

**COMD 4900 INTERNSHIP IN COMMUNICATION DESIGN**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course Title:** |  | **Course Title:** |  |
| **Prerequisite** |  | **Prerequisite** | COMD3701 or 4701 or department approval |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** | ~~Pre- or corequisites: COMD 4701~~ | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed - Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed - Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** New prerequisite requirement that includes new course.

**CHANGES IN DEGREE PROGRAMS**

**Section AIII: Changes in Degree Programs**

**AIII.1. The following revisions are proposed for the Communication Design Department**

**Program: Associate Degree of Applied Science in Communication Design**

**Program Code: 01355**

**Effective: Spring 2018**

A change of required courses

**Rationale:** To improve retention and graduation rates this proposal consolidates and reduces the total number of courses a student is required to take to 13 three-credit courses in the major.

**Section AIII: Changes in Degree Programs**

**AIII.1. The following revisions are proposed for the Communication Design Department**

**Program: AAS in Communication Design**

**Program Code: 01355**

**Effective: Spring 2018**

|  |  |
| --- | --- |
| From | To |
| .  PROGRAM-SPECIFIC DEGREE REQUIREMENTS - 39 CREDITS    Program-Specific Required Courses 33    COMD 1100 Graphic Design Principles I - 3  ~~COMD 1103 Foundation Drawing - 2~~  COMD 1162 Raster and Vector Graphics - 3  ~~COMD 1167 Type and Media - 4~~  COMD 1200 Graphic Design Principles II - 3  ~~COMD 1231 Figure Drawing - 2~~  COMD 2300 Communication Design I - 3  ~~COMD 2327 Typographic Design II - 2~~  ~~COMD 2330 Digital Photography I - 2~~  COMD 2400 Communication Design II - 3  ~~COMD 2427 Typographic Design III - 2~~  ~~COMD 2450 Web Design I- 2~~  ~~CDMG 1111 Digital Media Foundations – 2~~    ~~Program-Specific Elective Courses - 6~~  ~~Select two 3-credit courses from the following :~~  ~~COMD 1292 3-Dimensional Design\* -3~~  ~~COMD 2313 Illustration I: Basic Principles\* - 3~~  ~~COMD 2320 Intro to Film and Video Design Production - 3~~  ~~COMD 2340 Digital Photography II - 3~~  ~~COMD 2412 Packaging Design- 3~~  ~~COMD 3413 Illustration II: Character Design - 3~~  ~~CDMG 2316 Advanced Image Editing - 3~~  ~~CDMG 3532 Print Production for Designers - 3~~      GENERAL EDUCATION COMMON CORE (21 credits)    **REQUIRED CORE**  (4 COURSES, 12 CREDITS)    English Composition (2 courses, 6 credits)  ENG 1101 English Composition I - 3  ENG 1121 English Composition II -3    Mathematical and Quantitative Reasoning (1 course, 3 credits)  MAT 1190 Quantitative Reasoning or higher    Life and Physical Sciences (1 course, 3 credits) - 3  Any approved course  **FLEXIBLE CORE (3 COURSES, 9 CREDITS)**  In addition to the courses specified below, select  one approved course from one other group    Creative Expression  ARTH 3311 The History of Graphic Design - 3    Individual and Society  ~~PSY 1101 Introduction to Psychology - 3~~    World Cultures and Global Issues  Any approved course    US Experience in its Diversity  Any approved course    Scientific World  Any approved course      Writing Intensive Requirement  Students at New York City College of Technology must complete two courses designated WI for the associate level, one from GenEd and one from the major; and two additional courses designated WI for the baccalaureate level, one from GenEd and one from the major | PROGRAM-SPECIFIC DEGREE REQUIREMENTS -39 CREDITS    COMD 1100 Graphic Design Principles I – 3  COMD 1127 Type & Media­ – 3  COMD 1123 Foundation Drawing – 3  COMD 1162 Raster & Vector Graphics – 3  COMD 1200 Graphic Design Principles II – 3  CDMG 1112 (WI) Digital Media Foundations – 3  COMD 1257 Typographic Design – 3  COMD 1340 Photography I – 3  COMD 2300 Communication Design I- 3  COMD 2320 Intro to Video – 3  COMD 1233 Figure Drawing – 3  COMD 2400 Communication Design II - 3  COMD 2451 Web Design I – 3    GENERAL EDUCATION COMMON CORE (21 credits)    **REQUIRED CORE**  (4 COURSES, 12 CREDITS)    English Composition (2 courses, 6 credits)  ENG 1101 English Composition I - 3  ENG 1121 English Composition II -3    Mathematical and Quantitative Reasoning (1 course, 3 credits)  MAT 1190 Quantitative Reasoning or higher  Life and Physical Sciences (1 course, 3 credits) - 3  Any approved course  **FLEXIBLE CORE (3 COURSES, 9 CREDITS)**  Creative Expression  ARTH 3311 The History of Graphic Design - 3    One Additional ARTH course from any of the PATHWAYS categories  In addition to the courses specified above, Select one course from one of the five PATHWAYS areas; no more  than two courses may be selected from any discipline.  Writing Intensive Requirement  Students at New York City College of Technology must complete two courses designated WI for the associate level, one from GenEd and one from the major; and two additional courses designated WI for the baccalaureate level, one from GenEd and one from the major |

**AIII.2. The following revisions are proposed for the Communication Design Department**

**Program: Bachelor of Technology in Communication Design**

**Program Code: 21403**

**Effective: Spring 2018**

|  |  |
| --- | --- |
| From | To: |
| REQUIRED COURSES IN THE MAJOR Credits  AAS Degree in Communication Design 60  ~~Baccalaureate-Level Courses~~  ~~Select one module (6-8 required courses) 18-24~~  ~~Web Design Module~~  ~~COMD 3551 Web Design II: Advanced XHTML & CSS 3~~  ~~COMD 3562 UX and UI Design 3~~  ~~COMD 3563 Web Traffic and Analytics 3~~  ~~COMD 3652 Web Design III: Design Studio 3~~  ~~COMD 3662 Interactive Animation 3~~  ~~COMD 3663 Dynamic Web I: Web 2.0 3~~  ~~Graphic Design Module~~  ~~COMD 3501 Corporate Identity Design 3~~  ~~COMD 3503 Topics in Graphic Design 3~~  ~~COMD 3527 Advanced Typography 3~~  ~~COMD 3601 Information Design I 3~~  ~~COMD 4611 Publication Design 3~~  ~~CDMG 3532 Print Production for Designers 3~~  ~~Advertising Design Module~~  ~~COMD 3500 Campaign Development I 3~~  ~~COMD 3523 Storyboard Concepts 3~~  ~~COMD 3600 Advertising Portfolio Development 3~~  ~~COMD 3610 Interactive Art Direction for Advertising 3~~  ~~COMD 3662 Interactive Animation 3~~  ~~CDMG 3532 Print Production for Designers 3~~  ~~Broadcast Design Module~~  ~~COMD 3521 4 Motion Graphics I 3~~  ~~COMD 3523 Storyboard Concepts 3~~  ~~COMD 3620 4 Broadcast Design I 3~~  ~~COMD 3621 4 Motion Graphics II 3~~  ~~COMD 3630 4 Broadcast Design II 3~~  ~~ENT 3390 Sound for Multimedia 3~~  ~~Animation/Illustration/Game Design Graphics Module~~  ~~Option A~~  ~~COMD 3508 4 Introduction to Game Design Concepts 3~~  ~~COMD 3523 Storyboard Concepts 3~~  ~~COMD 3540 4 2-Dimensional Animation I 3~~  ~~COMD 3640 4 3-Dimensional Animation and Modeling I 3~~  ~~COMD 3641 2-Dimensional Animation II 3~~  ~~COMD 3740 4 3-Dimensional Animation and Modeling II 3~~  ~~COMD 3808 4 3-Dimensional Game Graphics 3~~  ~~COMD 4640 4 3-Dimensional Animation and Modeling III 3~~  ~~Option B~~  ~~COMD 3413 Illustration II: Character Design 3~~  ~~COMD 3508 4 Introduction to Game Design Concepts 3~~  ~~COMD 3513 4 Illustration III: Narrative 3~~  ~~COMD 3523 Storyboard Concepts 3~~  ~~COMD 3540 4 2-Dimensional Animation I 3~~  ~~COMD 3613 4 Illustration IV: Professional Practice 3~~  ~~COMD 3640 4 3-Dimensional Animation and Modeling I 3~~  ~~Additional Program-Specific Courses~~  ~~COMD 4701 The Design Team 3~~  ~~COMD 4801 The Portfolio 3~~  ~~COMD 4830 Senior Project 3~~  ~~COMD 4900 Internship in Communication Design 3~~  ~~Program-specific electives to reach or exceed 120 credits~~  ~~Choose from approved list~~  ~~COMD BTech electives~~  ~~CDMG 2316 Digital Imaging Production~~  ~~CDMG 3532 Print Production for Designers~~  ~~CDMG 3607 Digital Data Asset Management~~  ~~CDMG 3611 Vector Art Editing~~  ~~COMD 1292 3D Design~~  ~~COMD 2313 Illustration I: Basic Principles~~  ~~COMD 2320 Intro to Film & Video Production~~  ~~COMD 2340 Digital Photography II~~  ~~COMD 2412 Packaging Design~~  ~~COMD 3413 Illustration II: Character Design~~  ~~COMD 3500 Campaign Development I~~  ~~COMD 3501 Corporate Identity Design~~  ~~COMD 3502 Topics in Advertising~~  ~~COMD 3503 Topics in Graphic Design~~  ~~COMD 3508 Intro to Game Design Concepts~~  ~~COMD 3513 Illustration III: Narrative~~  ~~COMD 3521 Motion Graphics I~~  ~~COMD 3523 Storyboard Concepts~~  ~~COMD 3527 Advanced Typography~~  ~~COMD 3530 Advanced Photo Studio CDMG 3532 Print Production for Designers~~  GENERAL EDUCATION COMMON CORE 1 42 CREDITS  I – REQUIRED CORE (4 COURSES, 12 CREDITS)  English Composition (2 courses, 6 credits)  ENG 1101 English Composition I\* 3  ENG 1121 English Composition II\* 3  Mathematical and Quantitative Reasoning (1 course, 3 credits)  Select one of the following courses  MAT 1190 Quantitative Reasoning or higher\* 3  Life and Physical Sciences (1 course, 3 credits) 3  Any approved course\*  II – FLEXIBLE CORE 2 (6 COURSES, 18 CREDITS)  In addition to the courses specified below, select three courses  from the remaining areas; no more than two courses may be selected from any discipline. In meeting these requirements, in addition to the required classes, students must choose ~~one~~ of the following: a second Pathways approved  ARTH 1100-series course or AFR 1301 or 1304.  World Cultures and Global Issues  Any approved course  US Experience in its Diversity  Any approved course  Creative Expression  ARTH 3311 The History of Graphic Design\* 3  Individual and Society  ~~PSY 1101 Introduction to Psychology\*~~ 3  Scientific World  ~~PSY 3407 Psychology of Visual Perception~~ 3  One additional course from any group 3  Any approved course  Writing Intensive Requirement  Students at New York City College of Technology must complete two courses designated WI for the associate level, one from GenEd and one from the major; and two additional courses designated WI for the baccalaureate level, one from GenEd and one from the major.  III – COLLEGE OPTION REQUIREMENT 3 (12 CREDITS)  • One course in Speech/Oral Communication  COM 1330 Public Speaking or higher 3  • One interdisciplinary Liberal Arts and Sciences course  ~~SBS 2000 Research Methods for the Social~~  ~~and Behavioral Sciences~~ 3  • Additional liberal arts credits to reach a minimum total of  42 credits in general education. In meeting their general  education requirements overall, students must take at  least one advanced liberal arts course or two sequential  courses in a foreign language 6 | REQUIRED COURSES IN THE MAJOR Credits  AAS Degree in Communication Design 60  REQUIRED COURSES IN THE MAJOR  Upper Level Strategy (Choose ANY THREE for 9 credits)  COMD 3501 Identity Design  COMD 3601 Information Design  COMD 3500 Campaign Development 1  COMD 3600 Campaign Development 2  COMD 3610 Interactive Art Direction  COMD 3563 Web Analytics & Traffic  COMD 3562 UX/UI  REQUIRED COURSES IN THE MAJOR  Upper Level Skills (Choose Any FOUR for 12 credits)  COMD 3540: 2D Animation 1  COMD 3641: 2D Animation 2  COMD 3640: 3D Animation 1  COMD 3740: 3D Animation 2  COMD 3521: Motion Graphics 1  COMD 3620: Broadcast 1  COMD 3621: Motion Graphics 2  COMD 3630: Broadcast 2  COMD 3508 Intro to Game Concepts  COMD 3523 Storyboard Concepts  COMD 3527: Advanced Typography  COMD 3627: Time-based Typography  COMD 4611: Publication Design  COMD 3292: 3-Dimensional Design  COMD 3412: Packaging Design  CDMG 3532: Print Production  COMD 3413: Illustration 2, Character  COMD 3513: Illustration 3, Narrative  COMD 3613: Illustration 4, Professional Practice  COMD 3551: Web Design II  COMD 3662 Interactive Animation  COMD 3663: Dynamic Web I  COMD 4764: Design for Mobile Devices  COMD 3652: Web Design III  COMD 3330 Photo 2  COMD 3530 Advanced Photo Studio  COMD 3603: Topics in Typography  COMD 3503: Topics in Graphic Design  COMD 3712: Topics in Package Design  COMD 3502: Topics in Advertising  OTHER UPPER REQUIRED COURSES  IN THE MAJOR for 18 credits  COMD 3504: Communication Design Theory 3  COMD 3701 Design Studio 3 COMD 4701 Design Team 3 COMD 4801 Portfolio 3 COMD 4830 Senior Project3  Internship  COMD/CDMG 4900 Internship 3  GENERAL EDUCATION COMMON CORE 1 42 CREDITS  I – REQUIRED CORE (4 COURSES, 12 CREDITS)  English Composition (2 courses, 6 credits)  ENG 1101 English Composition I\* 3  ENG 1121 English Composition II\* 3  Mathematical and Quantitative Reasoning (1 course, 3 credits)  Select one of the following courses  MAT 1190 Quantitative Reasoning or higher\* 3  Life and Physical Sciences (1 course, 3 credits) 3  Any approved course\*  II – FLEXIBLE CORE 2 (6 COURSES, 18 CREDITS)  In addition to the course specified below, select courses  from the remaining areas; no more than two courses may be selected  from any discipline. In meeting these requirements, in addition to the required classes, students must choose **two** of the following Pathways approved ARTH course ARTH 1100-series course or AFR 1301 or 1304.  World Cultures and Global Issues 3  Any approved course  US Experience in its Diversity 3  Any approved course  Creative Expression  ARTH 3311 The History of Graphic Design\* 3  Individual and Society 3  Any Approved course  Scientific World 3  Any approved course  One additional course from any group 3  Any approved course  Writing Intensive Requirement  Students at New York City College of Technology must complete two  courses designated WI for the associate level, one from GenEd and  one from the major; and two additional courses designated WI for the  baccalaureate level, one from GenEd and one from the major.  III – COLLEGE OPTION REQUIREMENT 3 (12 CREDITS)  • One course in Speech/Oral Communication  COM 1330 Public Speaking or higher 3  • One interdisciplinary Liberal Arts and Sciences course  Any Approved course 3  • Additional liberal arts credits to reach a minimum total of  42 credits in general education.  In meeting their general  education requirements overall, students must take at  least one advanced liberal arts course or two sequential  courses in a foreign language 6 |

**Section AIII: Changes in Degree Programs**

**AIII.1. The following revisions are proposed for the Communication Design Department**

**Program: AAS in Communication Design Management**

**Program Code: 01354**

**Effective: Spring 2018**

|  |  |
| --- | --- |
| From | To |
| .  PROGRAM-SPECIFIC DEGREE REQUIREMENTS - 39 CREDITS    Program-Specific Required Courses 36  REQUIRED COURSES IN THE MAJOR 39 CREDITS  COMD 1100 Graphic Design Principles I 3  COMD 1162 Raster and Vector Graphics 3  ~~COMD 1167 Type and Media 4~~  ~~COMD 2330 Digital Photography I 2~~  ~~COMD 2450 Web Design I 2~~  ~~CDMG 1111 Digital Media Foundations 2~~  CDMG 1150 Office Applications 3  CDMG 1230 Print Technologies 3  ~~CDMG 2300 Cross Media Color Analysis 2~~  CDMG 2303 Content Delivery 3  ~~CDMG 2317 Production Cost Management 3~~  CDMG 2406 Project Management I 3  CDMG 2901 Career Development 3  Select one of the following courses for 3 credits:  ARTH 3311 History of Graphic Design 3  ~~COMD 2320 Introduction to Film and Video Production Design 3~~  ~~COMD 2412 Packaging Design 3~~  ~~CDMG 2316 Advanced Image Editing 3~~  CDMG 2414 Media Presentations 3  MKT 1102 Principles of Selling 3  MKT 1214 Advertising 3  TOTAL CREDITS REQUIRED FOR THE DEGREE 60  I – REQUIRED CORE (21 CREDITS)  English Composition  ENG 1101 English Composition I 3  ENG 1121 English Composition II 3  Mathematical and Quantitative Reasoning  MAT 1190 Quantitative Reasoning 3  or higher  Life and Physical Sciences  Any approved course 3  II – FLEXIBLE CORE  Select one approved course from each of any three groups: 9  World Cultures and Global Issues  US Experience in its Diversity  Creative Expression  Individual and Society  Scientific World  Writing Intensive Requirement 1  Students at New York City College of Technology must complete two courses designated WI for the associate level, one from GenEd and one from the major; and two additional courses designated WI for the baccalaureate level, one from GenEd and one from the major | PROGRAM-SPECIFIC DEGREE REQUIREMENTS -39 CREDITS    COMD 1100 Graphic Design Principles I 3  COMD 1162 Raster and Vector Graphics 3  COMD 1127 Type and Media 3  COMD 1330 Photography I 3  COMD 2450 Web Design I 3  CDMG 1111 Digital Media Foundations 3  CDMG 1150 Office Applications 3  CDMG 1230 Print Technologies 3  CDMG 2302 Cross Media Color Analysis 3  CDMG 2303 Content Delivery 3  CDMG 2406 Project Management I 3  CDMG 2901 Career Development 3  Select one of the following courses for 3 credits:  ARTH 3311 History of Graphic Design 3  COMD 2320 Introduction to Video 3  COMD 3340 Photography II 3  COMD 3412 Packaging Design 3  CDMG 3316 Advanced Image Editing 3  CDMG 2414 Media Presentations 3  MKT 1102 Principles of Selling 3  MKT 1214 Advertising 3  TOTAL CREDITS REQUIRED FOR THE DEGREE 60  GENERAL EDUCATION COMMON CORE (21 credits)    REQUIRED CORE (4 COURSES, 12 CREDITS)    English Composition (2 courses, 6 credits)  ENG 1101 English Composition I - 3  ENG 1121 English Composition II -3    Mathematical and Quantitative Reasoning (1 course, 3 credits)  MAT 1190 Quantitative Reasoning or higher  Life and Physical Sciences (1 course, 3 credits) - 3  Any approved course    FLEXIBLE CORE (3 COURSES, 9 CREDITS)  Select one of any three groups:    Creative Expression  Individual and Society  World Cultures and Global Issues  US Experience in its Diversity  Scientific World  Writing Intensive Requirement  Students at New York City College of Technology must complete two courses designated WI for the associate level, one from GenEd and one from the major; and two additional courses designated WI for the baccalaureate level, one from GenEd and one from the major |

**AIII.3. The following revisions are proposed for the Communication Design Department**

**Program: Bachelor of Technology in Communication Design Management**

**Program Code: 87007**

**Effective: Spring 2018**

|  |  |
| --- | --- |
| From | To |
| .  **PROGRAM-SPECIFIC DEGREE REQUIREMENTS - 39 CREDITS**    Program-Specific Required Courses -36    COMD 1100 Graphic Design Principles I - 3  ~~COMD 1111 (WI) Digital Media Foundations - 2~~  COMD 1162 Raster and Vector Graphics - 3  ~~COMD 1167 Type and Media - 4~~  CDMG 1150 Office Applications - 3  CDMG 1230 Print Technologies - 3  ~~CDMG 2300 Cross Media Color Analysis - 2~~  ~~COMD 2330 Digital Photography I – 2~~  ~~COMD 2317 Production Cost Management - 3~~  ~~COMD 2450 Web Design I- 2~~  CDMG 2406 Project Management I- 3  CDMG 2303 Content Delivery - 3  CDMG 2901 Career Development - 3  Program-Specific Elective Courses - 3  Select one 3-credit course from the following ~~:~~  ~~COMD 2320 Intro to Film and Video Design Production - 3~~  ~~COMD 2340 Digital Photography II - 3~~  ~~COMD 2412 Packaging Design- 3~~  CDMG 2414 Media Presentations - 3  ~~CDMG 2316 Advanced Image Editing - 3~~  ARTH 3311 History of Graphic Design - 3  MKT 1102 Principles of Selling – 3  MKT 1124 Advertising -3    **GENERAL EDUCATION COMMON CORE (21 credits)**    **REQUIRED CORE**  (4 COURSES, 12 CREDITS)    English Composition (2 courses, 6 credits)  ENG 1101 English Composition I - 3  ENG 1121 English Composition II -3    Mathematical and Quantitative Reasoning (1 course, 3 credits)  MAT 1190 Quantitative Reasoning or higher    Life and Physical Sciences (1 course, 3 credits) - 3  Any approved course    **FLEXIBLE CORE (3 COURSES, 9 CREDITS)**  Select one of any three groups:    **Creative Expression**  **Individual and Society**  **World Cultures and Global Issues**  **US Experience in its Diversity**  **Scientific World**    Writing Intensive Requirement  Students at New York City College of Technology must complete two courses designated WI for the associate level, one from GenEd and one from the major; and two additional courses designated WI for the baccalaureate level, one from GenEd and one from the major | **PROGRAM-SPECIFIC DEGREE REQUIREMENTS -39 CREDITS**    COMD 1100 Graphic Design Principles I – 3  CDMG 1112 (WI) Digital Media Foundations – 3  COMD 1127 Type and Media­ – 3  COMD 1162 Raster & Vector Graphics – 3  CDMG 1150 Office Applications – 3  CDMG 1230 Print Technologies – 3  COMD 1340 Photography I – 3  COMD 2302 Cross Media Color Analysis – 3  COMD 2451 Web Design I – 3  CDMG 2406 Project Management I- 3  CDMG 2303 Content Delivery - 3  CDMG 2901 Career Development - 3  Program-Specific Elective Courses - 3  Select one 3-credit course from the following :  COMD 2320 Intro to Video - 3  COMD 3340 Digital Photography II - 3  COMD 3412 Packaging Design- 3  CDMG 2414 Media Presentations - 3  CDMG 3316 Advanced Image Editing - 3  ARTH 3311 History of Graphic Design - 3  MKT 1102 Principles of Selling – 3  MKT 1124 Advertising -3  GENERAL EDUCATION COMMON CORE (21 credits)    **REQUIRED CORE**  (4 COURSES, 12 CREDITS)    English Composition (2 courses, 6 credits)  ENG 1101 English Composition I - 3  ENG 1121 English Composition II -3    Mathematical and Quantitative Reasoning (1 course, 3 credits)  MAT 1190 Quantitative Reasoning or higher  Life and Physical Sciences (1 course, 3 credits) - 3  Any approved course    **FLEXIBLE CORE (3 COURSES, 9 CREDITS)**  Select one of any three groups:    **Creative Expression**  **Individual and Society**  **World Cultures and Global Issues**  **US Experience in its Diversity**  **Scientific World**  Writing Intensive Requirement  Students at New York City College of Technology must complete two courses designated WI for the associate level, one from GenEd and one from the major; and two additional courses designated WI for the baccalaureate level, one from GenEd and one from the major |

**NEW COURSE PROPOSAL**

COMD 3504 Communication Design Theory

Proposers: Jenna Spevack with Joel Mason and Dan Wong

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New York City College of Technology, CUNY

# NEW COURSE PROPOSAL FORM

This form is used for all new course proposals. Attach this to the [Curriculum Modification Proposal Form](http://www.300jaystreet.com/college-council/resources/2010/04/2013-10-10-Curriculum_Modification_Proposal_Form.docx) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

|  |  |
| --- | --- |
| Course Title | Communication Design Theory |
| Proposal Date | June 12, 2015 / Updated January 10, 2017 |
| Proposer’s Name | Jenna Spevack with Joel Mason and Dan Wong |
| Course Number | COMD 3504 |
| Course Credits, Hours | 3 credits, 3 hours |
| Course Pre / Co-Requisites | Prerequisites: ENG 1121 and ART 3311 |
| Catalog Course Description | An in-depth introduction to communication design theory, this course examines theoretical perspectives of design practice within the larger discourse of design and visual culture. Communication models, the nature of representation, the dimensions of context and semiotics are explored through critical readings in key documents from the early decades of the twentieth century to the present. |
| Brief Rationale  Provide a concise summary of why this course is important to the department, school or college. | Serving as an in depth introduction to communication design theory, this course examines fundamental concepts including communication models, the nature of representation, the dimensions of context and semiotics. A strong foundation in theoretical concepts is developed through critical readings in key documents from the early decades of the twentieth century to the present. College-level introductory courses in communication design theory are common offerings in leading design colleges across the country including Pratt Institute, Parsons School of Design, Savannah College of Art & Design and the Cooper Union. This course will be unique within CUNY and will complement *ARTH 3311–Graphic Design History*, a required course for all COMD majors, currently offered by the Department of Humanities. The Department of Communication Design has also developed this course to meet the accrediting requirements of the National Association of Schools of Art & Design (NASAD). |
| **Intent to Submit as Common Core**  If this course is intended to fulfill one of the requirements in the common core, then indicate which area. | No. |
| **Intent to Submit as An Interdisciplinary Course** | N/A |
| **Intent to Submit as a Writing Intensive Course** | N/A |

Please include all appropriate documentation as indicated in the NEW COURSE PROPOSAL Combine all information into a single document that is included in the Curriculum Modification Form.

# NEW COURSE PROPOSAL CHECKLIST

Use this checklist to ensure that all required documentation has been included. You may wish to use this checklist as a table of contents within the new course proposal.

|  |  |
| --- | --- |
| Completed NEW COURSE PROPOSAL FORM |  |
| * Title, Number, Credits, Hours, Catalog course description | x |
| * Brief Rationale | x |
| Completed [Library Resources and Information Literacy Formhttp://www.300jaystreet.com/college-council/resources/2013/10/curriculum\_modification\_library\_form.doc](http://www.300jaystreet.com/college-council/resources/2013/10/curriculum_modification_library_form.doc) | [x](http://www.300jaystreet.com/college-council/resources/2013/10/curriculum_modification_library_form.doc) |
| **Course Outline**  Include within the outline the following. |  |
| Hours and Credits for Lecture and Labs  If hours exceed mandated Carnegie Hours, then rationale for this | x |
| Prerequisites/Co- requisites | x |
| Detailed Course Description | x |
| Course Specific Learning Outcome and Assessment Tables   * Discipline Specific * General Education Specific Learning Outcome and Assessment Tables | x |
| Example Weekly Course outline | x |
| Grade Policy and Procedure | x |
| Recommended Instructional Materials (Textbooks, lab supplies, etc.) | x |
| Library resources and bibliography | x |
| **Course Need Assessment.**  Describe the need for this course. Include in your statement the following information. |  |
| Target Students who will take this course. Which programs or departments, and how many anticipated?  Documentation of student views (if applicable, e.g. non-required elective). | x |
| Projected headcounts (fall/spring and day/evening) for each new or modified course. | x |
| If additional physical resources are required (new space, modifications, equipment), description of these requirements. If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction. | N/A |
| Where does this course overlap with other courses, both within and outside of the department? | x |
| Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? | x |
| If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. |  |
| **Course Design**  Describe how this course is designed. |  |
| Course Context (e.g. required, elective, capstone) | x |
| Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? | x |
| Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture) | x |
| How does this course support Programmatic Learning Outcomes? | x |
| Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. | N/A |
| **Additional Forms for Specific Course Categories** |  |
| Interdisciplinary Form (if applicable) (under development) | N/A |
| [Common Core (Liberal Arts) Intent to Submit](http://www.300jaystreet.com/college-council/resources/2013/10/CommonCoreCourseSubmissionForm_4.2.12.doc) (if applicable) | N/A |
| Writing Intensive Form if course is intended to be a WIC (under development) | N/A |
| If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. | N/A |
| **(Additional materials for** [**Curricular Experiments**](http://www.300jaystreet.com/college-council/curriculum_proposals/curricular-experiments)**)** |  |
| Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information). | N/A |
| Established Timeline for Curricular Experiment | N/A |

# Course Needs Assessment

The proposed course, COMD 3504 Communication Design Theory, will be offered by the Communication Design Department, introducing the study of design theory in the program curriculum. This is a much needed course to teach students theoretical critical thinking as it applies to the field of study, and to connect reasoning to the practice of communication design.

The course is expected to run in both Fall and Spring semester and will be a required course of all BTech Communication Design students. The enrollment will be a maximum of 18 students per section and will have both evening/weekend and daytime sections. We anticipate 25-36 students (one section per semester the first year) and 36-72 students (one to two sections per semester) for the next four years.

At least initially, experienced practitioners of Communication Design will be teaching this course, because it is important to connect the theory with the skills and practice used by designers- making it particularly relevant to the students within the major. Once those connections have been established, art history scholars and educators may teach the course under the direction of the Communication Design Department.

The field of Communication Design Studies is relatively new as a discipline. While there is much history and publication in the theoretical review of the Visual Fine Arts, there is far less systematic review and publication in Communication Design. This course aims to contribute to the field by educating students to have a self reflexive and critical eye for their work, to look at the practice through a lens of theory, to learn to articulate the relevance and approaches to design, and to hopefully to have a City Tech graduate participate in the field as practitioner or scholar.

# Course Design

Through frequent discussion and application, students will learn and use critical tools and vocabulary to analyze graphic design theory and its relation to graphic design history and practice. Along with written assignments and exams, students are required to execute weekly activities on the class blog or in the classroom. Group class activities involve small groups doing readings, discussion, and writing collective answers to directed questions. Students are also required to submit blog posts on the class website such as OpenLab in response to readings, and directed questions related to course content. Although this course is not developed as an online class, it has potential to be developed into a hybrid class. If offered as a hybrid class, students would do most readings with related discussion outside the classroom and classroom meeting times would be dedicated to lectures and additional discussion.

Communication Design Theory is designed as a required course serving as an introduction to graphic design theory from its roots in the late nineteenth century to the present. Through illustrated lectures, readings, writing assignments and discussion, students will develop an understanding of major issues in graphic design theory including communication models, the nature of representation, the dimensions of context, and the role of semiotics. Helen Armstrong’s Graphic Design Theory: Readings from the Field and her model syllabus form the core of the course (<http://fightingwords.us/tools-for-teachers>/). Additional readings may come from Graphic Design in Context: Graphic Design Theory by Meredith Davis and/or other texts that cover key terms and concepts, providing a critical framework for the study of communication design theory. With frequent discussion and application, students will learn and use critical tools and vocabulary to analyze graphic form and content. Aside from written assignments and exams, students are required to execute weekly activities on the class blog or in the classroom. The course is designed to provide a theoretical context for graphic media, which would be valuable knowledge for students engaged in the aesthetics of form, video, and theatre production in other departments such as Architectural Technology and Entertainment Technology.

This course with the additional Art History course requirement would increase the Art History, Theory and Criticism content in the AAS and BTech degrees to 10%, a NASAD standard.

(See standards below)

**Accreditation Standards**   
National Association of Schools of Art & Design (NASAD)

**From NASAD Handbook 2016-17**

**Section VIII.B.2**

2. Art/Design History, Theory, and Criticism.

Through comprehensive courses in the history of art/design, students must:

a. Learn to analyze works of art/design perceptively and to evaluate them critically.

b. Develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis.

c. Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts.

In certain areas of specialization, it is advisable to require that students study the historical development of works within the specialization.

Normally, studies in art and design history and analysis occupy at least 10% of the total curriculum.

# 

# COURSE OUTLINE

|  |  |
| --- | --- |
|  | **NEW YORK CITY COLLEGE OF TECHNOLOGY**  CITY UNIVERSITY OF NEW YORK  Communication Design Department |

**COMD 3504 Communication Design Theory**

*(3 class hours, 3 credits)*

*Prerequisites: ENG1121 & ARTH 3311*

**Course Description**

An in-depth introduction to communication design theory examining theoretical perspectives of design practice within the larger discourse of design and visual culture. Communication models, the nature of representation, the dimensions of context and semiotics are explored through critical readings in key documents from the early decades of the twentieth century to the present.

**Required Text**

Armstrong, Helen. *Graphic Design Theory: Readings from the Field*. New York: Princeton Arch, 2009.

(see Bibliography for supplementary texts)

|  |  |
| --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Understand of the nature of representation and the ramifications for design. | Identify the role of representation in design in class discussions and writing assignments |
| Apply theoretical models to specific design work to enhance understanding. | Analyze design using theoretical models in class discussions and informal writing assignments. |
| Distinguish between theoretical models in the analysis of different kinds of design. | Identify, evaluate and site sources to support analysis of design issues. |
| Construct a coherent and substantiated argument using design theory in clear and correct prose. | Write the content for a research poster on an aspect of design theory. |

|  |  |
| --- | --- |
| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Thinking Critically**  The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences. | Evaluate through class discussions and writing assignments if students use evidence and logic to construct arguments. |
| **Oral Communication**  Speaking: The student will demonstrate the ability to articulate himself using relevant industry-specific language | Evaluate through class discussion and informal writing if students use appropriate vocabulary to analyze design issues. |
| **Lifelong Learning**  The student will demonstrate an awareness of resources for continued lifelong learning. | Evaluate through class discussion and informal writing if students are familiar with the educational resources they can use to stay relevant throughout their careers. |

**Course Assignments**

This course requires the completion of two short paper assignments (from 2 to 3 pages), an academic Research Poster Project, and weekly writing (blog/journal), classroom exercises, and field trips.

**Teaching & Learning Methods**

* Lectures and class discussion
* Research-based projects
* Research Journal
* Peer-to-peer exercises and critiques
* Weekly use of online forums for reflective writing
* Field trips

## 

## **Sample Weekly Topics with Suggested Readings & Activities**

**Unit 1: Groundwork**

**Week 1:** The What and Why of Design Theory

**Topics covered:** What is Design Theory and why it matters.

**Readings:**

* Lupton, Ellen. “Foreword: Why Theory?” *Graphic Design Theory: Readings from the Field.* New York: Princeton Arch, 2009. 9-15. 6-8.
* Armstrong, Helen. “Introduction: Revisiting the Avant-Garde.” *Graphic Design Theory: Readings from the Field.* New York: Princeton Arch, 2009. 9-15.

**Sample Activity:** Group Exercise: How to read and understand theory.

**Week 2: Models of Communication**

**Topics Covered:** Communication Models and The Message Cycle

**Suggested Readings:**

* Davis, Meredith. “Communication Models” *Graphic Design in Context: Graphic Design Theory*. New York: Thames & Hudson, 2012. 14-31
* Terranova, Tiziana. *Network Culture: Politics for the Information Age*. Pluto Press, 2004. Selected pages

**Sample Activity:** Group Exercise: How to read and understand theory

**Week 3: What and How Things Mean**

**Topics Covered:** Representation, Context

**Suggested Readings:**

* Davis, Meredith. “The Nature of Representation” *Graphic Design in Context: Graphic Design Theory*. New York: Thames & Hudson, 2012. 34-53
* Kress, Gunther & Theo van Leeuwen. *Reading Images: The Grammar of Visual Design*. 2006. Selected pages.

**Sample Activity:** Research Project Journal Introduction

**Week 4: The Favors of Context**

**Topics Covered:** Gestalt, Social Schemas, Technology & Tools, Economic Context

**Suggested Readings:**

* Davis, Meredith. “The Nature of Representation” *Graphic Design in Context: Graphic Design Theory*. New York: Thames & Hudson, 2012. selections from 56-99
* Norman,Donald. *Emotional Design: Why We Love (or Hate) Everyday Things*. Basic Books, 2005, Selected pages

**Week 5: Language, Signs and Symbols**

**Topics Covered:** Semiotics

**Readings:**

* Davis, Meredith. “The Nature of Representation” *Graphic Design in Context: Graphic Design Theory*. New York: Thames & Hudson, 2012. selections from 104-141
* Hall, Sean. *This Means This, This Means That: A User's Guide to Semiotics*. Laurence King Publishing, 2012, Selected pages.

**Sample Activity:** Group Exercise: Exploring the Taxonomy of Signs (icon / index / symbol)

**Unit 2: Origins**

**Week 6: Revisiting the Avant-Garde**

**Topics Covered:** Theory behind Constructivism, Futurism, De Stijl, Materiality, Functionalism

**Readings:**

* Marinetti, F. T.. “Manifesto of Futurism.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 20-21.
* Warde, Beatrice. “The Crystal Goblet or Printing Should be Invisible.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 39-43.
* Helfand, Jessica and John Maeda. “Dematerialization of Screen Space.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 119-123.

**Week 7: Who We Are**

**Topics Covered:** Role of Designer, Photography, Social Responsibility

**Readings:**

* Rodchenko, Aleksandr. “Who We Are: Manifesto of the Constructivist Group.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 22-23.
* Lissitzky, El. “Our Book.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 25-31
* Sagmeister, Stefan. “How Good is Good?” <http://www.graphicdesigntheory.net>

**Sample Activity:** Library Workshop

**Midterm**

**Week 8: Bauhaus Design Theory**

**Topics Covered:** Visual Language, Design Methodologies and Tenants,

**Readings:**

* Ellen Lupton and J. Miller Abbott, eds., The ABCs of The Bauhaus and Design Theory, New York: Princeton Architectural Press, 1996. Selected pages.

**Sample Activity:** Midterm Research Proposal Due

**Unit 3: Expansion**

**Week 9: Philosophy of the Grid**

**Topics Covered:** New Typography, The Grid, Geometry, and Universalism

**Readings:**

* Müller-Brockmann, Josef. “Grid and Design Philosophy.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 62-63.
* Tschichold, Jan. “The Principles of the New Typography.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009.35-38.

**Sample Activity:** Group Exercise: Collaborative grid exercise

**Week 10: Mainstream Modernism and Corporate Culture**

**Topics Covered:** Branding and Assimilation of International Style

**Readings:**

* Rand, Paul. “Good Design is Goodwill.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 64-69.
* Lasn, Kalle “1600-1886: The Birth of the Corporate ‘I.’” http://www.graphicdesigntheory.net

S**ample Activity:** Field Trip to design studio

**Week 11: Modern / Postmodern clash**

**Topics Covered:** Postmodernism, New Wave, Post-Industrial

**Suggested Readings:**

* Poynor, Rick. No More Rules: Graphic Design and Postmodernism. New Haven: Yale University Press, 2003. Selected pages.
* Docx, Edward. *Postmodernism is dead*. [Prospect Magazine](http://www.prospectmagazine.co.uk/features/postmodernism-is-dead-va-exhibition-age-of-authenticism), July 20, 2011

**Unit 4: Future Now**

**Week 12: Designing Design**

**Topics Covered:** Deconstruction, Graphic Authorship, Audience-centered

**Readings:**

* Barnbrook, Jonathon, et al. “First Things First Manifesto 2000.” <http://www.graphicdesigntheory.net>
* van Toorn, Jan. “Design and Reflexivity.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 102-106.

**Sample Activity:** Research Poster Consultations (Reference: Lupton, Ellen. *How Posters Work*. Cooper Hewitt, Smithsonian Design Museum, 2015)

**Week 13: New Paradigms or New Modernism**

**Topics Covered:** DYI, Free Culture, Metamedia, Universal Design, Relational Design

**Readings:**

* Manovich, Lev. “Import/Export, or Design Workflow and Contemporary Aesthetics.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 127-132.
* Ellen and Julia Lupton. “Univers Strikes Back.” Graphic Design Theory: Readings from the Field. New York: Princeton Arch, 2009. 133-137.
* Blauvelt, Andrew. “Towards Relational Design.” http://www.graphicdesigntheory.net.

**Sample Activity:** Research Poster Consultations

**FINAL PROJECT:**

**Week 14:**

**Sample Activity:** Final Project Poster Presentations

**Week 15:**

**Sample Activity:** Final Project Poster Presentations

## **Sample Course Assignments**

**Research Journal & Poster**

*Outcomes:*

* demonstrate professional research practices (written, verbal, visual)
* connect graphic design history and theory with contemporary design field
* demonstrate connection between student's design practice and theoretical concepts covered in the course
* create an annotated bibliography and glossary
* demonstrate methods of primary and secondary source evaluation

*Description:* Throughout the semester students will keep a design theory research journal in which they will document and critically review/reflect on class readings, other media, and field trips. By midterm students will present a well-defined a research topic and outline of a final poster to be presented at the undergraduate research poster presentation or similar at the end of semester.

**Writing / Blogging Assignments include:**

1. Weekly Blogging (minimum 1 developed post / 3 comments) (15%)  
   - Discussions from the classroom will carry over to the class site. Commenting will be used to reply to an initial blog post or other comments.  
   - Topics presented in class will require independent research and will be presented as developed posts on the class site for discussion and feedback.  
   - Research project documentation will be presented on the class blog for discussion and feedback throughout the semester.
2. (2) Reading Response Papers (2-3 pp) (10% each)  
   — After reading and reviewing two articles in the text, online and/or on reserve in City Tech’s library, students write a critical analysis of the assigned readings.

**Course Grade Scale**

The following grade scale is recommended for use in this course. The exact distribution will be determined by the individual section instructor.

Research Project / Poster 40%

Writing/Blogging Assignments 25%

Research Journal 25%

Class Participation 10%

**Assessment Methods**: Weekly classroom discussion and writing/posting/commenting assignments allow the instructor to assess individual participation and enable the instructor to see how well students comprehend the material and accurately apply terminology, strategies, and concepts. Students will meet (online or in-person) with professor at least twice during the semester to review and assess their research journal and research poster. Students are encouraged to ask questions in class and via the class blog regularly.

**New York City College of Technology Policy on Academic Integrity:**    
Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion. The complete text of the College policy on Academic Integrity may be found in the catalog.

## **Bibliography**

**Main Text**

Armstrong, Helen. *Graphic Design Theory: Readings from the Field.* New York: Princeton Arch, 2009.

**Unit 1: Groundwork**

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Terranova, Tiziana. *Network Culture: Politics for the Information Age.* Pluto Press, 2004.

Kress, Gunther & Theo van Leeuwen. *Reading Images: The Grammar of Visual Design*. 2006

Norman,Donald. *Emotional Design: Why We Love (or Hate) Everyday Things*. Basic Books, 2005

**Unit 2: Origins**

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Ash, Jared, et al. *The Russian Avant-Garde Book 1910–1934.* New York: Museum of Modern Art, 2002.

Bartram, Alan. *Futurist Typography and the Liberated Text.* New Haven: Yale University Press, 2006.

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Cohen, Arthur A. *Herbert Bayer: The Complete Work.*Cambridge, MA: MIT Press, 1984.

Dachy, Marc. *The Dada Movement 1915–1923.* New York: Rizzoli, 1990.

Drucker, Johanna. *The Visible Word: Experimental Typography and Modern Art. 1909–1923.* Chicago: University of Chicago Press, 1994.

Gray, Nicolete. *A History of Lettering: Creative Experiment and Letter Identity.* Oxford: Phaidon Press, 1986.

Heller, Steven. *Merz to Émigré and Beyond: Avant-Garde Magazine Design of the Twentieth Century.*London: Phaidon, 2003.

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Kostelanetz, Richard, ed. *Moholy-Nagy: An Anthology.*New York: Da Capo Press, 1991.

Lissitzky-Küppers, Sophie. *El Lissitzky: Life, Letters, Text.* Translated by Helene Aldwinckle and Mary Whittall. London: Thames and Hudson, 1968.

Lissitzky, El. “Our Book.” In *El Lissitzky: Life, Letters, Texts.* Edited by Sopie Lissitzky-Küppers. Translated by Helene Aldwinckle. London: Thames and Hudson, 1968, 356–359.

Lupton, Ellen and J. Abbott Miller, eds. *The ABC’s of Triangle, Square, Circle: The Bauhaus and Design Theory.* New York: Princeton Architectural Press, 2000.

Margolin, Victor. *The Struggle for Utopia: Rodchenko, Lissitzky, Moholy- Nagy, 1917–1946.* Chicago: University of Chicago Press, 1997.

McLean, Ruari. *Jan Tschichold: Typographer.* Boston: D.R. Godine, 1975.

Marinetti, F. T. “The Founding and Manifesto of Futurism.” In *Critical Writings: F. T. Marinetti.* Edited by Günter Berghaus. Translated by Doug Thompson. New York: Farrar, Straus and Giroux, 2006, 11–17.

Moholy-Nagy, László. “Typophoto.” In *Painting Photography Film.* Translated by Janet Seligman. Cambridge: MIT Press, 1973, 38–40.

Passuth, Krisztina. *Moholy-Nagy.* London: Thames and Hudson, 1987.

Richter, Hans. *Dada: Art and Anti-Art.* London: Thames & Hudson, 1966.

Rodchenko, Aleksandr. “Who We Are: Manifesto of the Constructivist Group.” *Aleksandr Rodchenko: Experiments for the Future.* Edited by Alexander N. Lavrentiev. New York: Museum of Modern Art, 2005, 143–145.

Rowell, Margit and Deborah Wye. *The Russian Avant-Garde Book: 1910–1934.* New York: Museum of Modern Art, 2002.

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Blackwell, Lewis and David Carson. “Conversation.” In*The End of Print: The Graphic Design of David Carson.*London: Laurence King Publishing, 1995, 27–29.

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Project: Typography as Endless Repetition.” In *My Way to Typography.* Translated by Katherine Wolff and Catherine Schelbert. Baden: Lars Müller, 2000, 268–272 and 308–321.

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Abrams, Janet and Peter Hall, eds. *Else/Where: Mapping New Cartographies of Networks and Territories.*Minneapolis: University of Minnesota Design Institute, 2006.

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**LIBRARY RESOURCES & INFORMATION LITERACY:   
MAJOR CURRICULUM MODIFICATION**

Please complete for all major curriculum modifications. This information will assist the library in planning for new acquisitions; it will not affect curriculum proposals either positively or negatively.

Consult with library faculty subject selectors (<http://cityte.ch/dir>) 3 weeks in advance when planning course proposals to ensure enough time to allocate budgets if materials need to be purchased.

Course proposer: please complete boxes 1-4. Library faculty subject selector: please complete box 5.

|  |  |  |
| --- | --- | --- |
| 1 | Title of proposal  Graphic Design Theory | Department/Program  Communication Design |
|  | Proposed by (include email & phone)  Jenna Spevack, 917-743-4678 [jspevack@citytech.cuny.edumailto:jspevack@citytech.cuny.edu](mailto:jspevack@citytech.cuny.edu) | Expected date course(s) will be offered  Spring or Fall 2016  # of students 18 |

|  |  |
| --- | --- |
| 2 | Are City Tech library resources sufficient for course assignments? Please elaborate.  Yes. Prof. Monica Berger has ordered two copies of the required and supplemental texts (Davis and Armstrong) for Reserve. Additional resources will be main available for online student use, as well. |

|  |  |
| --- | --- |
| 3 | Are additional resources needed for course assignments? Please provide details about format of resources (e.g., ebooks , journals, DVDs, etc.), author, title, publisher, edition, date, and price.  See bibliography for recommended resources. |

|  |  |
| --- | --- |
| 4 | Library faculty focus on strengthening students' information literacy skills in finding, evaluating, and ethically using information. We can collaborate on developing assignments and offer customized information literacy instruction and research guides for your course.  Do you plan to consult with the library faculty subject specialist for your area? Please elaborate.  I have and will continue to consult with Prof. Monica Berger. |

|  |  |
| --- | --- |
| 5 | Library Faculty Subject Selector: Prof. Monica Berger  Comments and Recommendations: Prof. Spevack and I have consulted at length about both the readings and any possible instruction or co-designed assignment. We will talk again about the instruction/assignment piece closer to when course runs.  Date: 9/29/15 |

# Support from Related Departments

>>> Sanjive Vaidya 09/30/15 1:59 PM >>>

Dear Professor Biehl,

I am writing to express my enthusiastic support for your new course proposal, Communication Design Theory. I am particularly pleased to see it offered as an option to satisfy the flexible core requirement. Our department is always interested to increase the possibilities for collaboration and shared courses with COMD as we already utilize similar software and design education approaches.

Please do keep me informed on your progress with this course.

Sincerely,

Sanjive Vaidya

**Sanjive S. Vaidya**

Interim Chair | Department of Architectural Technology

New York City College of Technology

186 Jay Street, Voorhees 818

Brooklyn NY 11201

t: [ARCHTech@NYCCT\_BKLYN](https://twitter.com/NYCCT_BKLYN)

e: svaidya@citytech.cuny.edu

o: 718.260.5262

>>> Julian Williams 09/29/15 3:24 PM >>>

MaryAnn,

From what I can tell, this seems like it would benefit the students greatly. Have your course designers met with Prof. Delilkin's department about this? From my position, I see no reason not to support it. I like what I read, and, again, I think the students would greatly benefit having this class as a Creative Expressions option.

Be peaceful,

Julian Williams, Ph.D.

Associate Professor, English

Director, LAA Degree

Chair, Literature Curriculum Committee

Adviser, SGA - Adviser, Desi Club

NYCCT

300 Jay Street, N-503

Brooklyn, NY 11201

718)260-5789

>>> Charles Scott 09/28/15 5:26 PM >>>

Mary Ann,

Where in your major is the course required, is it at the third semester? I don't see a change of requirements for the major with the course proposal. My comments on including it for Creative Expression would be centered on what experience the students have in other COMD courses before they take this one and how that would effect students who are not in the major interfacing with them. My general impression of your major courses is great, but I just want more detail.

Chip

Prof. Chip (Charles) Scott

Chair Entertainment Technology Dept. V203

New York City College of Technology, CUNY

Brooklyn, NY, (718) 260-5588

**NEW COURSE PROPOSAL**

COMD 3701 Design Studio

Proposer: George Garrastegui

09/30/16

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LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION

New York City College of Technology, CUNY

# NEW COURSE PROPOSAL FORM

This form is used for all new course proposals. Attach this to the [Curriculum Modification Proposal Form](http://www.300jaystreet.com/college-council/resources/2010/04/2013-10-10-Curriculum_Modification_Proposal_Form.docx) and submit as one package as per instructions.  Use one New Course Proposal Form for each new course.

|  |  |
| --- | --- |
| Course Title | Design Studio |
| Proposal Date | September 30, 2016 |
| Proposer’s Name | George Garrastegui |
| Course Number | COMD 3701 |
| Course Credits, Hours | 2 cl hrs, 2 lab hrs, 3 cr |
| Course Pre / Co-Requisites | Prerequisite: COMD 2400 |
| Catalog Course Description | Working independently, each student researches, conceptualizes and develops an in-depth project, across media channels, which uses design-thinking to address a contemporary issue. |
| Brief Rationale  Provide a concise summary of why this course is important to the department, school or college. | In this course for third year students, a major project concerning a contemporary issue, across several media channels is researched, designed and produced. *COMD 3701 Design Studio* will give all students the opportunity to develop independence by conceptualizing their own projects in the third year of the program in preparation for *COMD 4830 Senior Project.*  This class will complement the existing *COMD 4701 The Design Team* to create a required two-semester studio sequence. |
| **Intent to Submit as Common Core**  If this course is intended to fulfill one of the requirements in the common core, then indicate which area. | N/A |
| **Intent to Submit as An Interdisciplinary Course** | N/A |
| **Intent to Submit as a Writing Intensive Course** | N/A |

Please include all appropriate documentation as indicated in the NEW COURSE PROPOSAL Combine all information into a single document that is included in the Curriculum Modification Form.

# NEW COURSE PROPOSAL CHECKLIST

Use this checklist to ensure that all required documentation has been included.  You may wish to use this checklist as a table of contents within the new course proposal.

|  |  |
| --- | --- |
| Completed NEW COURSE PROPOSAL FORM |  |
| * Title, Number, Credits, Hours, Catalog course description | x |
| * Brief Rationale | x |
| Completed [Library Resources and Information Literacy Formhttp://www.300jaystreet.com/college-council/resources/2013/10/curriculum\_modification\_library\_form.doc](http://www.300jaystreet.com/college-council/resources/2013/10/curriculum_modification_library_form.doc) | [x](http://www.300jaystreet.com/college-council/resources/2013/10/curriculum_modification_library_form.doc) |
| **Course Outline**  Include within the outline the following. |  |
| Hours and Credits for Lecture and Labs  If hours exceed mandated Carnegie Hours, then rationale for this | x |
| Prerequisites/Co- requisites | x |
| Detailed Course Description | x |
| Course Specific Learning Outcome and Assessment Tables   * Discipline Specific * General Education Specific Learning Outcome and Assessment Tables | x |
| Example Weekly Course outline | x |
| Grade Policy and Procedure | x |
| Recommended Instructional Materials (Textbooks, lab supplies, etc.) | x |
| Library resources and bibliography | x |
| **Course Need Assessment.**  Describe the need for this course. Include in your statement the following information. |  |
| Target Students who will take this course.  Which programs or departments, and how many anticipated?  Documentation of student views (if applicable, e.g. non-required elective). | x |
| Projected headcounts (fall/spring and day/evening) for each new or modified course. | x |
| If additional physical resources are required (new space, modifications, equipment), description of these requirements.  If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction. | N/A |
| Where does this course overlap with other courses, both within and outside of the department? | x |
| Does the Department currently have full time faculty qualified to teach this course?  If not, then what plans are there to cover this? | x |
| If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. |  |
| **Course Design**  Describe how this course is designed. |  |
| Course Context (e.g. required, elective, capstone) | x |
| Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? | x |
| Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture) | x |
| How does this course support Programmatic Learning Outcomes? | x |
| Is this course designed to be partially or fully online?  If so, describe how this benefits students and/or program. | N/A |
| **Additional Forms for Specific Course Categories** |  |
| Interdisciplinary Form (if applicable) (under development) | N/A |
| [Common Core (Liberal Arts) Intent to Submit](http://www.300jaystreet.com/college-council/resources/2013/10/CommonCoreCourseSubmissionForm_4.2.12.doc) (if applicable) | N/A |
| Writing Intensive Form if course is intended to be a WIC (under development) | N/A |
| If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. | N/A |
| **(Additional materials for** [**Curricular Experiments**](http://www.300jaystreet.com/college-council/curriculum_proposals/curricular-experiments)**)** |  |
| Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information). | N/A |
| Established Timeline for Curricular Experiment | N/A |

# Course Needs Assessment

With this proposal as a whole, the Communication Design department is restructuring the curriculum in the upper level into three areas: Studio, Strategy and Skills. The proposed course, *COMD 3701 Design Studio,* is a course for third year students in a required sequence of four Studio courses. In the Studio courses, students create content for their portfolios. The most competitive portfolios show students conceptual thinking and problem-solving abilities across media through complex projects with many parts. In the department’s capstone class, *COMD 4380 Senior Project,* each student conceptualizes and develops a major project that becomes the focus of his or her portfolio. Many students are arriving at the end of their careers in the department to take *COMD 4380 Senior Project* never having conceptualized a major project and unprepared to work independently. These students struggle. When the Curriculum Committee examined the course of study, it became apparent that in earlier classes, students work on short assignments of one to three weeks duration that are largely conceptualized by the instructor. To better support students’ portfolio development as well as success in *COMD 4380 Senior Project*, *COMD 3701 Design Studio* will give students the opportunity to conceptualize and develop a major project over the course of a semester with the support of a studio class before they have the experience of the independent study of *COMD 4380 Senior Project.*

The enrollment will be a maximum of 18 students per section and will have both evening/weekend and daytime sections. We anticipate running four sections once the restructured program is fully implemented.

# Course Design

An understanding of contemporary society and the exploration of a personal voice are significant components to what makes a designer. Through weekly lectures on design topics, trends, and ethics, students will be immersed in the role of the contemporary graphic designer. Students will expand their understanding of the impact of design. In response to topics discussed, students will be required to submit blog posts on OpenLab, which will then allow for deeper discussions in the classroom. Even though *Design Studio* focuses on independent research, students will work in groups for feedback and critiques to gain deeper insight into their work.

Design Studio is a course for students in the third year. It compliments the existing Design Team course which focuses on collaboration and teamwork. This course is develops students’ independence and ability to define a scope of work.. It explores the ever-expanding role of the graphic designer, moving past the notion of client-driven work. Students search for ways design can have societal and environmental impact via products and services. Student will learn to become advocates for design that can initiate social change and highlight ethical issues.

Discussions on ethics and the designer’s role will derive from David Berman’s *Do Good Design* and Tim Brown’s *Change by Design*. These texts not only change the perception of the designer but also offer solutions and case studies for students. Part of a larger conversation sparked by the *First Things First* movement, designers are called upon to not only focus on the client driven, advertising based executions but to also look at the way a designer can think critically to identify and solve global and cultural problems. *Design Studio* will use the students existing toolset of conceptual and visual problem solving — adding the additional goal of impact on the design profession and society as a whole.

This course will also support students with preparation for their *Senior Project* course. With the exploratory project paper, students will research concepts and evaluate information and receivie support and focus for that self-directed semester long project and presentation.

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|  | **NEW YORK CITY COLLEGE OF TECHNOLOGY**  The City University of New York  **Department of Communication Design** |

**COMD 3701 Design Studio**

**Course Description**

Working independently, each student researches, conceptualizes and develops an in-depth project, across media channels, which uses design-thinking to address a contemporary issue.

2 cl hrs, 2 lab hrs, 3 cr

**Prerequisite:**

COMD 2400

**Course Objectives**

|  |  |
| --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Demonstrate the ability to develop strategy based on independent research. | Students will demonstrate proficiency by writing a project brief based on information obtained from research. |
| Think critically and creatively to solve visual communication problems. Design and/or produce images and text that effectively communicate intended content. | Students will demonstrate proficiency by creating a major project over the semester. |
| Identify, evaluate and effectively respond to ethical issues as a citizen and a professional. | Students will demonstrate proficiency in class discussions and informal writing assignments about ethical issues. |
| Present and defend his or her work to a client. | Students will demonstrate proficiency by presenting work at various stages over the semester and participate in critiques. |

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| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Thinking Critically**  The student will demonstrate the ability to determine whether certain conclusions or consequences are supported by the information provided. | Evaluate through class discussion and written assignments to see how students are able to discern the accuracy of conclusions through provided information. |
| **Information Literacy**  The student will demonstrate the ability to find proper resources and ability to formulate queries that matter. | Assessment through class critiques. Used to determine how students synthesize and apply research to their projects and subsequent development. |
| **Writing**  The student will demonstrate the ability to write clearly articulated thoughts in a professional, informed manner. | Evaluate how students absorb and apply the learning through graded written portions of projects. |
| **Oral Communication**  Listening: The student will demonstrate the ability to discern pertinent information from irrelevant information. | Evaluate how well students absorbed and consequently applied the learning through oral critiques of projects. |

**Teaching/Learning Methods**

* Lectures, readings and discussions
* Group think / Sprint sessions
* Project-based labs
* Research assignments
* Blackboard (or other LMS)

# Required Text

# Change by Design, *Tim Brown*

# Do Good Design, *David Berman*

# Writing and Research for Designers, *Steven Heller*

# Suggested Texts

# Graphic Design Thinking (Design Briefs), *Ellen Lupton*

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Grading**

Research, critical thinking, and presentation skills are all part of establishing a design solution. Therefore, grades will be determined as follows:

* Project 01: Design for Good - Research, process, creative work and art direction: thumbnails, roughs, comps; or finished art, photography, desktop publishing, production 55%
* Project 02: Senior Project Exploration paper:  
  Writing and research 25%
* Readings, participation, organization,   
  and presentation skills 20%

**Course Outline**

Project 01

Semester Long Design for Good Assignment

Project 02

Senior Project Exploration (Written Exploration)

**Topics**

|  |  |  |  |
| --- | --- | --- | --- |
| WEEK | Lecture Topic | Laboratory Exercise | Homework |
| 1 | Lecture: Class orientation and syllabus review: course description, objectives, requirements, recommended texts, reading/homework expectations, grading. What is design for good? | Lab: Student will begin to search for existing “Design for Good” case studies. They will break down what are the essential elements of an effective project. Start to explore how to begin researching their own topics. | HW: 1. Research case studies. Break down elements.  2. Research topics in business, culture, or technology to spark a direction to tackle. |
| 2 | Lecture: How to research effectively? Learn human-centered research methods on ways of presenting your research findings. | Lab: Review case studies by breaking up into mini-groups. Review students’ topics and evaluate and provide feedback. | HW: After feedback, prepare a clear understanding of the topic and share finding with the class. |
| 3 -4 | Lecture: How can designers learn empathy? What is the importance of ethnographic research? | Lab: Students present their initial finding to the class. | HW: Continue researching and refining concept |
| 4 | How do you uncover target specific creative solutions? What are persona(s) and how to use in your research? | Students present their initial finding to the class. (continued) | HW: Continue researching and refining concept |
| 5-6 | Lecture: Discuss competitive set and opportunities for this creative solution. | Lab: Students present their secondary finding in the class share how the research is informing their concept. | HW: Prepare a creative brief for next class. State your problem, audience, strategic approach, and the way(s) to address the issue. (ideas are still in rough form) |
| 6 | Lecture: Preparing for your Senior Project. Explore idea and discover opportunities. |  | Begin Research for Senior Project. Explore idea and discover opportunities. |
| 7-9 | Lecture: Discuss various techniques to break down the norms of conceiving of a creative solution. Explore non-traditional forms of a solution to create an impact. | Lab: Student use groupthink methods to discuss, review and provide feedback to each other. | HW: Continue to explore via research and show progress. |
| 9 |  |  | The first draft of Project 2, senior project paper is due. |
| 10 |  | Lab: Students present mockup idea for their creative solution with an understanding of diversity in the message, intention, connection and media outlet.  Submit first draft of Project 2 paper |  |
| 11-13 | Lecture: Discuss finalizing and output techniques. Review project process books. | Lab: Student uses this as production time to finalize and check-in to get final feedback. | HW: Continue to explore via research and show progress. |
| 13 |  | Submit research paper for their senior project idea. Include a process book and all accompanying research. |  |
| 14-15 |  | Lab: Final presentation of creative work to class and another faculty. All work needs to be presentation-ready to communicate clearly and convincingly your concept to support solution. Include a process book and all accompanying research |  |

## **Sample Course Assignments**

**Design for Good**

*Overview:* Student groups will seek out personal, local or controversial cultural issues and using research methodology of rapid iteration will create a vehicle to respond to that issue. It will help to support, inform, educate, and/or bring awareness of the found issue to the public.

*Deliverables:* You will create an outcome properly suited to an audience you wish to engage with. It will not be limited to printed or digital means; you can also utilize the environment as a backdrop to create a unique experience. You will bring research into the classroom to ideate and gain feedback from classmates and the professor. Each class will build on the previous, expanding your concept and bringing your research to life. All design solutions should have clear indications of intent, concept, media outlet and the strategy you will use to create impact for this topic.

**Research & Development**

*Phase 1: Discover -* Discover a topic and begin to see what aspects need more attention. How will you understand the situation and offer ways to address or attack your found problem?

*PHASE 2: DEFINE -* Use your research to define a problem to solve? Be clear with your intentions and make a strong case for why this topic needs to be addressed.

*PHASE 3: DEVELOP -* Begin to craft your experience and see if it is a viable option. Fail often and fast to make sure you have chosen the proper direction for your audience. How can you make the media outlet broader?

*PHASE 4: DELIVER -* Make your concept unified by establishing a consistent visual and verbal tone. Present your pitch and create any visuals to solidify your concept.

**Bibliography**

Ahlberg, Peter. *Please Make This Look Nice: The Graphic Design Process*. New York, NY, Skira Rizzoli Publications, Inc., 2016.

Berman, David B. *Do Good Design: How Designers Can Save the World*. Berkeley, CA, New Riders, 2008.

Blauvelt, Andrew et al. *Graphic Design: Now in Production*. Minneapolis, MN, Walker Art Center, 2011.

Brown, Tim. *Change by Design*. New York, Collins Business.

Heller, Steven, and Veronique Vienne. *Citizen Designer: Perspectives on Design Responsibility*. New York, Allworth Press, 2003.

Heller, Steven. *Writing and Research for Graphic Designers: a Designer's Manual to Strategic Communication and Presentation*. Beverly, MA, Rockport Publishers, 2015.

*Changes of Tomorrow | Hyper Island*, changes-of-tomorrow.hyperisland.com/.

Laurel, Brenda. *Design Research: Methods and Perspectives*. Cambridge, MA, MIT Press, 2003.

Shea, Andrew. *Designing for Social Change: Strategies for Community-Based Graphic Design*. New York, Princeton Architectural Press, 2012.

Simmons, Christopher. *Just Design: Socially Conscious Design for Critical Causes*. Cincinnati, OH, How Books, 2011.

*Design Kit*, www.designkit.org/.

**LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION**

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new acquisitions; it will not affect curriculum proposals either positively or negatively.

Consult with library faculty subject selectors (<http://cityte.ch/dir>) **3 weeks in advance** when planning course proposals to ensure enough time to allocate budgets if materials need to be purchased.

**Course proposer:** please complete boxes 1-4. **Library faculty subject selector:** please complete box 5.

|  |  |  |
| --- | --- | --- |
| **1** | **Title of proposal**  Design Studio | **Department/Program**  Communication Design |
|  | **Proposed by** (include email & phone)  George Garrastegui  GGarrastegui@citytech.cuny.edu | **Expected date course(s) will be offered: Fall 2019**  **# of students 72** |

|  |  |
| --- | --- |
| **2** | **Are City Tech library resources sufficient for course assignments? Please elaborate.**  This course will emphasize research for the field of Communication Design. Students will research “people’s wants, needs, and patterns of behavior, and develop design responses that respect the social and cultural differences among users of design in local and global contexts.” NASAD Handbook, Standard X. C. 3.c.1. Students’ will conduct internet searches and consult periodicals. City Tech’s library already offers a tremendous range of periodical resources. |

|  |  |
| --- | --- |
| **3** | **Are additional resources needed for course assignments? Please provide details about format of resources (e.g., ebooks , journals, DVDs, etc.), author, title, publisher, edition, date, and price.**  Additional resources are not needed for course assignments. |

|  |  |
| --- | --- |
| **4** | **Library faculty focus on strengthening students' information literacy skills in finding, evaluating, and ethically using information. We can collaborate on developing assignments and offer customized information literacy instruction and research guides for your course.**  **Do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**  Library faculty could offer valuable information literacy guidance. The course leader will consult with library faculty before the course is offered to make sure that appropriate guidance on using internet resources effectively is given to students. |

|  |  |
| --- | --- |
| **5** | **Library Faculty Subject Selector: Monica Berger**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Comments and Recommendations**  I’m glad to see a strong research component in this course and I hope to review the required texts to be understand how designers research. Please always feel free to reach out to me for a workshop or to discuss the research project design. If any supplementary materials are needed, please don’t hesitate to request them.  **Date 1/27/17** |

**CHANGES IN EXISTING COURSES**

Increasing the hours of the following classes will allow students to have much needed laboratory time, and will be able to work further in the classroom. In order to meet the accrediting requirements of NASAD, the National Association of Schools of Art & Design, the Department needs to increase the hours of all the courses of our upper concentrations.

**COURSE OUTLINES:**

* CDMG 1112 – Digital Media Foundations (*Updated by Tanya Goetz)*
* CDMG 2302 – Cross Media Color Analysis (Updated by Anita Giraldo)
* COMD 1123 – Foundation Drawing (*updated by Sara Woolley)*
* COMD 1127 – Type and Media (*updated by Maria Giuliani and M.Genevieve Hitchings)*
* COMD 1233 – Figure Drawing (*updated by Sara Woolley)*
* COMD 1257 – Typographic Design II (*updated by Maria Giuliani and M.Genevieve Hitchings)*
* COMD 1340 – Photography I (*updated by Robin Michals)*
* COMD 2451 – Web Design I (*updated by Dan Wong)*
* COMD 3500 Campaign Development I *(updated by Douglas Davis)*
* COMD 3501 Identity Design *(updated by M. Genevieve Hitchings)*
* COMD 3513 Narrative Illustration *(updated by Eli Neugeboren)*
* COMD 3523 Storyboards Concepts *(updated by Robin Michals)*
* COMD 3600 Advertising Portfolio Development *(updated by Douglas Davis)*
* COMD 3601 Information Design *(updated by M. Genevieve Hitchings)*
* COMD 3613 Advanced Illustration *(updated by Sara Woolley)*
* COMD 4801 Portfolio (*updated by Maria Giuliani and M.Genevieve Hitchings)*

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| CityTechlogo | **New York City College of Technology**  The City University of New York  **Communication Design Department** |

**CDMG 1112 Digital Media Foundations**

**Course Description:**

Introduces students to core concepts underlying all digital media. Students work with a variety of software programs to reveal how the application’s tools and menus incorporate the scientific principles discussed during lecture, and explore pertinent industry resources. One field trip is an integral part of the course so students can witness first-hand professional work in an artistic or commercial setting.

2 cl hrs, 2 lab hrs, 3 crs

**Prerequisites**: CUNY proficiency in reading, writing and mathematics or concurrent enrollment in ENG 092R,ESOL 022R or 032R; ENG 092W, ESOL 021W, or ESOL 031W; MAT 0630 or MAT 0650 as required.

**Course Objectives**

|  |  |
| --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
|  |  |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| (1) Gain an awareness of the media industry, and the design community by exploring industry, museum and association web sites and by attending one field trip. | (1) Laboratory exercises, summaries of industry articles and Openlab blog posts. |
| (2) Describe and explain the differences among key file formats for digital images, digital audio, digital video and print output | (3) Laboratory exercises, design project, video project and Openlab site. |
| (3) Demonstrate the ability to apply technical understanding of color space and color management to the production of their design project files and the posting of images on their open lab site. | (4) Quizzes and exams, design project, video project and Openlab site. |
| (4) Demonstrate descriptive and analytic verbal and writing skills by preparing one field trip report, one research report and participating in classroom critiques/discussions | (5) Research report, lab exercises, design project, and Openlab site. |
| (6) Demonstrate an ability to use the library’s resources to find articles related to topics discussed in class. Develop an awareness of industry resources and publications. | (6) Citation and documentation of supporting material, classroom presentation, article summaries and research report. |
| (7) Understand the differences between proprietary and open source software tools & formats and understand the importance of using industry standards | (7) Design project, video project research report, and Openlab site. |

**General Education Outcomes**

|  |  |
| --- | --- |
| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Thinking Critically**  The student will demonstrate the ability to determine whether certain conclusions or consequences are supported by the information provided. | Research Report, Design Project and Video Project |
| **Writing**  The student will demonstrate the ability to write clearly articulated thoughts in a professional, informed manner. | Research Report, Open Lab Site and Quizzes |
| **Academic and Professional Reading**  The student will demonstrate the ability to read pertinent information using industry-specific sources. The student will demonstrate the ability to read pertinent information using academic sources. | Classroom Discussions and Open Lab Site |
| **Information Literacy**  The student will demonstrate the ability to research subjects with alacrity, find proper resources and formulate relevant queries | Research Report, Design Project and Video Project. |

**Teaching/Learning Methods**

The lecture section of this class is one hour with a two-hour lab component. The lecture may be taught in segments interspersed with hands-on exercises designed to clarify the lecture. The required text contains a number of hands-on interactive tutorials that may be utilized during lab sessions or may be assigned as homework. A list of vocabulary terms is attached to this outline and will be used on quizzes and other assessments. The laboratory portion of this class should involve a mix of student exploration, research, project work, peer-to-peer interaction and software exercises. This class is not designed to focus on learning any one software program but to illuminate the ideas underlying digital media software. Therefore, the class will introduce a mix of software packages including high-end professional graphics software such as Adobe graphics software, shareware, freeware and apps for students to work with during lab sessions. Students will also be visiting several of the college’s labs during laboratory period for hands-on demonstrations of principles discussed in lecture. One field trip is also an integral part of this course for students to view the professional field beyond the college’s campus.

OpenLab will be used for students to begin their own Eportfolio site but also to allow students to communicate across sections of CDMG 1112 creating, in effect, a learning community among all students enrolled in CDMG 1112 and the faculty teaching it. Although there will be flexibility in selecting the type of design and video project the students work on, all instructors of CDMG 1112 will expected to assess the same vocabulary and concepts in quizzes and exams to ensure that the COMD department can assess learning across sections accurately. In addition, all instructors will be required to provide urls for student open lab sites to the COMD department at the end of the semester so the department can evaluate student progress in this foundational course.

**Required Text**

Wong, Yue-Ling. (2012). *Digital Media Prime*r, Pearson Prentice Hall; 2nd Edition

**Periodicals/Websites**: AIGA Design Archives, Society of Illustrators, SiGRRAPH, Computer Graphics World, How Design, Wired, New York Times, Creativity Online, World Wide Web Consortium, The Art Directors Club, CMYK magazine, Print, Printing News. Make Magazine, Whathteythink.com. Interactive Advertising Bureau, Society for Publications Designers, et al. Gamedev.net, Gamasutra

**Attendance (College) and Lateness (Department) Policies:**

A student may be absent without penalty for 10% of the number of scheduled class meetings during the semester as follows: Class Meets 1 time/week 10% = 2 classes, 2 times/week 10% = 3 classes, 3 times/week 10% = 4 classes. Students arriving 15 minutes after the class start time will be marked “late.” Two “lates” equals one absence. If a student’s class absences or equivalent exceed the limit established for a given course, the instructor will alert the student that a grade of “WU” may be assigned.

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Grading**

* Research Report 10%
* Quizzes 15%
* Open Lab Eportfolio Site 25%
* Design Project 15%
* Final Exam 25%
* Video Project 10%

**Course Outline**

**Topics**

|  |  |  |  |
| --- | --- | --- | --- |
| WEEK | Lecture Topic | Laboratory Exercise | Homework Assignment |
| 1 | **Overview/Orientation** Explanation of different modules the department offers and the various websites and resources the students can explore for each area of communication design. Discussion of fundamental distinction between analog and digital data. | • Look up two industry companies, such as Adobe and Apple in Lexis-Nexus. Research salaries in the field using U.S. Department of Labor website.  •Compare Analog mechanical to digital mechanical  • View work online in each medium for AIGA archives or other industry site.  • ADGA Facebook page | • Use Library’s Ebsco database to find three articles about one area of the industry covered in class. Write a summary of one of these articles.  \* Read Chapter One pages 1 to 12 “Background” in Digital Media Primer.  \*Decimal to Binary conversion Exercise |
| 2 | **The Design Process-Preproduction, Production and post-production.** Lectures highlights these three phases as key to all media projects and identifies  professional software tools used in production and post-production for different media. Technical Terms such as bits and bytes, relating to all digital media introduced and explained. Lecture should incorporate a case study of the three different phases of multi-channel campaigns. | • Examine Hard drive space in  bytes and gigabytes  • Save text file in ASCII vs. Plain Text vs. RTF to understand distinctions in file size.  • Save QuickTime movies provided using different compression methods and compare file size and playback.  • Students create their Openlab profile and select their template on the Openlab site. | • Sign up with stock agencies such as Veer or Corbis and download two photographic images of instructor selected topic in both high-res and low-resolution. Bring in both images to class on disk, noting both file format and different file size for each image in Photoshop.  • Finish Chapter One in Digital Media Primer.  • Write Openlab bio  1st draft  • Students develop concepts on paper for banner of home page of their blog on Openlab |
| 3 | **Type Formats and Bitmap & Vector Image Formats**  • Open type, Postscript Type I and Truetype fonts  • Sampling and quantizing in image capture  • Pixels, image resolution, resampling and bit depth  \* Raster vs. vector graphics  • Key features of image file formats | •Adjusting resolution, file type and compression in Photoshop for 72, 150 and 300 ppi. Files will be saved as JPEG, JPEG 2000, TIFF, EPS, and GIF for comparison.  • Rasterize a vector logo and compare both versions on screen and on b/w laser prints  • Convert type set in InDesign to outlines.  •Photo taken in class by each student for Openlab profile using IPhone. Students take these photos to create JPEG and GIF for uploading to page, | • Read Chapter Two “Fundamentals in Digital Imaging” pages 23-38 in Digital Media Primer  • Read the section “About fonts” at <http://www.microsoft.com/typography/default.mspx> and [http://support.apple.com/kb/HT2435http://support.apple.com/kb/HT2435](http://support.apple.com/kb/HT2435)  <http://support.apple.com/kb/HT2435>  • Work on developing banner for open lab blog home page.  • Upload draft bio copy for Openlab blog home page.  • Upload GIF or JPEG file to Openlab profile. |
| 4 | **Color Theory Basics:**  Relationship of light to color, colors in the visual spectrum identified. Terms such as nanometers and kelvin defined and the eye’s anatomy as it relates to color explained .The four key color spaces for media are introduced and explained. Issues of color perception discussed in light of aesthetic choices. | • Online color perception quiz at Xrite.com.  • View printed samples in color lab under different lighting conditions to illustrate on how light influences color. Color illusions are examined both in interactive tutorial on the web and also in printed material to show surrounding colors and patterns can affect color perception. View same images on coated vs. uncoated paper.  • Make Virtual proofs in Photoshop based on different output conditions  • Print out CMYK and RGB images on laser printer for comparison | • Read Tutorial on Visual Display Calibration Assistant  • Read article from Before and After Magazine on Selecting Colors.  • Color Space and ICC profiles explained at <http://www.youtube.com/watch?v=n1ONediDsSc> & write a summary of this article.  • Upload banner to Openlab blog home page and revise bio copy.  \* Begin research on selected topic from choices provided by instructor. |
| 5 | **Color Management**- class focuses on industry ISO standards and techniques for effectively controlling the subjective experience of color across color spaces. Software tools and measurement devices such as colorimeters and spectrophotometers are used to demonstrate monitor calibration during lecture | • Students learn to calibrate their monitor using Display Calibration Assistant on Mac  •Show visual comparison of color spaces in Color Sync Utility.  • Exercises in text on page 48 regarding switching color modes in Photoshop.  • Students learn to calibrate their monitors using colorimeters following procedures demonstrated in lecture. | • Read Chapter Two “Fundamentals in Digital Imaging” pages 38-51 in Digital Media Primer  • Read assigned articles on Color Management on website or industry periodical  • Find two articles in library’s databases regarding color management and write a summary of these articles. Post summary on Openlab site. |
| 6 | **Print Media-** Lectures presents the development of Letterpress printing as a turning point in history of western civilization. Major technologies used in the print industry today are covered during this class. Postscript as the PDL of high-end printing, and PDF as the file format for transmission of most printed documents highlighted as will discussion of how digital methods are mixed with traditional methods for many print products. Sustainable printing practices are discussed. | \* Demonstration of one color Letterpress Printing. Students will make one letterpress print. Students will participate in a 4/c printing demonstration in Demo lab. These demonstration swill help student understand practical hand-on application of color theory.  • Students will trim pages in binding lab using paper cutters  • Students will create an InDesign document for a print layout to specified trim size and place one high-res photo and one vector file into this document with 2 lines of provided text and create a Press-Ready PDF of this file. | • Read Chapter Three “Fundamentals in Digital Imaging” pages 58 through 71 in Digital Media Primer.  • Read Assigned article on lecture topics from instructor-selected source    \* Self-Test Exercise pages 78- 81 in Text.  • Print Design Project Assigned, Example: Visually Enhanced Quotation. Students’ concepts Due in Two Weeks.  • Post final banner on open lab site.  •Outline for research report. |
| 7 | **Capturing & Editing Digital Images-**  Lecture focuses on explaining the difference technologies in capturing images—scanning and digital photography —used in the industry today. Instructor explains professional  Vocabulary of image editing such as cropping, tonal range, highlights, midtones and shadows, fills and strokes and demonstrates key tools in image editing and vector graphic programs. | • Examine the histogram of different images in Photoshop to see relationship between visual appearance of image and the histogram.  • Work on sketches for Print Design Project  • Make InDesign template for print design project  \* Search for appropriate photographic imagery for project on stock photography sites. Evaluate images located on these sites with regard to tonal range, cropping and image resolution. | • Read Chapter Three “Fundamentals in Digital Imaging” pages 71 through 99 in Digital Media Primer.    • Work on Print Design Project.  • First Draft Research Report Due |
| 8 | **HTML & XHTML**-Historical context for development of the World Wide Web and HTML. Key differences between HTML and XHMTL. Instructor explains the basic structure of an HTML document and explains the concept of urls, file paths and cascading style sheets. | • Students examine the page sources code in different web browsers and note any differences they see  • Students hand code two html documents using basic html structure  • Students export a document in html format and xhml format  • Students work on print project in class, following principles learned in previous lectures. . | Read Chapter Six “Fundamentals of Digital Video ” pages 473 through 495 in Digital Media Primer.  • Students post final print design concepts on Openlab site in JPEG format for presenting to class in week 9  • Final Research Report Due. |
| 9 | **Digital Video** –Underlying principles of producing digital video such as broadcast standards, frame rate, scanning, over scanning and safe zones. | • Present Print Design Project in Class, showing JPEGs from blog site. Receive feedback from class.  • Students adjust a movie file in video editing software. | Read Chapter Six “Fundamentals of Digital Video ” pages 164 through 198) in Digital Media Primer.  \* Revise print design project based on peer and instructor feedback  • Write interview questions for video interview assignment. |
| 10 | **Field Trip**: This trip should be to an exhibit such as AIGA 365 that covers all media or some other suitable exhibit that covers more than one media on exhibit. It can also be to a commercial production facility that works to prepare digital images for output in different formats. | • Students should shoot bring camera or phone with camera and video capabilities on trip, as trip will be documented on open lab site in both written and visual imagery. | • Student should write a 400-word field trip report Both PDF report and web site should contain relevant images from the trip with captions that explain concepts learned on trip.  • Post final print design project with descriptive copy on Openlab site. |
| 11 | **Digital Audio**: Lecture explains the underlying physics of our sensory experience of sound. Lecture introduces key terms such as frequency, pitch and decibel as well as identifying the key formats for sound in the industry and how one optimizes file size for these files. | • Lab exercise during lecture focuses on adjusting sound files with regard to compression, # of channels, sampling rate and bit depth.  • Eight-minute videos of student interviews shot during lab at different locations on campus. | •Read Chapter Four in Your Text “Fundamentals of Digital Audio: page 108 to 125.  \* Review text’s interactive tutorial on sampling and quantizing in sound  • Review Audio Examples and Review Questions from Chapter 4 on your text’s website.  • Post Field Trip report on open lab site. |
| 12 | **HTML 5 Video and Audio & Introduction to Animation**  Lecture identifies the new features of HTML5 and discusses how audio and video tags can be used in web pages. 2nd lecture topic is animation and distinguishes between  frame by frame, scripted, and tweened animation. Frame rate and Frame size defined. | • Students Edit Interview movies to three minutes, editing scenes and applying one audio effect and two visual effects discussed during lecture.  • Create a simple animation in class using InDesign or shareware or IPad animation App. | • Read Chapter Fifteen in Your Text “HTML 5 Video and Audio page 500 to 511. Read Chapter 8 “The Multi-Media Authoring Process” pgs. 238 -247.  • Work on revisions to field trip report and on finalizing video project. |
| 13 | **Interactive & Game Design** Lecture will provide a historical context for interactive and game design and then introduce basic principles of game design development. | • Join Second Life and create an avatar.  • Do a simple exercise using Gamemaker Studio | • Instruction Assigned Reading on Game Design from CGW or other industry site or publication  • Post animated GIF created in class on open lab site.  • Post video on Openlab site under Academic Examples. |
| 14 | **3D Print** -. Covers type of file format, software and materials used in conjunction with the rapidly evolving desktop 3D print market. Demonstration of Google Sketchup. | • Demonstration of 3D printing in 3D print lab (or in Voorhees building until Pearl is ready)  • Work to develop simple 3D form in Google Sketch-up following exercise provided by instructor.  • Review for Final | • Readings from Wired Magazine, NY Times, and Make magazine regarding these areas of print/manufacturing. |
| 15 | Final Exam | Final Exam | Final Exam |

## New York City College of Technology

**Communication Design Department**

The City University of New York

# CDMG 2302– Cross Media Color Analysis

Fundamentals and theoretical aspects of color as used in commercial applications in communication media: offset and digital print, photography and web/mobile screen. Study of terms, measurements, gamuts, controls, industry standards, and calibration to ensure reliable and high quality results for all output media.

3 Credits, 4 Hours (2 class hours, 2 lab)

Prerequisites

COMD 1127, Type and Media, COMD 1162, Raster and Vector Graphics

Course Objectives

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| --- | --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **INSTRUCTIONAL OUTCOMES** | **ASSESSMENT METHODS** |
| Define and clarify terminology, concepts, and applications for proper color use in the commercial environment. | Students navigate the cross-media color spectrum using the proper criteria. | The student demonstrate mastery of terms through the presentation of projects and concepts through rubric- graded presentations and reports. |
| Identify and determine critical comparisons among various color gamuts relevant to their corresponding output (manufacturing) methodologies. | Use of appropriate and accurate specifications. | The student present rubric-graded written and verbal projects across the four media: print, digital print, photography and screen. |
| Describe the underlying principles and concepts that are essential for managing color in all environments. | Demonstrate application of knowledge in print and screen based applications. | Students assist one another through a team-driven project aimed at exposing the various color applications. |
| Reflect learning from resource material that students interpret appropriately and accurately in their own words. | Presentation of original material. | Midterm and final projects demonstrating knowledge transfer in comparative media. |
| Students present material based on applied research. | Citation and documentation of supporting material. | Midterm, quizzes and final projects reviewed for the accuracy and extent of research materials. |

General Education Objectives

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| **GENERAL EDUCATION OBJECTIVE** | **ASSESSMENT METHODS** |
| **Writing**  The student will demonstrate the ability to write clearly articulated thoughts in a professional, informed manner. | Evaluate how well students absorbed and consequently applied their learning though graded written portions of projects. |
| **Academic and Professional Reading** The student will demonstrate the ability to read pertinent information using industry- specific sources. | Evaluate through class discussion and written tests if students absorbed information from industry-specific sources. |
| **Oral Communication**  Speaking: The student will demonstrate the ability to articulate themselves using relevant industry-specific language. | Evaluate through class discussion and /or written tests if students use appropriate nomenclature to defend creative, critical and technical decisions in project concepts and development. |
| **Social Interaction**  The student will demonstrate the ability to work in teams, including people from a variety of backgrounds, and build consensus. | Evaluate the collaboration and integration of the team with a rubric for creative and critical team performance and project outcomes. |

**Teaching/Learning Method**

Students in this class are expected to explore, construct and demonstrate knowledge of the technology, terminology, skills, tools, policies and procedures to understand the applied color theory and management of color across various output media. This includes the fundamentals color, analysis for purity and accuracy of color, editing to correct color, color output devices, their technologies and processes. Students are expected to work individually to document, analyze and apply learning about key color management topics and concepts. Each student is required to demonstrate an understanding of the topics from reading resource material and completing printed and screen assignments prior to the class sessions. Students are expected to articulate their thoughts during class sessions in the form of written reports, discussions, hands-on assignments and presentations.

A midterm and final project will cover subject matter and presentations covered in class.

The collaborative functions of Blackboard may be used to enhance the learning environment inside the classroom beyond the ambiance of a single projector and screen. Blackboard allows students to work on projects and develop focused critical thinking regarding the course material and assignments.

## Required Texts

Contemporary Color: Theory and Use, 2nd Edition By Steven Bleicher

ISBN13: 978-1-111-53891-0

The Color Index by Jim Krause

ISBN-13: 9781440302626

The Interaction of Color

By Joseph Albers

ISBN-13: 978-0300115956

**Recommended Texts**

The Elements of Color:

A Treatise on the Color System of Johanes Itten Based on his book the Art of Color

ISBN-13: 978-0300115956

Color Correction Handbook: Professional Techniques for Video and Cinema

Alexis Van Hurkman ISBN-13: 978-0321713117

Professional Photoshop, The Classic Guide to Color Correction, Fifth Edition

by Dan Margulis

ISBN-13: 978-0321440174

Albers, Joesph. Interaction of Color. Computer software. Vers. 1.03. Yale, 25 Feb. 2014. Web.

<https://itunes.apple.com/us/app/interaction-color-by-josef/id664296461?mt=8>.

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Grading**

* Quizzes & In-class participation 15%
* Team Presentation 20%
* Midterm Project 30%
* Final Project 35%

**Topics**

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| **WEEK** | **LECTURE TOPIC** | **LAB EXERCISE** | **HOMEWORK** |
| **1** | **Course Overview**  **Aesthetics of Color - Why color is important:**  Color to express ideas, tone and mood,  a practical and historical perspective. Albers. Color and psychoanalysis. Mood and emotion. Color as a means of communications. | All encompassing slide show highlighting topics touched on in the lecture. | Reading - color psychology. Bliecher Chapter 3.  Homework 1: Find and post/bring in contemporary commercial print advertising that utilizes color in a compelling way. |
| **2** | **Introduction to and History of Color Theory:**  Newton, Goethe, Bacon. Primary,  secondary and tertiary colors; mixing colors in theory; interactive color, reflected and transmitted color; color balance, density, saturation and color temperature in camera images. | Discuss effectiveness of student examples of homework 1.  Historical and contemporary slide show exemplifying the power of color. | Reading - color perception and color theory. Bliecher Chapters 1 & 2  Homework 2: Find and post/bring in contemporary commercial web and/or motion advertising that utilizes color in an interesting way. |
| **3** | **The Mathematical Interpretation of Color:**  How and why colors are assigned a numerical value; what the value interprets. | Discuss effectiveness of student examples of homework 2. | Reading – Digital color. Pixels, Describing color: Gamut. Bliecher Chapter 6.  Homework 3: Find the names (numbers) and the equivalents of seven primary colors used in each of the previous two homework assignments. |
| **4** | **The Color Gamuts and Standards:** Lab, RGB, CMYK: a full comparison of the three applied color gamuts and their applications in commercial color reproduction. What the standards are, why they are in place, which products (output) use which standard and why. | Determine how color gamuts dictate the standards for output devices.  **TEAM FORMATION**  Team project details assigned. In teams of three, each team is assigned a color. Each team must present a case study, historical examples and create original works involving that color. | Homework 4: Knowing your project’s final output, correctly set up a print and screen project in the correct color space in Photoshop. Determine how the output devices set the color gamuts according to their limitations. |
| **5** | **Color Proofs - Hard Copy and Screen Proofs:**  How proofs are used to predict the color output, how to use them as reference to make adjustments. | Review homework 4. Calibrate your computer screen using the Color Munki.  **QUIZ** – 10 question quiz based on readings. (Bliecher Chapters 1, 2  and 6)  Examples of real world hard copy and screen proofs evaluated. |  |
| **6** | **The Computer with Respect to Color Applications:**  Photoshop, the monitor, the channels, bit-depth. How to read the data visually through the histogram and numerically from the curve values. | Compile a list of the types of RGB screens, their applications and their specifications. | Utilizing images from your photo library, select one and compare the histograms of their three channels. Map values of the shadow, midterm and highlight for each channel.  Bliecher Chapters 6 & 7 |
| **7** | **The Color Curve and other color management tools in Photoshop:** How color is adjusted and modified. | In a supplied document, revise colors accuracy according to their RGB and CMYK output. | Continue working on the revisions to the document assigned in class. |
| **8** | **MIDTERM** | ***Midterm Evaluation***   * Determine and switch gamuts of supplied images. * Answer questions   about historical and mathematical aspects of color.   * Color correct hard- copy proofs in various lighting conditions to suit the color preferences of the client or project * Adjust color   temperature of image. |  |
| **9** | **Color and Printing - Offset and Digital Printing:**  Ink properties, process verses spot  colors, PMS colors, toner colorants; the effects of dot size and dot shape, varnishes and finishes on color; paper properties’ effects on ink color, Key color rotation, metallic vs. foil, liquid foil, PMS, monotone, duotone, tritone. | How profiles adhere to standards; the different RGB and CMYK profiles; how to customize profiles. | Customize the profile for one an image from your library using the techniques learned in class. |
| **10** | **Color Correction (by numbers):** Skin tone and stand color charts for screen proofing in all gamuts; color correcting by balancing neutral colors. | Color correct the given skin tone sample and pull an ink jet, laser and screen proof and compare. | Following the example in class, color correct the two given samples, making note of the curve values. |
| **11** | **Color and Profiles:**  How color output can be more predictable through profiles. Spot, Metallic, Hexachrome, Duotone, etc. | **TEAM PRESENTATIONS**  Edit colors in a supplied document as directed. Based on a printed proof, indicate trapping controls required in the digital file. |  |
| **12** | **Standards for Devices:**  Why colors look different on different output devices and applying standards to maximize consistency and predictability in output. |  | Reading assignment on color and printing. Bliecher Chapter 9. |
| **13** | **Color for Film and Video:**  Color correction in context; color safety in broadcast. Types of screens, calibration specifics, beyond the computer, tablet, and mobile device. | **QUIZ**  Real world commercial ad campaigns and film shown and discussed.  Contemporary examples of color aesthetics in film and video. | Reading assignment – packet and/or article on contemporary color design in recent film or television series. |
| **14** | **Color and the Screen - Desktop and Mobile:**  Hex colors, hexadecimal, web-safe colors, hex color generator for screen applications, hue, brightness, and saturation, color and image properties for the screen, type and color on the screen. | Output a prepared file to a print, to EPS,  to .PSD, .PNG and to interactive PDF. Compare their color renditions. | Finish Final Presentation. |
| **15** | **Final Presentations** | **Final Presentations.** |  |

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|  | **New York City College of Technology**  The City University of New York  **Department of Communication Design** |

**COMD 1123 – Foundation Drawing**

**Course Description**

An introductory course designed to explore the basic tools, techniques and principles of drawing. The course also covers projection systems, plans, elevations, sections, oblique, isometric, one point perspective and two point perspective views. Students learn to further render forms and texture through analysis of light and shadow and by utilizing the 5-value system.

2 cl hr, 2 lab hrs, 3 cr

**Prerequisites**

Prerequisite: CUNY proficiency in reading, writing and mathematics or concurrent enrollment in ENG 092R, ESOL 022R or 032R; ENG 092W, ESOL 021W, or ESOL 031W; MAT 0630 or MAT 0650 as required

**Required Text**

Drawing on the Right Side of the Brain, by Betty Edwards

Creative Layout, Perspective for Artists, by Budiono, Denmark, & Ng

**Course Objectives**

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| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
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| Explain both verbally and in writing vocabulary and concepts related to drawing. | Students will demonstrate competency through analyzing masterworks, practical drawing applications, and mid-term test, highlighting key concepts of composition, value, contour, and oblique and isometric drawing systems. |
| Understand and apply basic drawing concepts of Contour, Value and Compositional concepts such as Contrast, Negative Space, Balance, and Focal Point. | Students will demonstrate competency by applying compositional concepts through practical drawing applications. |
| Understand and utilize measuring tools and relative proportion when rendering the picture plane. | Students will demonstrate competency through practical drawing applications. |
| Create an isometric and oblique projection system drawings using measurements from the plan, section and elevation views of a simple object with shadows. | Students will demonstrate competency through the application of an isometric projection system related to a drawing of complex objects. |
| Create drawings of and explain verbally and in written form concepts of one and two point perspective. | Students will demonstrate competency through the final test, highlighting key concepts found in one and two point perspective. |
| Portfolio presentation | The students will present the drawings competed in this course in a portfolio. |

**General Education Outcomes**

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| --- | --- |
| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Lifelong Learning**  The student will demonstrate an awareness of resources for continued lifelong learning. | Evaluate through class discussion and written tests if students become aware of resources they can use as references throughout their careers |
| **Thinking Critically**  The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences. | Evaluate through class critique to determine how well students were able to advance their project concepts by applying evidence and using logic to make decisions. |
| **Academic and Professional Reading**  The student will demonstrate the ability to read pertinent information using industry-specific sources. | Evaluate through class discussion and written tests if students absorbed information from industry-specific sources. |

**Teaching/Learning Method**

* Lecture/ readings
* Blackboard descriptions
* Slide presentations
* Drawing demonstrations
* Projects based lab
* Notebook/sketchbook
* Research assignments
* Handouts
* Testing

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

# Grading

* Sketchbook (2 pages, 30 minutes per page, required weekly.) 10%
* Individual Assignments 40%
* In-Class Participation i.e. discussions, critiques 15%
* Exams 10%
* Final Project 25%
* Total 100%

**Topics**

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| WEEK | Lecture Topic | Laboratory Exercise | Homework Assignment |
| 1 | Lecture: An overview lecture on the history of drawing applications.  Discuss drawing as an exercise in perception. | Introduce the five basic perceptual skills of drawing. Introduction to Sketchbook Practice. | 2 drawings, 4 hours:  Baseline drawings. Draw a self portrait and an exterior space from observation. |
| 2 | Lecture: Lecture on the basic components of drawing: Composition, Contour, and Value. Lecture on Line. Focus on Edge Recognition and Contour Drawing. | Expressive Line Exercises, Upside Down Drawing, Blind Contour Drawing | 2 drawings, 4 hours:  Two contour drawings of still life. |
| 3 | Lecture: Composition, Framing and the Picture Plane. Measuring tools and Relative Proportion. | Practice framing a composition. Practice using measurements and relative proportion to accurately render composition. | 2 drawings, 4 hours:  Compose two still life drawings and use measurement tools to accurately render the picture plane. |
| 4 | Lecture: Composition continued: Contrast, Negative Space, Balance, Rhythm, and Focal Point. More on Contour: introduction to Line Weight. Use of line weight to create Focal Point. | Practice using compositional concepts while continuing to use measuring systems to accurately render. Modified contour drawings. | 2 drawings, 4 hours:  Two still life drawings focusing on strong use of different compositional concepts from lecture. |
| 5 | Lecture: Projection Systems & Simple forms.  Drawing a simple oblique projection. Drawing an Isometric Projection System. | Practice using Projection Systems to render simple forms. | 2 drawings, 4 hours:  Use 2 projection systems, oblique and isometric to accurately represent a series of simple forms. |
| 6 | Lecture: Introduction to value and use of the 5 Value system. | Practice Value Scales.  Practice 5 value system. | 2 drawings, 4 hours:  Render dimensionality to a series of simple forms using the 5 value system. |
| 7 | MID TERM | In class Written and Drawn Exam |  |
| 8 | Lecture: Introduction to the illusion of depth:  1. Converging lines  2. Overlapping  3. Relative Size  4. Placement  5. Value  6. Detail | Practice using basic tools to convey the illusion of depth. | 2 drawings, 4 hours:  Two drawings, one of an exterior space and one of a still life using basic tools to convey the illusion of depth. |
| 9 | Lecture:  One-point perspective drawing of a simple object and a more complex object. | Practice using one point perspective for simple and more complex objects, while maintaining previous focus on overall composition. | 2 drawings, 4 hours:  Draw a room with furniture in one point perspective.  Draw an exterior space in one point perspective. |
| 10 | Lecture:  Two-point perspective drawing of a simple object. | Practice Two-point perspective drawing of a simple object | 2 drawings, 4 hours:  Drawing a series of simple objects from two-point perspective. |
| 11 | Lecture: Considering Value when rendering simple forms.  Two-point perspective drawing of a complex object. | Practice using value in conjunction with perspective to render dimension. | 2 drawings, 4 hours:  Draw two complex environments including props, furniture, and lighting from two-point perspective. |
| 12 | Lecture: Combining one and two point perspective in a single drawing. | Practice creating frameworks for combining one and two point perspective in a single drawing. | 2 drawings, 4 hours:  Create the frameworks for two different drawings combining one and two-point perspective; one exterior and one interior space. |
| 13 | Lecture: Combining one and two point perspective in a single drawing. | Practice rendering details in combined one and two point perspective drawings. | 2 drawings, 4 hours:  Create furniture and architectural details for two different drawings combining one and two-point perspective; one exterior and one interior space. |
| 14 | Lecture: Finalizing one and two point perspective drawing. | Practice finishing and lighting details in combined one and two point perspective drawings. | 2 drawings, 4 hours:  Render value and finish details of furniture and architecture for two different drawings combining one and two-point perspective; one exterior and one interior space. |
| 15 | Final in class test and portfolio review. | Testing on one and two-point perspective plus presentations of final project and portfolios. |  |

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**COMD 1127 – Type and Media**

**Course Description**

Foundation course in typography with emphasis on using type for a multiple of industry related applications ranging from print to interactive. Students are introduced to principles of type design and terminology including: variations of type structure, anatomy, font usage, grid, leading, kerning, tracking and alignment.

2 cl hr, 2 lab hrs, 3 cr

**Prerequisites**

CUNY proficiency in reading, writing and mathematics or concurrent enrollment in ENG 092R, ESOL 022R or 032R; ENG 092W, ESOL 021W, or ESOL 031W; MAT 0630 or MAT 0650 as required.

**Course Objectives**

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| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Define and describe five families of type and their visual characteristics (Old Style, Transitional, Modern, Egyptian, San Serif). Define and describe other categories of type families such as display and novelty fonts. | Students will demonstrate competency  through written test and selection of typefaces for assignments. |
| Define and describe critical components of type anatomy (baseline, meanline, capline, serifs, ascender, descenders, counters, others), and variations of type structure (bold, italic, condensed, extended) | Students will demonstrate competency  through written test and selection of typefaces for assignments. |
| Utilize typographic grid components (trim size, margins, and columns, gutter) and assemble a grid using specific software. | Students will demonstrate competency through written test and preparations of class projects using InDesign. |
| Utilize variation in type alignment (FL/RR, FR/RL, Centered,  Justified, Force Justified). | Students will demonstrate competency through written test and performance of assignment specifically dealing with this topic. |
| Design with space around type, and how it affects legibility (leading, kerning, tracking). | Students will demonstrate competency through written test and performance of assignment specifically dealing with this topic. |
| Understand and utilize terminology and procedures for Adobe InDesign and create and edit elements of a document according to specifications. | Students will demonstrate practical skills in to preparing page layouts. |

**General Education Outcomes**

|  |  |
| --- | --- |
| **General Education Outcome covered:** | **How the outcome is covered:** |
| **Thinking Critically**  The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences. | Students will develop their critical thinking by participating in class critiques, applying standards learned in class to their own work and that of classmates |
| **Social Interaction**  The student will demonstrate an understanding of professional ethics. | Students will learn about professional ethics through discussion in class. |
| **Lifelong Learning**  The student will demonstrate an awareness of resources for continued lifelong learning. | Students will be directed towards resources and techniques of research they can use as references throughout their careers |
| **Information Literacy**  ·       The student will demonstrate the ability to find proper resources.  ·       The student will demonstrate the ability to formulate relevant queries | Students will develop familiarity with professional resources and be expected to learn from them in a relevant fashion. |

**Teaching/Learning Method**

* Lectures
* Readings
* Demonstrations
* Assignments
* Tests

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Grading**

∙       Main projects and their presentations            60%

∙       Tests                                                             20%

∙       Weekly assignments/Participation/Journal     20%

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| **Week** | **Class One**  **Lecture** | **Class One Lab** | **Class One Homework** | **Class Two Lecture** | **Class Two Lab** | **Class Two Homework** |
| **1** | **Introduction**  ·   Objectives of the class, materials  **Letter:**  ·  History of the Letterform  ·  How we read  ·  Legibility Vs. Readability | **Suggested Class exercise:**  Hand out name tags, student’s pair up and make tags for each other, trying to best portray classmates using expressive lettering. Have them introduce each other and describe what they were trying to convey with the lettering they drew | **Reading: TBD**  **Type Journal:**  Take 20 -30 pictures of type in your neighborhood, write a 1 page paper on what that typography tells you about your neighborhood, add to type journal | **History of typography**  ·  Five Families of Type  **Letter:**  · Typographical Anatomy | **Relief Printing Introduction:**  Carve and print individual letters | **Reading: TBD**  **Worksheets:**  Draw select letters from the 5 families of type  Giving students the select letters and having them trace letters can be a good option here.  I have an exercise wherein they draw the letters, which they find more interesting than tracing on the whole. |
| **2** | **Software:**  ·   Intro to Font Book  ·   Intro to InDesign  **Text:**  ·   How fonts work digitally  ·  Bounding boxes and their implications  ·  Kerning | **Relief Printing:**  Print single words, concentrating on kerning  **InDesign:**  ·  Creating a new document  ·   Rulers and measurement  ·   Controlling kerning digitally  ·  Text boxes | **Reading: TBD**  **Type Journal:**  Take best prints of single words, draw in and label all parts of anatomy | **Text:**  ·  Leading  · How and why it is measured. | **Relief Printing:**  Print stacked pairs of words, concentrating on leading  **InDesign:**  ·       Controlling leading digitally | **Reading: TBD** |
| **3** | **Layout:**  Working on the Grid  **Project #1 Introduced:**  The Type Book  Choose a performer/famous person/fictional character about whom you will write your type book assignments | **Type Book:**  Create a 1 page document which labels the following type components: baseline, meanline, capline, serif, counter, x-height, ascenders, descenders  **InDesign:**  ·       Using the class template in InDesign  I think students need to build this rather than providing them a template-mg  ·  Rules, strokes | **Reading: TBD**  **Type Journal:**  Find examples of work that uses a typefaces that belong to each of the five families of type.  In what scenario are they used?  For example: a typeface that belongs to the Modern classification of type is used on a heading for an ad. | **Layout:**  Working on the Grid continued  **Project #1 Introduced:**  Discussion | **Type Book:**  Create a 5-page document.  Each page should have 1 layout with specific characters of each of five families of type. Each page must display a sample of a font within a specific family, and list characteristics  **InDesign:**  ·       Multi-page documents  ·       Page Panel  **Software:**  Working with Fontbook | **Finish Classwork**  **Reading: TBD**  **Study for Quiz 1** |
| **4** | **Quiz 1**  **Text:**  Width/Weight/Posture  Stress/Contrast/Serifs  Introduction to the main visual differences of type  Analysis of visual characteristics of a font based on weight, width and posture and on letter stress, contrast and serifs | **Type Book:**  Create a 6 page document. Each page must show a sampling of 3 characters comparing variations of type within each category discussed in class.  Example/ Weight:  One character in a light face, one character on a regular face, one character on a bold face | **Finish classwork**  **Reading: TBD**  **Type Journal:**  Find three instances of bad kerning, why do you consider these bad?  Find three examples of varied leading (tight, comfortable and loose). Are these appropriate to the layout? | **Text:**  Alignment  Basic Analysis of which ones work best and under which circumstances. | **Type Book:**  Create a 1-page document. Instructor will supply text to be positioned using all 5 main alignments | **Finish Classwork**  **Reading: TBD** |
| **5** | **Text:**  Tracking  How it is measured | **Type Book:**  Create a 2-page document. Text will be supplied by instructors.  Students will position text using specific measurements for tracking.  **InDesign:**  · Managing tracking digitally | **Finish Classwork**  **Reading: TBD**  **Type Journal**:  · Find examples of a lightface immediately placed after a bold face · Regular and italics on the same paragraph.  · Examples of the five different kinds of alignment discussed in class. | **Text:**  ·  Text on a path and spacing  ·  Vertical  path  ·  Type on a smooth curve  · Type on a sharp curve  · Type on a circular path | **Type Book:**  Create a 1 page document. Write 4 sentences which make up a tiny story. Each sentence must be addressed (set) as one of the main paths explained in class.  Notice problems that are caused by this kind of typesetting, and fix those problems. | **Finish Classwork**  **Reading: TBD** |
| **6** | **What not to do:**  **the computer and type**  Color and Legibility | **Type Book:**  Create a 1 page document  Creating a set of background boxes which will range from 10 to 10% of a specific color.  Explore what happens to type as it is set into a variations of backgrounds | **Finish Classwork**  **Reading: TBD**  **Type Journal:**  Find examples of  - loose and tight tracking  - type on a path | **Visual Hierarchy**  What is a visual hierarchy?  How to compare other kinds of hierarchy to a page hierarchy.  Assigning importance to typographical items on a page | **Type Book:**  Create a 2 page document. Text will be supplied by instructor.  Each page will address specific issues of hierarchy within a  layout:  What to do with a title, secondary text and small text  **InDesign:**  Character Styles  Paragraph Styles | **Finish Classwork**  **Study for Midterm** |
| **7** | **Midterm (1.5 hours long)**  **Typographical Grid and all elements:**  1 grid+ many layouts  Review of all the ways in which class had used the same grid.  Variation in layouts  Establishing the difference between a grid and a layout | **Type Book:**  Create eight layouts using the same grid  For these layouts each student uses just boxes- not actual text.  Instructor will select one of these layouts and then actual text will be positioned.  Have some sort of non-page comparison ready to explain the use of the grid in layout design | **Finish Classwork**  **Reading: TBD**  **Type Journal:**  Color conflicts!  Foreground (type) vs. background (photo, art, or solid) relationships  Find an ad, or page and number its components based on the elements of visual hierarchy explained in class | **Type Book:**  How to put a book together  How to prepare a book which will contain all of each student semester’s work  Paper, cover and binding choices will be discussed | **Fix all semester assignments to be included in book.** | **Finish Type Book:**  Re-do any pages for the book as needed  Print out and assemble  **Reading: TBD** |
| 8 | **Type Books Turned In** group crit  **Project #2 Introduced:**  **Themed Zine**  Students will create and print a 12 page zine (not including cover) on a topic of their choice. Images are allowed, and all typographical conventions learned thus far should be used. Zine must also include a TOC and numbered pages. BW only. | **Zine:**  Set up document for 12 page booklet with a cover  Begin to assemble images and text  **InDesign:**  Bringing in Images  Linking text from one page to another  Rules on Layout Design  Baseline Grid | **Sketch out cover:**  Assemble relevant imagery and content.  **Reading: TBD**  **Type Journal:**  Find two pages from a same publication.  These must share a grid, but have different layouts | **Possible Field Trip:** Printed Matter and TDC, Center for Book Arts, Dieu Donne (? |  | **Reading: TBD** |
| **9** | **Zine Cover critique**  **Images**  Placing Images - linking vs. embedding  Scaling, fitting, text wrap palette, clipping path, runaround, grouping  Layers – text, images, etc.  Type – create outlines, placing images  Resolution | **Develop zine covers with critique you received in class** | **Finalize Cover**  **Type Journal:**  Look at saddle-stitched booklets. How are the pages flowing in terms of typography, imagery, and actual content?  What items if any seem to be common among the multiple pages? | **Continue working on zine:**  Work on interior spreads. |  | **Reading: TBD** |
| 10 | Continue working on zine |  | **Reading: TBD**  Type Journal:  Text wrap.  Look at the relationship between imagery and the text next to it.  Is the image contained inside a rectangular image box, another shape or requiring a clipping path? How is type reacting to this shape? | Quiz 2  Continue working on zine  Preparing for print: packaging/collecting for output |  | **Reading: TBD** |
| **11** | **Turn in Project #2:**  Group Critique |  | **Reading: TBD**  **Type Journal:**  Look at ads, magazines, books, and others that have typography as a main component.  Choose something that you are attracted to, and explain why | **Introduce Project #3:**  **Students will be asked to transform their Autobiographical zines into an interactive presentation using InDesign.** This project will be a be navigable, enhanced version of Project #2 and must include three of the following features:  Slide show, button navigation, video, audio, motion typography, live  hyperlinks.  (The instructor can decide if this project should result in an interactive PDF, IPad presentation, online ad, etc.) | **Interactive Zine**  ·   What is an interactive document  ·   InDesign interactive features overview  ·   Typographic considerations for digital design  ·   Setting up interactive document in InDesign | Finish Classwork  **Reading: TBD** |
| 12 | **Interactive Zine continued**  InDesign  Animate objects using built-in animation presets and your own customized settings  Modify or create motion paths  Effects:  transparency/opacity  blending modes | Interactive Zine continued  Motion Typography  ·   Examples of sequencing, transitions, rhythm and motion in interactive type.  ·   Students animate the header of their Zine  The first part of this project could be a warm up exercise where they animate a word to convey meaning. | **Finish Classwork**  **Reading: TBD**  **Type Journal:**  Look at a print & website combo Or a printed magazine & its tablet counterpart.  Describe similarities and differences. | **Interactive Zine continued**  **Basic Interactivity in InDesign**  ·   Build slide shows or change a frame’s content using multistate objects  ·   Create buttons with normal, rollover, and click appearances | **Interactive Zine continued**  ·   Typographic Considerations for Digital Design  ·   Sans serif vs Serif,  ·   Alias vs Anti-alias  ·  Controlling layout when type is resizable,  ·   Designing for the screen and. paper  ·   Working in color: RGB and CMYK  ·   Students fine-tune motion type piece and create three possible sketches (based on a grid) of the first screen for the interactive Zine. | **Finish Classwork**  **Reading: TBD** |
| **13** | **Interactive Zine continued**  **InDesign**  ·   Set-up buttons that provide document navigation  ·   Establish page transitions when the user proceeds from spread to spread  ·   Preview all interactivity and rich media before exporting or publishing | **Interactive Zine continued**  ·   Instructor reviews student sketches individually  ·   Students begin to design the first screen of their interactive piece | **Prepare for in-class critique**  ·   Final edits to motion type piece  ·   Edits to sketches  ·   Completed first draft of static screen layout  **Reading: TBD**  **Type Journal: none** | **Interactive Zine continued**    In-class presentations and crit  · Review of previous class’s lesson | **Interactive Zine continued**  · Students continue to design static screens of their interactive piece  · Students assign buttons for all transitions | **Finish Classwork**  **Reading: TBD**  **Type Journal:**  Students list specific feedback provided to them in the class critique. |
| 14 | **Interactive Zine continued**  **InDesign**  ·   Import and preview rich media files including FLV video and MP3 audio, among other formats  ·   Assign actions to buttons that provide document navigation; play/pause/stop an animation, sound, or video;  ·   Launch an external web page in the user’s browser; and more | **Interactive Zine continued**  Lab-time to work on project | **Prepare for in-class critique**  Final edits to motion type piece  **Reading: TBD**  **Type Journal: none** | **Interactive Zine continued**  **InDesign**  · Preparing document for output  · File formats: Exporting to FLA, SWF, PDF |  | Finish Classwork  **Reading: TBD**  Type Journal:  Students list specific feedback provided to them in the class critique and students complete ‘self-assessment’ worksheet based on project grading rubric provided by instructor. |
| 15 | **Turn in Project #3**  **Interactive Zine DUE**  Group Critique using iPads |  | **Study for the Final** | **Final Exam** |  |  |

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|  | **New York City College of Technology**  The City University of New York  **Department of Communication Design** |

**COMD 1233 – Figure Drawing**

**Course Description**

A drawing course developing visual awareness of the human figure. Students develop an understanding of the basic forms of the human body, how those forms are connected and move, and how to draw those forms proportionally. Students also consider how the human form relates to the world around it, developing a clear understanding of how to create a composition containing proportional figures within a space according to perspective.

2 cl hr, 2 lab hrs, 3 cr

**Prerequisites**

COMD 1123

**Course Objectives**

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| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Create a basic contour line drawing of a human figure, using skeletal landmarks for proportion. | Students will demonstrate competency by their execution of a contour line drawing using skeletal proportions. |
| Identify and draw major muscle groups. | Students will demonstrate competency through three-dimensional drawings of the major muscle groups. |
| Draw the three dimensions of a figure in a perspective space. | Students will demonstrate competency by drawing a figure in a perspective space. |
| Use the elements of light and shade to create three-dimensional figures in perspective space. | Students will demonstrate competency by using light and shade to create a three-dimensional figure drawing in perspective. |
| Understand and utilize a full range of value and shadow patterns to create dimensionality. | Students will demonstrate competency through analyzing masterworks, practical drawing applications and in written essays. |
| Use proportion, light and shade to compose multiple three-dimensional figures in perspective space. | Students will demonstrate competency through practical drawing applications. |
| Understand and apply compositional concepts, such as Contrast, Negative Space, Balance, Rhythm, and Focal Point. | Students will demonstrate competency by applying compositional concepts through practical drawing applications. |
| Understand and utilize drawing concepts and vocabulary, plus complete a portfolio of drawing projects. | Students will demonstrate competency through the final test on course content plus presentation a final portfolio. |

**General Education Outcomes**

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| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Oral Communication**  Speaking: The student will demonstrate the ability to articulate himself using relevant industry-specific language | Evaluate through class discussion and /or written tests if students use appropriate nomenclature to defend creative, critical and technical decisions in project concepts and development. |
| **Oral Communication**  Listening: The student will demonstrate the ability to discern pertinent information from irrelevant information. | Evaluate how well students absorbed and consequently applied the learning though oral critiques of projects. |
| **Lifelong Learning**  The student will demonstrate an awareness of resources for continued lifelong learning. | Evaluate through class discussion and written tests if students become aware of resources they can use as references throughout their careers. |
| **Social Interaction**  The student will demonstrate effective interpersonal skills with people from a variety of cultures to seek consensus or resolve conflicts. | Assess the ability of the student to develop constructive relationship with classmates from many cultures through class discussion. |

**Teaching/Learning Method**

* Lecture and readings
* Drawing demonstrations
* Project based Labs
* Research Assignments
* Blackboard
* Notebook/sketchbook
* Testing
* Handouts

**Required Text**

Bridgman's Complete Guide to Drawing from Life, by George Bridgman

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

# Grading

* Sketchbook (2 pages, 30 minutes per page, required weekly.) 10%
* Individual Assignments 40%
* In-Class Participation i.e. discussions, critiques, and quizzes 15%
* Exams 10%
* Final Project 25%

Total 100%

**Topics**

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| --- | --- | --- | --- |
| WEEK | Lecture Topic | Laboratory Exercise | Homework Assignment |
| 1 | Lecture: An overview lecture on the history of drawing applications. Introduction to human proportions – front, side & back view. | Introduction to human proportions – front, side & back view. | 2 drawings, 4 hours:  Baseline drawings. Practice drawing 2 different people from front, side & back views. |
| 2 | Lecture: Proportions and anatomical landmarks. Breaking down the figure into its basic forms. Introduction to directionality and gesture. | Breakdown the standing figure into its basic forms: Head, Rib Cage, Pelvis, Legs and Arms. Observe connection, movement and directionality. Create quick studies of observing the human form in action using proportion and anatomical  landmarks. | 4 pages of quick study drawings, 4 hours:  Quick studies of the human form in action breaking down the figure into its basic forms. Careful observation of directionality and gesture. |
| 3 | Lecture: Contour line drawing & proportion: Building on gesture and the basic forms. Introduction to Composition and Framing. | Create a contour line drawing of the figure, using gesture and the basic forms as a starting structure.  Practice framing a figurative composition. | 2 drawings, 4 hours:  Using composition and careful framing, create a contour line drawing of the figure, using gesture and the basic forms as a starting structure. |
| 4 | Lecture: The basic forms continued: Proportions and Anatomical Landmarks of the human head. | Practice drawing the human head from front, side and 3/ 4 views. | 2 drawings, 4 hours:  2 different Studies of the human head from front, side and 3/ 4 views. |
| 5 | Lecture: The role of Value: Using shadow patterns to describe the human form. | Practice shading the basic forms and using the shadow pattern to describe a three dimensional, proportional figure. | 4 pages of quick study drawings, 4 hours:  Quick studies of the human form in action, using shading to describe a three dimensional, proportional figure. |
| 6 | Lecture: Contour line drawing proportion with light and shade. The 5 value system as it relates the human form. | Reinforce the previously used concepts with light and shade in a drawing. | 2 drawings, 4 hours:  Two contour figure drawings using shading and line to describe a three dimensional, proportional figure. |
| 7 | MID TERM | In class Written and Drawn Exam |  |
| 8 | Lecture: Using perspective: Drawing a human in a space. | Practice drawing proportional figures using light and shade to create three-dimensional volume in a perspective space. | 2 drawings, 4 hours:  Draw a proportional figure in a perspective space, using light and shade to create three-dimensional volumes. |
| 9 | Lecture: Shadow Forms and Light shapes. Tonal drawing: using a middle value as a starting point. | Create a drawing using a full range of value on newsprint and on toned paper to describe the human form. Reinforce the previously used concepts with light and shade in a drawing. | 2 drawings, 4 hours:  Draw the human figure in a setting on toned paper using paper as the middle value. Draw using a full range of value to describe the human form. |
| 10 | Lecture: Using value and perspective together. Drawing a human in a space, described by light and shade. | Practice drawing using a full range of value on newsprint and on toned paper to describe a human form in perspective. Reinforce the previously used concepts with light and shade in a drawing. | 2 drawings, 4 hours:  Draw the human figure in a setting on toned paper using paper as the middle value to describing a human form in a proportion to setting, and in perspective. |
| 11 | Lecture: Focused examination of the hands & feet begins with topics ranging from simple structure to more detailed form. | Practice breaking down the feet and hands in different positions to their simple structures. Create a more detailed drawing using a full range of value of a human figure with emphasis focusing on the gesture of the hands. | 4 pages of quick study drawings, 4 hours: Quick studies of the human hands and feet in action breaking down into its basic forms. Careful observation of directionality and gesture. |
| 12 | Lecture: The Portrait: a focused examination of the basic form and structure of the head as a whole, with additional study of individual parts of the head. Larger musculature and anatomical markers noted. | Practice breaking down the head in different positions to it’s simple structures. Create a drawing using a full range of value on toned paper to focusing on the human head. Reinforce the previously used concepts with light and shade in a drawing. | 2 pages of quick study drawings, 1 long study on toned paper, 4 hours: Quick studies of the human head and from a variety of angles, breaking down head into its basic forms. 1 long form drawing with musculature and Anatomical markers noted. |
| 13 | Lecture: The Portrait: examination of the human head continues, with a focus on expression. | Practice conveying human emotion in drawings, studying both overall gesture and facial expressions. Create a more detailed drawing using a full range of value of a human figure with emphasis focusing on emotional expression. | 2 drawings, 4 hours:  Create a detailed drawing using a full range of value of on toned paper using paper as the middle value, emphasizing effective and accurate portraiture with a focus on expression. |
| 14 | Lecture: Relative proportion: multiple figures. And putting it all together: Creating a full figure drawing, full of emotion, in a distinctive setting, using perspective, proportion and value. | Compose a complex scene of more than one figure relating to another. Shoot visual reference of this scene and begin studies for final project. | Final Project: 1 drawing, 4 hours:  Create a complex drawing of the scene staged in class using a full range of value on toned paper. Emphasis should be placed on expression. |
| 15 | Final in class test and portfolio review. | Test and presentations of final project, portfolios and sketchbooks. |  |

**Bibliography**

*Fifty Figure Drawings*

George B. Bridgman

Dover Publications, 2006

**ISBN-10:** 0486451208

*Drawing Lessons From The Old Masters*

Robert Beverly Hale

Watson-Guptill, 1989

**ISBN-10:** 0823014010

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|  | **New York City College of Technology**  The City University of New York  **Department of Communication Design** |

**COMD 1257 – Typographic Design**

**Course Description**

Introduces a variety of basic layouts and formats are introduced, building technical and practical fluency in setting and working with type for both print and screen. This course further explores topics learned in COMD1167 Type and Media, such as the typeface selection, and the use of the typographical grids. Problem solving for most common typographical problems are discussed.

2 cl hr, 2 lab hrs, 3 cr

**Prerequisites**

COMD 1127

**General Education Goals**

**Course Objectives**

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| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Select appropriate fonts for specifically themed assignments. | Students will demonstrate competency  through written test and selection of typefaces for assignments. |
| Create a variety of documents and layouts in applications such as  InDesign. | Students will demonstrate competency  in performing assignments dealing with this topic. Layouts may include: posters, newspapers, brochures, and  other single page documents. |
| Integrate typography with imagery such as photographs and illustrations. | Students will demonstrate competency in class and laboratory assignments.  Assignments will include integration of type and image, where type remains the dominant layout component. |
| Use tools and software correctly. Apply all theory and vocabulary introduced in COMD 1167 throughout the course. | Students will demonstrate competency in applied practice and use of vocabulary and typographic elements such as leading, kerning, tracking, and alignment. |

**General Education Outcomes**

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| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Thinking Critically**  The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences. | Evaluate through class critique to determine how well students were able to advance their project concepts by applying evidence and using logic to make decisions. |
| **Social Interaction**  The student will demonstrate an understanding of professional ethics. | Evaluate through class discussion and written tests if students have developed a sensitivity and awareness of professional ethics. |
| **Lifelong Learning**  The student will demonstrate an awareness of resources for continued lifelong learning. | Evaluate through class discussion and written tests if students become aware of resources they can use as references throughout their careers. |

**Teaching/Learning Method**

* Lectures
* Readings
* Demonstrations
* Assignments
* Tests

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Grading**

·       Tests and Homework assignments     60%

·       Final Project and presentation          30%

·       Class participation                        10%

**Topics**

|  |  |  |  |
| --- | --- | --- | --- |
| **WEEK** | **Lecture Topic** | **Laboratory Exercise** | **Homework Assignment** |
| 1 | **Introduction** About class  / Supplies  Attendance Policy  / Software  **Type selection**  How to pair and select appropriate typefaces for specific themes.  **Understanding font management** | Look at available fonts in Operating System and computers, FontBook and services such as Google Fonts  Font management | **Research assignment:**  Students pair typefaces based on a list of specifics themes  Students must provide  text (at least 3 paragraphs) in preparation for Project I.  Instructor to provide format. |
| 2 | **Project I**  18 page typographic calendar  Common **typographic problems** caused by defaults, flushed left/ flushed right/ centered alignment, choices of leading: (rivers, odd hyphenation, legibility) | **Reviews:**   * 5 families of type * Typographic grid * How to set a multiple page document * How to place and link text | **Part 1**  Students must create a document based on given specs.  They must use the text provided by instructor to solve first 5 typographic problems.  Type Journal |
| 3 | **Project 1** continues  Common **typographic problems** caused by justified /forced justified alignments, textwrap and image placement, initial caps and text transitions  (Rivers, orphans, widows)  **Lettering**  Sketching a typographical layout and sketching to proportion | Start sketching ideas for **lettering** portion of assignment  (Calendar Cover)  Set a document with image and text. Explore the different kinds of text wraps, and see how the typography is affected by it | **Part 2**  Continue with next set of problems  Problems 6- 10  Provide 6 sketches for cover/ different ideas  Type Journal |
| 4 | **Project 1** continues  Common **typographic problems** caused by text width, indentation, line space, spaces above and below paragraphs, pull quotes | Indents and Spacing  Paragraph /Left & Right Indent  Hyphenation & Justification  The use of master pages for repetitive elements of the page | -Part 3  For next class:  Type Problems 11-18  -Cover  Develop one idea further  and sketch  Type Journal |
| 5 | Creating a calendar grid  From Sketch to Digital | The use of master pages for repetitive elements of the page  Step and Repeat | -Edit problems  -Completed calendar grid  Cover  Take cover sketches and develop them further, this time with vector or raster graphics  Type Journal |
| 6 | Paper and binding choices | Work on Cover  Edit problems during class | Complete calendar  18 pages (calendar and problems)  1 cover  Back cover  Spiral bound  Type Journal |
| 7 | Midterm Project 1 DUE  Calendar presentations  Introduction to  **Project 2**  **Interactive publication**  Differences between designing for print vs screen.  Publication must include Cover, Table of Content, Feature Article, Interactive Profile Article | How to set files for interactive publication   * About research * Grid * Headlines, Subheads, Leader Paragraphs, Primary and Secondary Drop Caps, Side Bars, Pull Quotes, Picture Captions… * Character/Paragraph Style sheets | Interactive Publication Research: - student choose subject matter (based on categories provided by instructor) and  design a masthead -art, photos, illustrations - typefaces and colors  Type Journal |
| 8 | **Project 2 Publication Design** | **Design Cover & Table of Content**   * Research continued * Designing for screen vs. print | Design Cover & Table of Content  Sketch out layout based on grid  Type Journal |
| 9 | **Project 2 Publication Design** | **Feature Article:**   * Typeface Selection * Typographic grid * How to set a multiple page document * Place and link text | Feature Article  Type Journal |
| 10 | **Project 2**  **Interactive publication** | **Interactive Profile Article:**   * Interactivity with images * Slide show | Interactive Profile Article  Type Journal |
| 11 | **Project 2**  **Interactive publication** | **Fine-tuning Articles**  Video, sound | Continue work on project 2 |
| 12 | **Project 2**  **Interactive publication** | **Fine-tuning Articles**  URL links, Slide shows | Continue work on project 2 |
| 13 | **Project 2**  **Interactive publication**  **Type in Motion**  **Animated GIF** | Typographic Animation - Banner Ad (to promote Interactive publication)   * Time based type * Readability * Principles of design in motion. | Banner Ad |
| 14 | **Project 2**  **Interactive publication** | Typographic Animation - Banner Ad continued | Finalize Project 2 |
| 15 | FINAL Project 2 DUE | To be determined by instructor  Presentations |  |

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| CityTechlogo | **New York City College of Technology**  The City University of New York  **Communication Design** |

# COMD 1340 –Photography i

**Course Description**

This beginning photography course explores the foundational concepts of light and exposure. Using dSLR cameras, professional lighting equipment and software, the student develops compositional skills and the ability to control photographic style to create visually engaging photographs.

2 cl hr, 2 lab hrs, 3 cr

**Prerequisite:** CUNY proficiency in reading, writing and mathematics or concurrent enrollment in ENG 092R, ESOL 022R or 032R; ENG 092W, ESOL 021W, or ESOL 031W; MAT 0630 or MAT 0650 as required

**Course Objectives**

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| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Discuss and write about aesthetic and technical issues in photography with professional vocabulary. | Students will demonstrate competency in class discussions and written assignments. |
| Use photographic style to convey meaning in visually arresting images. | Students will demonstrate competency in applying principles of composition and an understanding of the importance of light in photography by taking photographs. |
| Analyze the aesthetic value and the technical competency of one’s own work, the work of one’s peers, and the work of professional photographers. | Students will display competency in class critiques, compare and contrast exercises and an exhibit review. |
| Operate dSLRs, tripods, light meters, strobe lights and continuous lights and demonstrate proficiency in digital darkroom techniques and preparing output for screen and print. | Students will display competency through hands-on exercises. |
| Create a series of photographs that tell a story. | Students will demonstrate competency by creating a series of photographs. |

**General Education Goals**

|  |  |
| --- | --- |
| **General Education Goal:** | **Assessment:** |
| **Thinking Critically**  The student will demonstrate the ability to evaluate strengths and relevance of arguments on a particular issue. | Evaluate through class critique to determine how well students were able to advance their project concepts through creative, critical and technical decisions. |
| **Social Interaction**  The student will demonstrate the ability to work in teams, including people from a variety of backgrounds, and build consensus. | Evaluate the collaboration and integration of the team with a rubric for creative and critical team performance and project outcomes. |
| **Lifelong Learning**  The student will demonstrate an understanding of the important relationships between the student’s major and other academic disciplines, world events or life goals. | Evaluate through class discussion and written tests if students have developed a sensitivity and awareness of professional ethics. |

**Teaching/Learning Methods**

* Discussion and readings
* Photo shoots
* Edit, color correct and print photos
* Photo gallery field trip
* Peer-to-peer review
* Self-reflective learning log

**Required Equipment**

Each student will need access to **a camera** to complete his or her assignments.

It is strongly recommended that this camera allow manual control over exposure.

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Grading**

10% quizzes

10% Exhibit Review

25% Portrait Portfolio

25% Midterm Portfolio

30% Final Portfolio

Portrait Portfolio-a minimum of 6 final images

Midterm Portfolio: a minimum of 8 final images

Final portfolio: a minimum of 10 final images

**Topics**

|  |  |  |  |
| --- | --- | --- | --- |
| WEEK | Lecture Topic | Laboratory Exercise | Homework topic. Assignments determined by individual instructors.) |
| 1 | **Course Overview,**  **Photographic Composition:** Rule of Thirds, Leading Lines,  Framing, A Frame within a Frame, Fill the frame Ground, Figure to Ground | **Lab:** describe and interpret photographs | Informal writing about photographic composition. |
| 2 | **Photographic Composition 2:** Patterns and repetition, Angle of view, Symmetry  **How the camera works:** Zooming, Focusing, Auto Focus (AF) Points, ISO, Setting resolution, Shooting Modes, Histograms, Deleting Images, Camera Resolution, Image Resolution, File Formats: jpg, tiff, RAW | **Lab:** Take photographs that use the basic principles of photographic composition. | Composition. |
| 3 | **Exposure and the Contrast of Light and Dark.** How the camera’s meter works and when and how to override it. | **Lab:** Take photographs that have a strong contrast of light and dark | Contrast of Light and Dark |
| 4 | **Shutter Speed and Capturing Motion**  Working with motion, freezing motion, motion blur**,** when to use a tripod, camera shake, reciprocity | **Lab:** Take photos with motion blur | Motion Studies. |
| 5 | **Aperture and Depth of Field**  Using shallow depth of field for subject isolation and story telling. Depth of field factors: aperture, subject proximity, focal length, sensor size. | **Lab:** Take photos with extensive and shallow depth of field | Midterm project |
| 6 | **Digital Darkroom and Inkjet Printing:** Metadata and keywords,cropping, reading the histogram, white balance, adjusting global tonal range, contrast, sharpening, Black and white conversion, types of photographic output,dyes vs. pigments, resolution, gamut and color profiles, soft proofing | **Lab:** Midterm portfolio printing | Midterm Project |
| 7 | **Quiz, Mid-term Critique** | **Lab:** **Mid-term Critique** | Composition |
| 8 | **Contemporary Photography** | **Museum or Photo Gallery Field Trip** | Exhibit Review |
| 9 | **Lighting Direction and Quality**  Transforming the subject with light. Light direction: front, side, back.Qualities of light: intensity, contrast, spotlight vs. floodlight. | **Lab:** still life shoot, Artificial light, Introduction to continuous lighting | Lighting Direction |
| 10 | **Basic Portrait Lighting:** Using a main, fill, and background lights in traditional three point portrait lighting, Broad and short lighting. | **Lab:** Portrait shoot with strobe lights | Portraits |
| 11 | **Portrait Lighting: High and Low Key**  Creating mood and character with lighting | **Lab:** Portrait shoot with strobe lights | Environmental Portraits |
| 12 | **Portrait Lighting: Pulling It All Together.** How to select pose, styling and lighting style for an individual subject | **Lab:** Portrait shoot with strobe lights | Final Project |
| 13 | **Creative Expression with Light**  Painting with Light, Strobe Lights with Slow Shutter | **Lab:** experiment with long exposures for creative effect | Final Project |
| 14 | **Quiz, Digital Darkroom-**  non-destructive editing, local color correction | **Lab:** Editing and printing final projects | Final Project |
| 15 | **Student presentations** and class critique of final assignment. |  |  |

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# COMD 2451 - Web Design I

**Course Description**

A required course for all Communication Design students. Topics include creative user interface design and best workflow practices. Students design a website using an HTML template, and develop design, typography and web programming skills. HTML and CSS will be taught.

2 cl hr, 2 lab hrs, 3 cr

**Prerequisites**

COMD 1200

**Course Objectives**

|  |  |
| --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Design the branding and style of a web site, with a consistent look-and-feel throughout. | Students will demonstrate competency by using graphics software to design multiple design options. |
| Introduction to semantic HTML to create static web sites. Learn how CSS is used to properly format text on a page. | Students will demonstrate competency by cleaning up code by hand, and layout of type using CSS. |
| Use graphics in appropriate file formats, to create a unique and compelling website. | Students will demonstrate competency by slicing up a design file into appropriate optimized file formats and combine with CSS for a seamless design. |
| Learn about how web sites influence, and are influenced by the Internet, through the use of hypertext, and writing for organic traffic. | Students will display competency through implementation of a live web site they design, implement and manage. |
| Appropriate use of document elements, and introduction of forms for user feedback. | Students will display competency through implementation of a table and form assignment. |

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| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Writing**  The student will demonstrate the ability to write clearly articulated thoughts in a professional, informed manner. | Evaluate how well students absorbed and consequently applied the learning though graded written portions of projects. |
| **Information Literacy**  The student will demonstrate the ability to find proper resources. | Assess through class discussion and written tests if students have developed the ability to find information trough proper resources. |
| **Oral Communication**  Speaking: The student will demonstrate the ability to articulate himself using relevant industry-specific language | Evaluate through class discussion and /or written tests if students use appropriate nomenclature to defend creative, critical and technical decisions in project concepts and development. |

**Teaching/Learning Method**

* Lectures and readings
* Demonstration
* Project based labs
* Research assignments
* Blackboard

**Required Text**

None

**Suggested Text:**

**HTML and CSS: Design and Build Websites**

Jon Duckett

John Wiley & Sons, Inc. (2011)

ISBN-13: 978-1118008188/ISBN-10: 1118008189

**Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics 4th Edition**

Jennifer Niederst Robbins

O’Reilly Media Inc. (2012)

ISBN-13: 978-1449319274/ ISBN-10: 1449319270

**Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability (3rd Edition) (Voices That Matter) 3rd Edition**

Steve Krug

New Riders (2014)

ISBN-13: 978-0321965516/ ISBN-10: 0321965515

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Grading**

90% = Course projects/assignments

Project 40%

Homework 30%

Quiz 20%

10% = Class preparation/participation/attendance

CP/P/A 10%

**Topics**

|  |  |  |  |
| --- | --- | --- | --- |
| WEEK | Lecture Topic | Laboratory Exercise | Homework Assignment |
| 1 | * Overview of Web I syllabus * Introduction to domain registries and hosting service | * Review course syllabus. * Students will select domain name and register * Students will sign up for hosting service | * Students will select domain name and register * Students will sign up for hosting service |
| 2 | * Setting up a site * Software tools * Uploading files * Structure of a web page * Using code and design views | * Begin design process: logo, look-and-feel, style. | * Begin design process: logo, look-and-feel, style. |
| 3 | * Review page designs | * Review page designs | * Design a second page |
| 4 | * Build an under construction page | * Build an under construction page | * Build an under construction page |
| 5 | * Introduction to CSS * Build a page, text only | * Introduction to CSS * Build a page, text only | * Build a page, text only |
| 6 | * Introduction to images * Introduction to color | * Begin designing one page with text and images * Questions about quiz | * Design one page with text and images |
| 7 | * Layout of a page with text and images * Alignment, title tags, divs | * quiz * Layout a page with text and images | * Layout a page with text and images |
| 8 | * Site architecture * Main navigation, sub navigation | * Layout a flowchart/site map | * Layout flowchart/site map |
| 9 | * Site design * Flow * Link text, link images * Image map * Page template introduction | * Design whole site | * Design whole site |
| 11 | * Introduction to the box model | * Build out site from template | * Prepare for quiz * Build out site from template |
| 10 | * Build out site from template | * Quiz * Build out site from template | * Build out site from template |
| 12 | * Forms * What they do, how they work | * Form exercise | * form exercise |
| 13 | * Javascript * What it does, how it works | * Javascript element exercise, insertion in document * Questions about quiz | * Javascript element exercise |
| 14 | * Q&A * Website debugging | * quiz * Q&A * Website debugging | * Complete website |
| 15 | * Final presentations | * Final presentations and critique. |  |

**Bibliography**

**HTML and CSS: Design and Build Websites**

Jon Duckett

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**Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics 4th Edition**

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Steve Krug

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COMD 3500 – Campaign Development

**Course Description**

Students develop integrated solutions of multiple media channels, both traditional and untraditional, that mix creativity and strategy to launch a new product, develop a brand campaign, acquire/retain/develop loyalty among customers.

 2 cl hours, 2 lab hours for 3 credits

**Prerequisites:**

COMD 2400

**Course Objectives:**

|  |  |
| --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Complete the conceptual process needed to solve design problems. | Demonstrate research skills in the quality of their initial approach and sketches. |
| Think through the introduction of a product's target market, branding, it's packaging and how it should be presented in each media channel | Understand how to isolate and target a specific group in written and class assignments. |
| Propose a wide range of execution options including Word of Mouth and Point of Sale promotion and Digital ideas in concert with or in substitution for traditional channels. | Demonstrate a professional utilization of the vocabulary through verbal presentation and critique. |
| Define and demonstrate effective use of print media (newspaper and magazines), Digital advertising, mobile apps or guerilla tactics in designing advertising campaigns. | Demonstrate proficiency with campaign ideas expressed in traditional and digital media channels during the critique process. |
| Demonstrate the ability to propose copy driven campaign tactics expressed in text ads, headlines or body copy in their advertising campaigns. | Demonstrate conceptual proficiency expressed in their written portion of their assignments. |

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| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Thinking Critically**  The student will demonstrate the ability to evaluate strengths and relevance of arguments on a particular issue. | Evaluate through class critique to determine how well students were able to advance their project concepts through creative, critical and technical decisions. |
| **Oral Communication**  Listening: The student will demonstrate the ability to discern pertinent information from irrelevant information. | Evaluate how well students absorbed and consequently applied the learning through oral critiques of projects. |
| **Writing**  The student will demonstrate the ability to write clearly articulated thoughts in a professional, informed manner. | Evaluate how well students absorbed and consequently applied the learning through graded written portions of projects. |
| **Social Interaction**  The student will demonstrate the ability to work in teams, including people from a variety of backgrounds, and build consensus. | Evaluate the collaboration and integration of the team with a rubric for creative and critical team performance and project outcomes. |

**Teaching/Learning Method:**

* Critiques/Discussion
* Readings
* Conceptual examples
* Application and conceptual development
* Strategic thinking expressed through writing
* Teamwork
* Verbal presentation of ideas

**Required Text**

The Advertising Concept Book, by Pete Barry, Thames & Hudson

**Required Materials**

14" x 17" Bienfang Graphics 360 Marker paper, 2 rolls of masking tape and 4 black double tipped Sharpie markers

**Suggested texts:**

One Show Annual (last 5 years), D&AD Annual (last 5 years), Art Directors’ Club Annual (last 5 years), Communication Arts, CMYK, Archive & adsoftheworld.com

**Grading**

15% – In Class productivity (critiques and discussion)

85% – Conceptual and Design work and presentations

**Academic Integrity Standards**

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| --- | --- | --- | --- |
| **WEEK** | **Lecture Topic** | **Laboratory Exercise** | **Homework Assignment** |
| 1 | Introduction, review class syllabus, etc. Introduction to multi-channel Promotional Advertising,  it's various channels and achieving business goals in the various channels. Introduce relevant  examples of award winning creativity, discuss evaluation criteria, determine the primary objectives of  the campaign. Show an example of the strategic framework in class. Assign groups. | Creative Assignment: The New Product Launch. Product to be assigned by the professor. | Read Introduction & Ch. 6 Generating Strategies and Ideas.  DUE NEXT CLASS: Written concepts, media channels and strategy |
| 2 | Refinement, planning & development. We will focus on developing the initial concepts from  the homework. | Focus on editing and writing copy based on the message/objective in the strategic framework.  Plan who is responsible for what parts of the campaign, Art direction/Copy and style the execution will  be expressed in. A more complete version of the elements of the campaign should emerge before class  is over. | Read Ch. 10 Copy. Begin working through the details of typeface, color, visual style and media–refinement.  A further refined version of the campaign is due to hand in for markup next class.  DUE NEXT CLASS: The Campaign Idea will be pitched in rough sketches the beginning of next class for  feedback so art direction and copy are important. |
| 3 | Evaluation & Refinement. | Students will pitch Campaign ideas to the class and will be evaluated on how well the ideas meet objectives. After the pitch, student teams will write notes to refine the ideas based on in-class feedback and move forward to start executing the concepts for presentation Next class. | Read Ch. 13 Execution.  DUE NEXT CLASS: In-progress concepts due in B&W printouts to hand in next class. Practice presentations  and be ready to explain your rationale, defend your ideas and answer questions. |
| 4 -5 | Final In-class development, consultation & Presentation | Hand in Further refined concepts from last class with feedback incorporated.  In class work session. Use this time to polish campaign concepts, presentation and execution.  DEADLINE DUE NEXT CLASS: Professional pdf presentation. | HW: Read Ch. 12 Integrated and bring 3 Brand ads to class.  DUE NEXT CLASS: Written concepts, media channels and strategy |
| 6 | Introduction to Brand Advertising why people use it and what it's meant to do. Discuss ways to achieve it. Introduce relevant examples of award winning creativity, discuss evaluation criteria, and determine the primary objectives of the campaign. | Creative assignment: Introduce Brief 2: The Brand Campaign  Brand to be assigned by the professor. | Read Ch. 5 The Tagline. Based on the product and reading, complete the Strategic framework for your product.  DUE NEXT CLASS: Complete rough campaign, Channels and Strategy |
| 7 | Refinement, planning & development. We will focus on developing the initial concepts from the HW. | Focus on editing and writing copy based on the message/objective in the strategic framework. Plan who is responsible for what parts of the campaign, Art direction/Copy and style the execution will be expressed in. A rough sketch of the elements of the campaign should emerge before class is over. | Read: Ch. 8 Ambient. Begin working through the details of typeface, color, visual style and media–refinement. All elements of the campaign due for markup next class.  DUE NEXT CLASS: The Campaign Idea will be pitched in rough sketches the beginning of next class for feedback so art direction and copy are important. |
| 8 | Evaluation & Refinement. | Students will pitch Campaign ideas to the class and will be evaluated on how well the ideas meet objectives. After the pitch, student teams will write notes to refine the ideas based on in-class feedback and move forward to start executing the concepts for presentation next class. | Read Ch. 14 Presenting and Selling Your Work.  DUE NEXT CLASS: In-progress concepts due in B&W printouts to hand in next class. Practice presentations and be ready to explain your rationale, defend your ideas and answer questions. |
| 9 -10 | Final In-class development, consultation & Presentation | Hand in Further refined concepts from last class with feedback incorporated.  In class work session. Use this time to polish campaign concepts, presentation and execution.  DUE NEXT CLASS: Professional pdf presentation. | Read Ch. 2 Strategy and Students need to bring some examples of bring some examples of loyalty programs to class  (rewards, points, miles)  DUE NEXT CLASS: Written concepts, media channels and strategy |
| 11 | Introduction to CRM and loyalty programs in marketing and how it works with advertising, why people use it and what it's meant to do. Discuss ways to achieve it. Introduce relevant examples of award  winning creativity, discuss evaluation criteria, determine the primary objectives of the campaign. | Creative assignment: Introduce Brief 3: CRM and loyalty programs | Based on the product, reading and lecture, complete the Strategic framework for your product.  DUE NEXT CLASS: Complete rough campaign, Channels and Strategy |
| 12 | Refinement, planning & development. | We will focus on developing the initial concepts from the HW. Focus on editing and writing copy based on the message/objective in the strategic framework. Plan who is responsible for what parts of the campaign, Art direction/Copy and style the execution will be expressed in. A rough sketch of the elements of the campaign should emerge before class is over. | Begin working through the details of typeface, color, visual style and media–refinement. All elements of the campaign due for markup next class.  DUE NEXT CLASS: The Campaign Idea will be pitched in rough sketches the beginning of next class for feedback so art direction and copy are important. |
| 13 | Evaluation & Refinement. | Students will pitch Campaign ideas to the class and will be evaluated on how well the ideas meet objectives. After the pitch, student teams will write notes to refine the ideas based on in-class feedback and move forward to start executing the concepts for presentation next class. | DUE NEXT CLASS: In-progress concepts due in B&W printouts to hand in next class. Practice presentations and be ready to explain your rationale, defend your ideas and answer questions. |
| 14 | Final In-class development & consultation | Hand in Further refined concepts from last class with feedback incorporated.  In class work session. Use this time to polish campaign concepts, presentation and execution. | DUE NEXT CLASS: Professional pdf presentation. |
| 15 | 4th and Final Presentation. Students also hand in CD or thumb drive with all work from the semester |  |  |

**Bibliography**

***Sites***

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<http://www.dandad.org/en/new-blood-awards/>

<http://www.spd.org/competitions/student.php>

<https://www.luerzersarchive.com/en/magazine.html>

<http://adsoftheworld.com/>

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***Books***

Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads  
by Luke Sullivan

Advertising Concept Book (Second Edition)  
By Pete Barry

One Show Annual Awards (last 5 years)

Art Director’s club Annual Awards (last 5 years)

D&AD Annual Awards (last 5 years)

SPD Annual Awards (last 5 years)

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COMD 3501 – Identity Design

**Course Description**

Students create a consistent image and voice for a company or institution. A thorough identity program addresses all aspects of a company’s or an institution’s visual public presence. Students explore the role of professional designer as they are challenged to create a comprehensive, multi-piece presentation showcasing all aspects of an identity program.

2 cl hrs, 2 lab hrs, 3cr

**Prerequisites:**

COMD 2400

**Course Objectives**

|  |  |
| --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Design a set of symbols. | The students will demonstrate proficiency in creating and designing a comprehensive family of symbols. |
| Describe different kinds of identity programs and the process of developing them. | The students will demonstrate proficiency in written and class assignments. |
| Design a corporate identity program for a selected institution. | The students will demonstrate proficiency in creating a corporate identity program with all specified elements. |
| Design a signage system for a specified client or location, and describe the graphic designer’s role in designing signage systems including their fabrication, installation and maintenance. | The students will demonstrate proficiency in written and class assignments, and in creating signage system with all specified elements. |

|  |  |
| --- | --- |
| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Thinking Critically**  The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences. | Evaluate through class critique to determine how well students were able to advance their project concepts by applying evidence and using logic to make decisions. |
| **Oral Communication**  Speaking: The student will demonstrate the ability to articulate himself using relevant industry-specific language | Evaluate through class discussion and /or written tests if students use appropriate nomenclature to defend creative, critical and technical decisions in project concepts and development. |
| **Social Interaction**  The student will demonstrate an understanding of professional ethics. | Evaluate through class discussion and written tests if students have developed a sensitivity and awareness of professional ethics. |

**Teaching/Learning Method**

* Lecture/ Readings
* Project based lab
* Research Assignments
* Blackboard or Openlab Descriptions

**Required Text**

None

**Suggested texts:**

Lupton, Ellen. Mixing Messages. Graphic Design in Contemporary Culture. New York: Princeton Architectural Press. 1996.

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Grading**

All design assignments will be graded. Final grades will be determined as follows:

20% - Mid-term and final quizzes

70% - Design and research of a comprehensive identity program displayed in a presentation deck

Final project is designed to be a portfolio worthy piece. Students are required to archive their work online through cloud storage.

**Final Deck DUE end of the semester:**

Content Must Include:

* Cover page – your name, project name, date,
* Title page
* Introduction:  
   Statement and description of problem  
   Historical overview  
   Assessment of current industry/ marketplace
* Identity Design (including all specs)   
   Logo System  
   Style Guide (including typography, colors, usage)

Stationery (digital and printed for both online and mail postings)

* Promotional Design & Collateral

Promotional materials (merchandise and/or accessories)

* Point of Purchase (product display if appropriate) or signage display
* Credits/ Footnotes

(Each assignment) based on research, originality of concept, and quality of finished artwork.

10% - Design assignment with in-class presentations

Grade will be based on professional appearance of work, clarity of speech, quality and organization of presentation materials, and ability to answer questions based on research.

**Topics**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| WEEK | | Lecture Topic | | Laboratory Exercise | Homework Assignment | |
| 1 | | Introduction  Overview of Identity Design.  Overview of American Graphic Design.  Changes in technology and changes in design. | | Research assignment  View examples of existing, successful identity programs. | * Research assignment * Successful identity programs:   graphic marks, icons, word marks and symbols | |
| 2 | | Graphic Icons, Symbols and identity programs. Illustrated lecture with case studies and discussion. | | In class presentation of research.  Topic selection for set of five symbol design | * Create a family of symbols   -Research  -Inspiration Board  -Sketches | |
| 3 | | Applying the grid. Uniformity of style, size, colors, strokes, others. | | In class critique of sketches and presentation boards.  Simplifying and unifying symbols. Vectorize your work. | * Simplify symbols * Sketch * Start vector version of symbols | |
| 4 | | Developing an identity program: defining aspects of the problem. The role of research. Understanding market forces and competition. Design criteria, objective and subjective values. Design coordination. Illustrated lecture with discussion. | | Identify a company or institution for semester long project.  Creative Assignment: Research identity logo. | * Research Historical (300 word brief) * Identity Design   - Name  - 50 logo sketches | |
| 5 | | Developing design tasks: summary of the design problem, statement of approach, definition of successful outcomes, description of research collected, form in which research will be given to client, outline of design sequence, time-lines, flow charts, list of support requirements, budgets for design work, budgets for related work. Illustrated lecture with discussion. | | In class presentation of research and sketches  Create a timeline with components of identity | * Research Target Audience (300 word brief) * Identity Design revisions * Style Guide   - Tag line  - Color scheme  - Typefaces | |
| 6 | | Developing the identity manual: role of the manual. Elements of the manual: typography, color, materials, sizes, grids. Writing specifications. Illustrated lecture with discussion. | | Style guides manuals  Creative Assignment: In class presentation of identity design. | * Finalize Style Guide   - Tag line  - Color scheme  - Typefaces | |
| 7 | | Maintaining the identity program: permanence vs. flexibility. Responding to changes in the environment. Continued Illustrated lecture with discussion. | | Creative Assignment: Presentation of final artwork for identity program. | * Final Edits:   - Logo  - Style guide   * Begin project deck design | |
| 8 | | Secondary Presentation Issues: establishing trust, the size of the client’s firm, the approval process, work for nonprofit organizations, the presentation location, number of design options shown, paying for presentation materials, elaborate solutions, the best and worst clients, educating a client, obtaining final approval. Illustrated lecture with discussion. | | **Mid-term DUE**  Part I of project brief including all written components:   * + Brief statement of goals and objectives (of both company and market positioning)   + Documentation of research (highlights of historical context)   + Design Concept – a summary of the solution for the stated goals and objectives of the project   Creative Assignment: presentation of preliminary identity manual for class critique. | * Stationery Design:   - Letterhead  - Envelopes  - Business Cards  - Icon, Digital Signature | |
| 9 | | FIELD TRIP | |  |  | |
| 10 | | Presenting the deliverables. And materials. What does a client buy from a designer? The designer’s role, the client’s role. Illustrated lecture with discussion. | | Creative Assignment: class critique of stationery design.  Promotional design | * Edit Stationery * Update project deck * Promotional concept sketches | |
| 11 | | Signage systems: historical overview; industry figures; the graphic designer’s role; indoor and outdoor applications; pictograms and symbol signs; traffic and highway signage; visual guidance systems; international signage; materials and methods; fabrication issues; new technologies. Illustrated lecture with discussion. | | Creative Assignment: class critique of promotional design  Signage System  . | * Edit Promotional design * Signage system concept sketches | |
| 12 | | Designing signage systems: preliminary research studies; analysis of site and client needs; technical and legal constraints; budgeting. Illustrated lecture with discussion. | | Creative Assignment: preliminary presentation and critique of comps for outdoor signage system. | * Finalize promotional material * Edit signage displays | |
| 13 | | Designing signage systems: final research studies; developing the design system; typographic issues; color and materials, both 2D and 3D; modular and grid systems; digital and motion-related design issues. Illustrated lecture with discussion. | | Creative Assignment: presentation and class critique of revised preliminary comps for signage system. | * Finalize promotional material and signage displays * Fine-tune project deck | |
| 14 | | Working with other creative such as architects and industrial designers; selecting and working with fabricators and sign companies; conducting tests and evaluating samples; quality control issues; production time-lines; meeting deadlines.  Illustrated lecture with discussion. | | Creative Assignment: presentation and class critique of first completed draft of project deck. | * Revise and finalize project deck * Send to print | |
| 15 | | Presentation and critique of final artwork. | | **EVERYTHING DUE**  The final deck must be submitted at the end of the semester as both a digital PDF and a professionally printed and bound booklet. |  | |
| CityTechlogo | | **New York City College of Technology**  The City University of New York  **Department of Communication Design** | | |

**COMD 3513 –** Narrative Illustration

**Course Description**

Sequential art and graphic narrative are developed from concept to finish. A variety of wet and dry media is explored. Assignments reflect the diversity of the marketplace: editorial illustration and social commentary, illustration of books, poems, magazine articles, short stories, posters, book jackets, annual reports, etc. Good drawing, painting, design, compositional skills, and conceptual ability are emphasized.

2 cls hrs, 2 lab hrs, 3 cr.

**Prerequisites**

COMD 2313

**Course Objectives**

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| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Demonstrate an ability to conceptualize visual images from written material. | Approach illustration in an imaginative, inventive, and creative way. |
| Develop an individual, stylistic approach to illustration. | Visually express abstract concepts and feelings. |
| Approach illustration in depth rather than as superficial description. | Control the medium they use while they enhance their technical skills. |
| Demonstrate proficiency in the handling of mixed media.  Demonstrate proficiency in handling the composition of the page.  Analyze and express verbally critical visual perceptions. | Critique their own work independently.  Demonstrate a proficiency integrating typography and imagery.  Critique their own work independently. Develop and grow intellectually. |

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| **General Education Outcome:** | **How the outcome is covered:** |
| **Oral Communication**  Speaking: The student will demonstrate the ability to articulate himself or herself using relevant  industry-specific language | Evaluate through class discussion, critique, and/or written tests if students use appropriate nomenclature to defend creative, critical and technical decisions in project concepts and development. |
| **Thinking Critically**  The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences. | Evaluate through class critique to determine how well students were able to advance their project concepts by applying evidence and using logic to make decisions. |
| **Application**  Ability to successfully apply concepts into both in-class and long-term assignments | Evaluate how well students absorbed and consequently applied the learning through oral critiques of projects. |

**Teaching/Learning Method**

* Lectures
* Examples / Reference
* Critiques
* Formal Presentations
* Demonstration / hands-on learning of new materials

**Required Text**

Specific books, magazines, and periodicals will vary with selected assignments. Instructor will provide a materials list. The following general texts are recommended:

Art Directors Annual for The Art Directors Club, Inc. New York: Watson-Guptill Publications (distributors)

**Recommended reference:**

*Design Annuals:*

Graphis,

AIGA Annual,

Art Directors Club Annual,

Type Directors Club Annual,

*Magazines:*

The New Yorker

Illustration Annuals

**Grading**

The following grade scale is recommended for use in this course. The exact distribution of percentages will be determined by the individual section instructor.

100% = Course projects/assignments

Project 1 30%

Project 2 30%

Project 3 40% (part A & part B, 20% each)

**Academic Integrity Standards**

You are responsible for reading, understanding and abiding by the NYC College of Technology Student Handbook, “Student Rights & Responsibilities,” section “Academic Integrity Standards.” Academic dishonesty of any type, including cheating and plagiarism is unacceptable. "Cheating" is misrepresenting another student's efforts/work as your own. "Plagiarism" is the representation of another person's work, words or concepts as your own.

**Course Schedule**

|  |  |  |  |
| --- | --- | --- | --- |
| WEEK | Lecture Topic | Laboratory Topic | Assignment |
| 1 | The role of illustration in journalism and political commentary, both historical and contemporary; examples by artists such as Francisco Goya, Honore Daumier, Thomas Nast, Max Beerbohm, Toulouse Lautrec, George Grosz, Ronald Searle, Ben Shahn, Lou Meyers, Tomi Ungerer, R.O. Blechman, Herblock; New York Times and other newspaper Op Ed illustrators. Illustrated lecture and discussion. | - Introduction and orientation to the class and requirements for professional presentation.  - **Perspectives on aspects of illustration**  - as work of art  - as answer to a specific literary problem  - as information  - as elucidation  - as social commentary  as entertainment. | **Assignment 1:**  - Two to three black and white illustrations for Op Ed pages on topical subjects.  - Initial research and conceptual studies.  Sketch ideas for political cartoon (1 panel),  - Should conform with King Features Syndicate standards |
| 2 | - Session 2: Critique of conceptual studies.  - Analysis of design: one drawing or series?  - Relationship to typographic design?  - Tonal values, negative-positive design aspects? | - Discussion of appropriate techniques: pen line, brush, wash, wood cut, etching, mixed media.  - Additional research as needed; developmental sketches continue. | HW: Ch 10 Copy. Preliminary selection for finished solutions. |
| 3 | Emphasis on development of unique style and point of view, both in drawing and graphic design approach. | Selection of studies for the finished work and transfer of drawings. | HW: Continuing recommendations for improvements. |
| 4 | Analysis of images in terms of appropriate content, imagination, wit, stylistic approach, design, skill in handling the medium, richness of value, texture, and drawing, and professional presentation. | Class critique of finished work. | Session 4: HW: . Final suggestions for improvement. |
| 5 | Visual images as focus of underlying meaning rather than superficial events:  - realism vs surrealism  - fantasy  -parody.  Illustrated lecture and discussion.  - Overview of the Golden Age of Illustration and the heritage of its leading practitioners. | Preliminary research and studies for the magazine illustrations. | Two full color illustrations for a magazine article or short story. |
| 6 | Session 6: Journalistic illustration.  - The magazine as arbiter of style with a distinctive point of view.  - Analysis of different illustration styles as represented in magazines, historical and current, such as: The New Yorker, Rolling Stone, Wired. Illustrated lecture and discussion. | - Critique of research sources and developmental studies.  - Suggestions for experimentation and refinement. | HW: integration of type and images into overall editorial spread. |
| 7 | Discussion of concept and underlying meaning relative to story and to publication. | Exploration of possibilities of mixed media, addition of pen and ink, collage, computer enhancement. Emphasis on consistency and individuality of style. | Session 7: HW:  - Continued refinements  to work.  - Selection of studies for color renderings. |
| 8 -9 | Concept, technical control, and execution analyzed. Color, value, line, texture, and composition evaluated. Final selection of developmental work for finished illustrations. | Final changes recommended in preparation for formal presentation. | Final selection of developmental work for finished illustrations. |
| 10 | - Presentation of new problem: the illustration of two or three poems, kept stylistically consistent.  - Historical overview of stylistic trends in poetry illustration: Realism, Symbolism, Art Nouveau, Art Deco, Dada and Surrealism, Abstract Expressionism, Post Modernism. Illustrated lecture and discussion. | Presentation and final critique of magazine illustrations. | - Read article from Professor.  - Based on the product, reading and lecture, complete the Strategic framework for your product.  - Develop 6 initial concepts (written or visual) and recommend a mix of channels for review next class.  - Presentation must include both illustrations and poems. |
| 11 | - Examples of contemporary illustrations of historical poets’ works  - Illustrated lecture:  Dante, Spenser, Chaucer, Coleridge, Shelley, Wordsworth, Yeats, e.e. cummings. | - Style and image relevant to meaning; integration of typographic and visual images. | - Continue developmental studies and ongoing analysis of poems and imagery. |
| 12 | - Continued discussion of theme and unity of poetry and images.  - Methods of printing; exploration of monoprints, woodcuts, and etchings as well as traditional offset lithography. | - Type handling: typeset, hand lettered, calligraphic, combination.  - Color handling, choice of media, and illustration technique. | - Choose final direction and begin execution of final work. |
| 13 | - Continued development of visuals and overall design to express mood and theme of poems. | - Selection of final designs and illustrations, recommendations for improvement. | - Final rendering, typesetting/lettering, and printing. |
| 14 | - Analysis of the problem and its solution in terms of symbolic expression, mood, invention, stylistic development, composition, skill in handling the medium, and printing. | -Professional Presentation  - Pitfalls of printing  - Working session | - Finish project  - Prepare presentation |
| 15 |  | - Final presentation and critique of illustrated poems. |  |

# New York City College of Technology The City University of New York School of Technology and Design Department of Communication Design

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COMD 3523 – Storyboard Concepts

**Course Description**

Storyboards, which are tools for production and are used to assist in the communication of ideas to clients, are designed and presented. The end product could be a commercial, film or television title, and/or video presentation.

2 cls hrs, 2 lab hrs, 3 cr.

**Prerequisites**

COMD 1233 or MTEC 3125

**Course Objectives**

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| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria:** |
| Understand the role of the storyboard artist, functions, expected talents, and developing markets. | Students will demonstrate competency  by creating several storyboards for film,  advertising, websites and multimedia. |
| Understand how visual stories are told, identify a concept statement, and create a script for storyboard. | Students will demonstrate competency by researching different sources of inspiration, identifying their elements and creating stories from them. |
| Understand, recognize and apply the conventions of the storyboard craft. | Students will demonstrate competency by creating images applying the concepts of framing, camera angles, and movement. |
| Understand, recognize and apply the concepts of staging, composition and continuity. | Students will display competency by creating images using concepts of shape, contrast, perspective, and lighting. |

**General Education Outcomes**

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| **General Education Outcome:** | **How the outcome is covered:** |
| **Oral Communication**  Speaking: The student will demonstrate the ability to articulate himself or herself using relevant  industry-specific language | Evaluate through class discussion, critique, and/or written tests if students use appropriate nomenclature to defend creative, critical and technical decisions in project concepts and development. |
| **Thinking Critically**  The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences. | Evaluate through class critique to determine how well students were able to advance their project concepts by applying evidence and using logic to make decisions. |
| **Application**  Ability to successfully apply concepts into both in-class and long-term assignments | Evaluate how well students absorbed and consequently applied the learning through oral critiques of projects. |

**Teaching/Learning Methods**

· Lectures and readings

· Discussion and critiques

· Demonstration

· Class and individual projects

**Recommended Text**

Storyboards/ Motion in Art

Mark Simon

Focal Press

ISBN-10: 0-240-80805-3

ISBN-13: 978-0-0240-80805-5

**Required Materials**

Notebook

External drive or dropbox account

**Grading Plan**

The following grade scale is recommended for use in this course. The exact distribution of percentages will be determined by the individual section instructor.

100% = Course projects/assignments

Project 1 30%

Project 2 30%

Project 3 40% (part A & part B, 20% each)

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Course Schedule**

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| --- | --- | --- | --- |
| **WEEK** | **LECTURE TOPIC** | **LABORATORY TOPIC** | **ASSIGNMENT** |
| **1** | **Visual Storytelling & Storyboards**  - How visual stories are told.  - Elements of a story.  -Explore industries that use storyboards. | - Review course syllabus.  - Examples of the difference between “showing” and “telling” discussed. | **Assignment 1:**  -Research companies that use storyboard artists.  -What type of storyboards do these companies create?  -What is the role of the storyboard artist? |
| 2 | **Origins of Storyboards & Aspect Ratios**  - Historical development of the storyboard.  - Where storyboards fit in the visual storytelling process.  -History of aspect ratios and how to calculate them.  -Difference between pan & scan and letterboxing. | **Project I:**  **Storyboard a Memory**  -Search for a problem with which your audience can identify.  -Write a few sentences summarizing the story.  -Present Concept. | **Project I:**  **Storyboard a Memory**  - Write a scene based on the concept developed in class that illustrates the principles of showing versus telling. |
| 3 | **Fundamentals of the Shot**  - The difference between scenes and shots.  - How to visualize a scene in terms of framing, angles and movement.  -How to illustrate camera and character movement using directional arrows. | **Project I:**  **Storyboard a Memory** -Create thumbnails for storyboard.  -Begin layouts for storyboards of Memory script. | **Project I:**  **Storyboard a Memory**  - Continue development of storyboards for Memory script. |
| 4 | **From Script to final Storyboard**  - The function of the shooting script, shot list, and overhead diagram.  -Camera and character movement.  - Psychological impact of camera angles, framing, and movement.  -Define the storyboard approach from thumbnails to roughs to final storyboards.    **Drawing the Human Form**  - Drawing the human figure without a model.  -Proportion and line of action in figure drawing.  -Rendering the figure in perspective.  -Drawing the figure in motion. | **Project I:**  **Storyboard a Memory**  - Continue development of storyboards for Memory script. | **Project I:**  **Storyboard a Memory**  - Final storyboards due next week. |
| 5 | **Composition**  - How the elements of design affect shot arrangement.  -Expressing mood and intent of a storyline with two-dimensional images.  -Applying the rule of thirds to storyboard panels | **Project I:**  **Storyboard a Memory**  -Final storyboard presentation.    **Project II:**  **Mystery & Suspense Storyboard**  - Through the use of exciting camera angles and mood lighting, create an exciting/suspenseful scene with a mysterious figure as protagonist. | **Project II:**  **Mystery & Suspense Storyboard**  -Create a visual script for story**.**  -Determine how to make the mysterious figure mysterious.  -Are there any cutaways that would help tell your story?  -Reaction from victim or bystanders? |
| 6 | **Perspective**  - Review one-point, two-point, and three-point perspective.  -Define horizon line, picture plane, and vanishing point.  -Describe bird’s-eye, worm’s-eye, high-angle, and low angle views. | **Project II:**  **Mystery & Suspense Storyboard**    **-**Present Concepts  - Continue development of script and create thumbnails for storyboards. | **Project II:**  **Mystery & Suspense Storyboard**    -Begin layouts for  Storyboards.  -Collect research and reference materials. |
| 7 | **Lighting**  - Difference between high-key and low-key lighting.  -How light changes the mood of a composition.  -How light direction affects composition.  -The meaning of color and how it affects mood. | **Project II:**  **Mystery & Suspense Storyboard**  - Continue development of the storyboards working from collected reference. | **Project II:**  **Mystery & Suspense Storyboard**    - Implement changes and further refinement to storyboards.  . |
| 8 | **Continuity**  - Basic rules of continuity.  -How shots are combined to create meaning.  -Explore non-continuous shots such as the montage and jump cut. | **Project II:**  **Mystery & Suspense Storyboard**  - Continue development of the storyboards. | **Project II:**  **Mystery & Suspense Storyboard**  -Final storyboards due next week. |
| 9 | **Animation & Live Action**  - Difference between live action and animation storyboards.  -Relationship between storytelling and story art.  -Process of creating storyboards for television animation. | **Project II:**  **Mystery & Suspense Storyboard**  -Final storyboard presentation.    **Project III:**  **Television Commercial**  **storyboard**  -Create a 30-second television commercial.  -Presentation Boards  for client pitch.  -Production Boards for  Director. | **Project III:**  **Television Commercial**  **storyboard**  -This projects will be in two parts:  1. Create a set of full-color presentation boards.  2. Create a set of B&W production boards.  -Research product and create a 30-second commercial script. |
| 10 | **Commercials**  - Describe the advertising campaign process.  -Difference between presentation and production storyboards.  -Process of rendering storyboards from pencil sketches to presentation storyboards. | **Project III:**  **Television Commercial**  **storyboard**    -Present Concepts  -Continue development of script and create thumbnails for part 1/Presentation boards. | **Project III:**  **Television Commercial**  **storyboard**    -Begin layouts for  Presentation boards.  -Collect research and reference materials. |
| 11 | **New Media**    - Explore storyboards for multimedia.  -Development of storyboard sequences for illustrating navigation options and graphic look.  -Elements of the game design document for storyboarding.  -Using the storyboard as a guide, to help lay out “scenes” in a manageable order. | **Project III:**  **Television Commercial**  **Storyboard**  - Continue development of the Presentation boards working from collected reference. | **Project III:**  **Television Commercial**  **storyboard**    - Implement changes and further refinement to Presentation boards. |
| 12 | **Animatics**  - Explore kinetic experience of animatics.  -Animatics in the studio and its usage during on-site shoots.  -How to time a story for pacing, dialogue, and special effects shots. | **Project III:**  **Television Commercial**  **storyboard**    -Final Presentation of pitch boards.  - Continue development of the Production boards. | **Project III:**  **Television Commercial**  **Storyboard**    - Continue development of the Production boards. |
| 13 | **Review Pitch Boards.** | **Project III:**  **Television Commercial**  **storyboard**  -Final Presentation of pitch boards.  - Continue development of the Production boards. | **Project III:**  **Television Commercial**  **Storyboard**  - Continue development of the Production boards. |
| 14 | **Final project meetings**  Review pitch-to-presentation boards. | **Project III:**  **Television Commercial**  **Storyboard**  - Continue development of the Production boards | **Project III:**  **Television Commercial**  **storyboard**    -Final Production boards due next week. |
| 15 | **Final presentations.** | **Project III:**  **Television Commercial**  **storyboard**  - Final presentations & critique |  |

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COMD 3600 – Advertising Portfolio Development

**Course Description**

Student teams respond to design studio or agency briefs that originate from annual student competitions from industry organizations such as the One Club, Art Director’s Club, Design & Art Direction or Society of Publication Designers. In collaboration, students simulate professional roles to develop creative concepts.

 2 cl hrs, 2 lab hours, 3 cr

**Prerequisite:**

COMD 3500 or department permission

**Course Objectives:**

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| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Complete the conceptual process needed to solve design problems. | Demonstrate research skills in the quality of their initial thinking in their thumbnail sketches. |
| Use a wide range of tactics to achieve the marketing & advertising goals | Demonstrate visual literacy in the amount of rough options developed for discussion and critique. |
| Establish role clarity within creative partnerships and develop a comfort level with solving large problems in teams. | Demonstrate teamwork in their ability to develop, present and defend their ideas as a group during the critique process. |
| Demonstrate the ability to propose copy driven campaign tactics expressed in text ads, headlines or body copy in their advertising campaigns. | Demonstrate conceptual proficiency expressed in their written portion of their assignments. |
| Accomplish the primary goals of customer awareness, acquisition, retention and driving traffic (in store or online) with traditional and nontraditional channels. | Demonstrate proficiency in using visual and verbal elements to achieve brand objectives in the final in class critique. |

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| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Thinking Critically**  The student will demonstrate the ability to evaluate strengths and relevance of arguments on a particular issue. | Evaluate through class critique to determine how well students were able to advance their project concepts through creative, critical and technical decisions. |
| **Oral Communication**  Listening: The student will demonstrate the ability to discern pertinent information from irrelevant information. | Evaluate how well students absorbed and consequently applied the learning through oral critiques of projects. |
| **Writing**  The student will demonstrate the ability to write clearly articulated thoughts in a professional, informed manner. | Evaluate how well students absorbed and consequently applied the learning through graded written portions of projects. |
| **Social Interaction**  The student will demonstrate the ability to work in teams, including people from a variety of backgrounds, and build consensus. | Evaluate the collaboration and integration of the team with a rubric for creative and critical team performance and project outcomes. |

**Teaching/Learning Method**

* Critiques/Discussion
* Readings
* Conceptual Examples
* Application and conceptual development
* Strategic thinking expressed through writing
* Teamwork
* Verbal presentation of Ideas

**Suggested Texts**

Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads   
by Luke Sullivan

Advertising Concept Book (Second Edition)  
By Pete Barry

Advertising Concept and Copy,   
by [George Felton](http://www.amazon.com/George-Felton/e/B001HCW85U/ref=sr_ntt_srch_lnk_1?qid=1442953870&sr=1-1)

[http://www.amazon.com/George-Felton/e/B001HCW85U/ref=sr\_ntt\_srch\_lnk\_1?qid=1442953870&sr=1-1http://www.amazon.com/George-Felton/e/B001HCW85U/ref=sr\_ntt\_srch\_lnk\_1?qid=1442953870&sr=1-1](http://www.amazon.com/George-Felton/e/B001HCW85U/ref=sr_ntt_srch_lnk_1?qid=1442953870&sr=1-1)

**Required Materials**

14" x 17" Bienfang Graphics 360 Marker paper, 2 rolls of masking tape and 4 black double tipped Sharpie markers

**Suggested texts:**

One Show Annual (last 5 years), D&AD Annual (last 5 years), Art Directors’ Club Annual (last 5 years), Communication Arts, CMYK, Archive & adsoftheworld.com

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Grading**

15% – In class productivity (critiques and discussion)

85% – Conceptual and Design work and presentations

**Topics**

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| --- | --- | --- | --- |
| **WEEK** | **Lecture Topic** | **Laboratory Exercise** | **Homework Assignment** |
| 1 | Introduction, review class syllabus, etc. Continuation of multi-channel Promotional Advertising  from 3500, it's various channels and achieving business goals in the various channels. Introduce relevant examples of award winning creativity, discuss evaluation criteria, and determine the primary objectives of the campaign. Show an example of the strategic framework in class. Assign groups. | Creative Assignment: Introduce Brief 1  HW: Written scope of work: Breakdown of channels and who will do what. This is to be written and handed  in (1) per group. This is the plan. any photo-shoots, illustration and presentation will need to be thought out  in this stage. | DUE NEXT CLASS: Concept: Tight sketches, written or designed concepts, headlines, tag lines, and channels.  Each campaign must have a Facebook or social media concept, iPad or iPhone app. Webisodes, OOH,  guerrilla, broadcast, events or print is to be used as needed to accomplish campaign objectives. This  is to be sketched and marked up per group. |
| 2 | Internal concept review | Presentation of report and preliminary roughs of retail campaign for class critique. | HW: Begin producing ideas signed off on by professor  DUE NEXT CLASS: Beginning Design: Comps to critique, copy deck and imagery to evaluate. This is the time to shoot or illustrate. This is to be printed (b&w or detailed illustration) with a written copy deck to be marked up per group. |
| 3 | Revised concept review | Critique and discussion | HW: Continue refining ideas  DUE NEXT CLASS: Further refined art, copy,channels and messaging. Presentation thoughts discussed. All executions in each channel to be shown in some form next class. |
| 4 | Final concept review | Critique and discussion | Bring ideas to completion for Deadline and presentation  DUE NEXT CLASS: A clear concept and delivery of what was written in the scope of work will be expected. |
| 5 | Brief 1 DEADLINE & Presentation |  | Give Brief 2 |
| 7 | Introduce Brief 2 | Review of written scope of work: Breakdown of channels and who will do what. This is to be written and handed in (1) per group. This is the plan. Any photo-shoots, illustration and presentation will need to be thought out in this stage. | DUE NEXT CLASS: Concept: Tight sketches, written or designed concepts, headlines, tag lines, and channels. This is to be sketched and marked up per group. |
| 8 | Internal concept review | Critique and discussion | HW: Begin producing ideas signed off on by Professor  DUE NEXT CLASS: Beginning Design: Comps to critique, copy deck and imagery to evaluate. This is the time to shoot or illustrate. This is to be printed (b&w or detailed illustration) with a written copy deck to be marked up per group. |
| 9 | Final concept review | Critique and discussion | HW: Bring ideas to completion for Deadline and presentation  DUE NEXT CLASS: A clear concept and delivery of what was written in the scope of work will be expected. |
| 10 | Brief 2 DEADLINE & Presentation |  | Give Brief 3 |
| 11 | Assign Brief 3 | Review written scope of work: Breakdown of channels and who will do what. This is to be written and handed in (1) per group. This is the plan. any photo-shoots, illustration and presentation will need to be thought out in this stage. | DUE NEXT CLASS: Concept: Tight sketches, written or designed concepts, headlines, tag lines, and channels. This is to be sketched and marked up per group. |
| 12 | Internal concept review | Critique and discussion | HW: Begin producing ideas signed off on by CD  DUE NEXT CLASS: Beginning Design: Comps to critique, copy deck and imagery to evaluate. This is the time to shoot or illustrate. This is to be printed (b&w or detailed illustration) with a written copy deck to be marked up per group. |
| 13 | Revised concept review | Critique and discussion | HW: Continue refining ideas  DUE NEXT CLASS: Further refined art, copy, channels and messaging. Presentation thoughts discussed. All executions in each channel to be shown in some form next class. |
| 14 | Final concept review | Critique and discussion | HW: Bring ideas to completion for Deadline and presentation  DUE NEXT CLASS: A clear concept and delivery of what was written  in the scope of work will be expected. |
| 15 | 3rd and Final Presentation. Students also hand in CD or thumb drive with all work from the semester |  |  |

**Bibliography**

**Sites**

<http://www.oneclub.org/oc/education/youngones/>

<http://adcglobal.org/events/student-deadline-adc-94th-annual-awards/>

<http://www.dandad.org/en/new-blood-awards/>

<http://www.spd.org/competitions/student.php>

<https://www.luerzersarchive.com/en/magazine.html>

<http://adsoftheworld.com/>

**Books**

Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads   
by Luke Sullivan

Advertising Concept Book (Second Edition)  
By Pete Barry

One Show Annual Awards (last 5 years)

Art Director’s club Annual Awards (last 5 years)

D&AD Annual Awards (last 5 years)

SPD Annual Awards (last 5 years)

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COMD 3601 – Information Design

**Course Description**

Information Design is the practice of presenting information for immediate and effective communication. Through several advanced assignments related to information graphics, exhibition design and wayfinding systems, students refine their ability to synthesize complex information and present it appealingly.

2 cl hrs, 2 lab hrs, 3cr

**Prerequisite**

**COMD 2400**

**Course Objectives**

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| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Create both “live” and static data graphics (bar, pie, & time series charts) using appropriate software graphing tools. | Students will demonstrate competency by creating various data graphic formats within a layout. |
| Transform statistical information into an understandable visual format using unconventional methods and imagery. | Students will demonstrate competency by synthesizing information and creating data graphics without the use of graphing software tools. |
| Visually explain a complex process or object clearly and easily. | Students will demonstrate competency by illustrating a process, procedure, or complex object. |
| Define and explain historical development of data graphics. | Students will display competency through discussions and research. |
| Define and explain exhibition space design and wayfinding theory. | Students will display competency through discussions, research and by creating an exhibition space and wayfinding system. |

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| **General Education Outcome covered:** | **How the Outcome is assessed:** |
| **Thinking Critically**  The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences. | Evaluate through class critique to determine how well students were able to advance their project concepts by applying evidence and using logic to make decisions. |
| **Oral Communication**  Speaking: The student will demonstrate the ability to articulate himself using relevant industry-specific language | Evaluate through class discussion and /or written tests if students use appropriate nomenclature to defend creative, critical and technical decisions in project concepts and development. |
| **Social Interaction**  The student will demonstrate an understanding of professional ethics. | Evaluate through class discussion and written tests if students have developed a sensitivity and awareness of professional ethics. |

**Teaching/Learning Method**

* Lectures and readings
* Project based labs
* Research assignments
* Blackboard and/or Openlab

**Required Text**

None

**Suggested Text:**

Information Graphics

Peter Wilbur

Thames & Hudson

ISBN-10: 05002800770

ISBN-13: 978-0500280775

**Grading**

90% = Course projects/assignments

Project 1 25%

Project 2 25%

Project 3 25%

Quiz 15%

10% - Design assignment with in-class presentations

Grade will be based on professional appearance of work, clarity of speech, quality and organization of presentation materials, and ability to answer questions based on research.

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Topics**

|  |  |  |  |
| --- | --- | --- | --- |
| WEEK | Lecture Topic | Laboratory Exercise | Homework Assignment |
| 1 | - Overview of information design.  - Data graphics: displaying visually measured quantities. | - Review course syllabus.  - Project I: Data graphics.  - “Live” vs “Non-live” graphics discussed. | Project I:  - Select topic for graphic (bar chart) and create several rough sketches.  - Research data/content for bar chart. |
| 2 | - Historical development of data graphics: William Playfair.  - Exploration of various graphing applications and tools. | Project I, Data Graphics:  - Review roughs and further development of graph. | Project I:  - Continued development of chart. |
| 3 | - Times series graphic: Charles Joseph Minard.  - Schematics, cut aways, pull quotes, glances. | Project I, Data Graphics:  - Review latest version and make additional refinements. | Project I:  - Final version of graph due week 4. |
| 4 | - Case study: (Dr. John Snow & Florence Nightingale)  - How data graphics can impact society. | Project I, Data Graphics:  - Presentation & class critique of graphs.  Project II, Visual Explanations:  - Introduction. | Project II:  - Collect information design samples that explain a process.  - Select topic for visual explanation and create several rough sketches.  - Bring all research & reference materials. |
| 5 | - Graphic Integrity: how data graphics can support or manipulate data. | - Project II, Visual Explanation:  - review roughs and further development of explanation. | Project II:  - Implement changes and further refinements. |
| 6 | - Data ink and “chart junk”. | - Project II, Visual Explanation:  - Continued critique & development of explanation. | Project II:  - Implement changes and further refinements. |
| 7 | - Wayfinding systems. | - Project II, Visual Explanation:  - Continued critique & development of explanation. | Project II:  - Final version due week 8. |
| 8 | - Exhibition Design: introduction. | Project II, Visual Explanation:  - Final presentations & critique.  Project III: Exhibition space. | Project III:  - Research exhibition topics and create several rough sketches.  - Bring visual references. |
| 9 | - Exhibition Design: museum and educational spaces. | Project III: Exhibition space.  - Review concepts & research materials.  - Begin creating visuals on computer. | Project III:  - Continued development of exhibition space. |
| 10 | - Exhibition Design: retail spaces. | Project III: Exhibition space.  - Review concepts & research materials.  - Begin creating visuals on computer | Project III:  - Continued development of exhibition space.  - Begin development of accompanying materials (signage, poster, promotional materials). |
| 11 | - Exhibition Design: temporary event. | Project III: Exhibition space.  - Review & further refinement. | Project III:  - Exhibition space due week 12.  - Continued development of additional materials (signage, poster, promotional materials). |
| 12 | - Experience Design: overview. | Project III: Exhibition space.  - Review & further refinement of all materials. | Project III:  - Continued development of additional exhibition materials. |
| 13 | - Experience Design continued: additional case studies. | Project III: Exhibition space.  - Review & further refinement of exhibition materials. | Project III:  - Begin assembly of scaled exhibition space prototype and additional materials. |
| 14 | - No lecture  - Final Quiz based on lectures. | Project III: Exhibition space.  - Finalize production of all materials. | Project III:  - Exhibition materials due class, week 14. |
| 15 | Final presentations. | Project III: Exhibition space.  - Final presentations & critique. |  |

**Bibliography**

Visual Display of Quantitative Information.

Edward Tufte

Graphics Press

ISBN-10: 0961392142

ISBN-13: 978-0961392147

Envisioning Information

Edward Tufte

Graphics Press

ISBN-10: 0961392118

ISBN-13: 978-0961392116

Wordless Diagrams

Nigel Holmes

Bloomsbury USA

ISBN-10: 1582345228

ISBN-12: 978-1582345222

Information Graphics

Peter Wilbur

Thames & Hudson

ISBN-10: 05002800770

ISBN-13: 978-0500280775

Publication Design Annual,

Society of Publication Designers

Communication Arts,

Palo Alto, CA (Bi-monthly)

Graphis

Zurich, Switzerland (Bi-monthly)

Print,

New York, NY (Bi-monthly)

Annual Reports  (annually)

Graphis.

Rockville, Md.: Print Books

# New York City College of Technology The City University of New York School of Technology and Design Department of Communication Design

COMD 3613 – ADVANCED ILLUSTRATION

**Course Description**

Building on COMD 3513, this course encourages further exploration into illustration as personal vision and development of a cohesive portfolio. The instructor and student treat each assignment as a professional commission. Practical considerations are discussed: pricing, self-promotion, client targeting and solicitation, professional organizations.

2 lecture, 2 lab hrs, 3 cr

**Prerequisites**

COMD 3513

**Course Objectives**

|  |  |
| --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria:** |
| Demonstrate an understanding of the  peculiar challenges and opportunities  confronting a children’s book illustrator. | Show imagination, inventiveness, and  flexibility in conceptualization of  illustration solutions for a children’s  book. |
| Develop an individual, stylistic approach to illustration. | Visually express abstract concepts and feelings. |
| Approach illustration in depth rather than as superficial description. | Critique their own work independently. |
| Demonstrate proficiency in handling the composition of the page.  Analyze and express verbally critical visual perceptions. | Demonstrate a proficiency integrating typography and imagery.  Critique own work independently. Develop and grow intellectually. |

**General Education Outcomes**

|  |  |
| --- | --- |
| **General Education Outcome:** | **How the outcome is covered:** |
| **Oral Communication**  Speaking: The student will demonstrate the ability to articulate himself or herself using relevant  industry-specific language | Evaluate through class discussion, critique, and/or written tests if students use appropriate nomenclature to defend creative, critical and technical decisions in project concepts and development. |
| **Thinking Critically**  The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences. | Evaluate through class critique to determine how well students were able to advance their project concepts by applying evidence and using logic to make decisions. |
| **Application**  Ability to successfully apply concepts into both in-class and long-term assignments | Evaluate how well students absorbed and consequently applied the learning through oral critiques of projects. |

**Teaching/Learning Methods**

* Lectures and readings
* Discussion and critiques
* Examples / Reference
* Critiques
* Formal Presentations
* Class and individual projects

**Recommended Text**

Specific books, magazines, and periodicals will vary with selected assignments. Instructor will provide a materials list. The following general texts are recommended:

Art Directors Annual for The Art Directors Club, Inc. New York: Watson-Guptill Publications (distributors)

**Recommended reference:**

*Design Annuals:*

Graphis,

AIGA Annual,

Art Directors Club Annual,

Type Directors Club Annual,

*Magazines:*

The New Yorker

Illustration Annuals

**Required Materials**

Sketchbook

External drive or dropbox account

Illustration Tools and Mediums of choice

Adobe CS

**Grading**

All working drawings and illustrations will be graded assignments. Research, independent preparation, class participation and verbal analysis of art work and concepts will also be taken into consideration. There will be no final examination.

The following grade scale is recommended for use in this course. The exact distribution of percentages will be determined by the individual section instructor.

100% = Course projects/assignments

Project 1 30%

Project 2 30%

Project 3 40% (part A & part B, 20% each)

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**Course Schedule**

|  |  |  |  |
| --- | --- | --- | --- |
| **WEEK** | **LECTURE TOPIC** | **LABORATORY TOPIC** | **ASSIGNMENT** |
| **1** | Introduction and orientation to the class and requirements for professional presentation.  An overview of the illustration profession  Introduce required eportfolio.  The Commercial Artist as a Brand:  Recognizable style, cohesive portfolio, visual and conceptual themes, website, logo. | Review course syllabus.  Research contemporary illustrators we admire. Identify their styles, working process, clients, an visual and conceptual themes within their work.  Begin to use the same language to analyze our own work.  **Begin in class Project I:** New Yorker Cover  Ideation and thumbnails | **Assignment 1:**  Complete In Class Research on contemporary illustrators. Create an ongoing class wide e-library of these artists and their techniques.  Create an e-portfolio representative of current skill level and demonstrating any existing themes or style.  **Project I:**  New Yorker Cover  Ideation and preliminary research  Identify concepts and create thumbnail drawings. |
| 2 | Discussion of the elements of Style and Theme through analyzing professional work we admire.  New Yorker cover lecture with history of magazine past covers and notable artists. | In Groups use the same lens and critical questions applied to the illustrators we admire to to analyze own portfolios. Identify strengths, weaknesses, themes and intellectual interests.  **Continue Project I:**  In Groups Critique preliminary concepts and thumbnail drawings. | **Project I:**  New Yorker Cover  Concept sketches and photo reference.  Short written explanation of editorial.  Individual tests of proposed working method.  2: Reflect and Prepare for Individual discussion on style and current working methods with instructor. |
| 3 | Discuss Illustration as opportunity for expression opinion, and applying personal vision and style to each assignment.  Continue looking at New Yorker cover artists through analyzing the historical context of the editorial illustration. | **Continue Project I:**  In Groups Critique concepts sketches.  Individual discussion on style and current working methods with instructor.  Use digital media and additional in class sketches and photo reference to revise sketches for approval. | **Project I:**  New Yorker Cover  Final drawings, value studies, color studies, and additional required photo reference.  Use digital media and additional in class sketches and photo reference to revise sketches for approval for Final Art. |
| 4 |  | Individually review  Final drawings, value studies, color studies and tests of proposed working method. | **Project I:**  New Yorker Cover  Final Art |
| 5 | An overview of the relationship between art director and illustrator.  Examine the art director as establishing the overall look of a brand or publication. | In Class Presentation of final work including process work and explanation of it’s relationship to student’s portfolio. | **Project II: Words and Images –**  Design an illustration featuring Hand Rendered Type as a critical design element- project proposal. |
| 6 | Discussion of the relationship of words and images as compositional elements.  Overview Lecture reviewing illustration throughout history integrating imagery and hand-drawn type. Such as Psychadelic Poster art, Book Covers, Children’s books, Album covers, etc. | **In class ideation and research for Project II: Words and Images –**  Consider project as it relates to personal vision and portfolio as a whole.  Research contemporary illustrators who work with hand drawn type.  Identify their styles, working process, clients, an visual and conceptual themes within their work.  Begin Thumbnail Drawings | **Project II: Words and Images –**  Ideation and preliminary research  Identify concepts, bring in inspiring lettering samples and create thumbnail drawings. |
| 7 | Lecture on working methods for composing images integrating hand drawn type and examining professional techniques.  In class demonstration on drawn letterforms. | **Continue Project II:**  In Groups Critique preliminary thumbnail drawings.  In class practice on drawing letterforms.  Develop Concept sketches and Begin lettering tests. | **Continue Project II:**  Develop Concept sketches and acquire photo reference.  Begin lettering tests.  2: Reflect and Prepare for Individual discussion on style and current working methods with instructor. |
| 8 | Continue looking at the relationship between art director and illustrator.  Look at several publications and outlets for illustrations featuring hand drawn type.  In class Demonstration on integrating drawn letterforms and imagery using digital media. | In Groups Critique concepts sketches.  In class practice integrating drawn letterforms and imagery using digital media .  Use digital media and additional in class sketches and photo reference to revise sketches for approval. | **Project II:**  Final drawings, value studies, color studies, and additional required photo reference.  Use digital media and additional in class sketches and photo reference to revise sketches for approval for Final Art. |
| 9 | Examine the illustration industry as a whole. Identify methods of getting professional recognition, continuing to develop our practice, and expanding our network. | In class work on Project.  Individually review  Final drawings, value studies, color studies and tests of proposed working method. | **Project II:**  **Final Art** |
| 10 | In Class Student Presentations.  Discuss Project III:  SELF INITIATED Project Propsal. | In Class Presentation of final work including process work and explanation of it’s relationship to student’s portfolio. | **Project III:**  **SELF INITIATED**  Propose an illustrated final project, (ex: a series of 2 – 3 illustrations on a theme as a mini portfolio, a mini comic (4-6 pages), an alphabet of illustrated letterforms, etc.) an which serves to further the themes, style and working method identified by the student and instructor.  Provide a Short written explanation project as well as the publication(s) / Art Director(s)/ other outlets this work would be of interest to.  Begin Ideation and preliminary research  Identify concepts, bring in inspiring lettering samples and create thumbnail drawings. |
| 11 | Analysis of  Successful Commercial Artist Brands:  Case Studies and Best Practices  Marketing & Promotional Strategies, Creating a Database, Representation Agencies. | In Class Proposal of Final Project and targeted niche, publication or other outlet.  In Groups Critique preliminary thumbnail drawings.  Begin in class research towards final project including acquiring photo reference, working methods, and tests. | **Project III:**  1: Develop Concept sketches and acquire related reference.  Begin tests of working method.  2: Reflect and Prepare for Individual discussion on style and current working methods with instructor. |
| 12 | Further Analysis of  Successful Commercial Artist Brands:  Contracts and Copyright, Legal Resources for artists. | Create groups of students with similar projects if possible. In Groups Critique concept sketches for Final Projects.  Use digital media and additional in class sketches and photo reference to revise sketches for final approval. | **Project III:**  Final drawings.  Use digital media and additional in class sketches and photo reference to revise sketches for approval for Final Art.  2: Revision of e-portfolio to  begin developing Commercial Artist Brand:  Recognizable style, cohesive portfolio, visual and conceptual themes, website, logo.  DUE WEEK 15 |
| 13 | **Final project meetings**  In class individual session with instructor. | **Final project meetings**  Work in class on Final project. | **Project III:**  Make any required revisions to designs for approval.  Value studies, Color studies, and Working tests/ other process work additional required photo reference.  Use digital media and additional in class sketches and photo reference to revise sketches for approval for Final Art. |
| 14 | **Final project meetings**  In class individual session with instructor. | **Final project meetings**  Work in class on Final project. | **Project III:**  Execute Final Art according to art direction. |
| 15 | **Final Portfolio Presentations** | Students Present individually, showing themselves as a Brand and culminating in their final project, and with thoughts to future work in their Senior Project Class. |  |

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| --- | --- |
| **https://lh4.googleusercontent.com/1p215eoh36qEjHpZT2AOgp125ADOSKCviE91IThwSXNM_B5dFZ-NSAtzLPxmapFCaHiLvvaH9YtGBx_B1i49q78nLd65o55VHtpfoKRstZ1vjuXbByxCqt56iE4SlQheEwsBHDqi** | **New York City College of Technology**  **The City University of New York**  **Department of Communication Design** |

**COMD 4801 –Portfolio**

**Course Description**

Development of each student’s strategy for entering the design profession. Faculty and professional advisors critique cumulative work. Students work independently with faculty supervision to edit and refine their design work to develop a portfolio that meets professional standards.

1 cl hr, minimum 6 independent study hrs, 3 cr

**Prerequisites**

COMD4701

**Course Objectives**

|  |  |
| --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Realistically assess their design strengths,  and plan a strategy for entering the  profession and advancing on a career track. | Students will demonstrate proficiency in written and class assignments. |
| Develop a portfolio that meets professional standards and reflects their chosen career objectives. | Students will demonstrate proficiency in written and class assignments. |
| Design a portfolio appropriate for the physical and creative requirements of the contents. | Students will demonstrate proficiency in written and class assignments. |
| Design and print a personal graphic identity program. | Students will demonstrate proficiency in written and class assignments. |
| Demonstrate an understanding of the interview process and proficiency in interviewing skills, personal presentation, and presentation of creative work. | Students will demonstrate proficiency in written and class assignments. |

|  |  |
| --- | --- |
| **General Education Outcome covered:** | **How the outcome is assessed:** |
| **Writing**  The student will demonstrate the ability to write clearly articulated thoughts in a professional, informed manner. | Evaluate how well students absorbed and consequently applied the learning though graded written portions of projects. |
| **Thinking Critically**  The student will demonstrate the ability to determine whether certain conclusions or consequences are supported by the information provided. | Evaluate through class discussion and written tests if students are able to discern the veracity of conclusions through provided information. |
| **Oral Communication**  Listening: The student will demonstrate the ability to discern pertinent information from irrelevant information. | Evaluate how well students absorbed and consequently applied the learning though oral critiques of projects. |

**Teaching/Learning Methods**

·       Lectures and readings

·       Demonstrations

·       Project-based labs

·       Research assignments

·       Blackboard

**Academic Integrity Standards**

You are responsible for reading, understanding and abiding by the NYC College of Technology Student Handbook, “Student Rights & Responsibilities,” section “Academic Integrity Standards.” Academic dishonesty of any type, including cheating and plagiarism is unacceptable. "Cheating" is misrepresenting another student's efforts/work as your own. "Plagiarism" is the representation of another person's work, words or concepts as your own.

**Grading**Quality of portfolio                       75%  
Personal identity material                    10%  
Presentation skills                            15%

\*\*\**A minimum of 6 hours of independent study weekly*

*Because an unique and individual portfolio is required for graduation, laboratories do not conform to standard formats; The laboratory/studio experience is an ongoing one, to be monitored weekly by the advisor.*

|  |  |  |  |
| --- | --- | --- | --- |
| WEEK | Lecture Topic | Independent Laboratory Exercise | Homework Assignment |
| 1 | Introduction and orientation, course objectives and expectations. A survey of the communication design industry and specific career opportunities, showcasing examples of varied disciplines.  The designer as specialist vs. generalist. | Students will write a brief statement as to:  (1) their chosen areas of studies and interests  (2) the type of organization they hope to affiliate with immediately, and  (3) their career objectives | If students have brought their portfolios to class, the instructor will review them informally as students start to evaluate how their current portfolio reflects their career objectives.  Students must prepare a semester long schedule  outlining weekly responsibilities and deadlines to be approved by advisor during first individual meeting. |
| 2 | Preparing a cohesive graphic identity | Develop personal graphic identity suited for specific type of portfolio. | In addition to continuos work on portfolio.  Students develop supportive personal identity material (letterheads, business cards, etc.). |
| 3-6 | Student meets individually with faculty and executes portfolio and personal promotional material. |  | As per individual meeting with faculty |
| 7 | Presentations  All students meet in classroom to present their work status and progress |  | Students revisits their weekly responsibilities |
| 8-13 | Students continue to meet with individual advisor to revise and develop final print, web, and pdf versions of portfolio |  | As per individual meeting with faculty |
| 14 | In-Class Presentations  Portfolios are due and students are selected for Portfolio Review participation |  |  |
| 15 | Portfolio Review |  |  |

CHANGES IN EXISTING PROGRAMS

The Communication Design Department recognizes the need for our students to have greater breadth of reference in the visual arts and design. To accomplish this goal, a second semester of Art History at the AAS level and a new required course in the major in the third year of the BTech, COMD 3504 Communication Design Theory has been added. This will raise the percentage of Art History, Theory and Criticism in the department's curriculum to 10%, a standard set by NASAD, the National Association of Schools of Art & Design. In order to meet the accrediting requirements of NASAD, the Department also needs to increase the hours of all the courses of our upper concentrations.

**CURRICULAR TABLES:**

* B.TECH in Communication Design : COMD 3504 Communication Design Theory
* AAS in Communication Design : Second semester of Art History
* B.TECH in Communication Design: Increase in contact hours

**DOCUMENTATION FROM NASAD STANDARDS:**

* Excerpt from NASAD handbook indicating need for increased contact hours in the major concentration and link to online handbook.
* NASAD Consultation Report from January 13-14, 2015, indicating need to adjust curriculum to meet standards for the study of art/design history and/or theory and credit and time requirements. (Attached)

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**AAS Curricular Table: Art History**

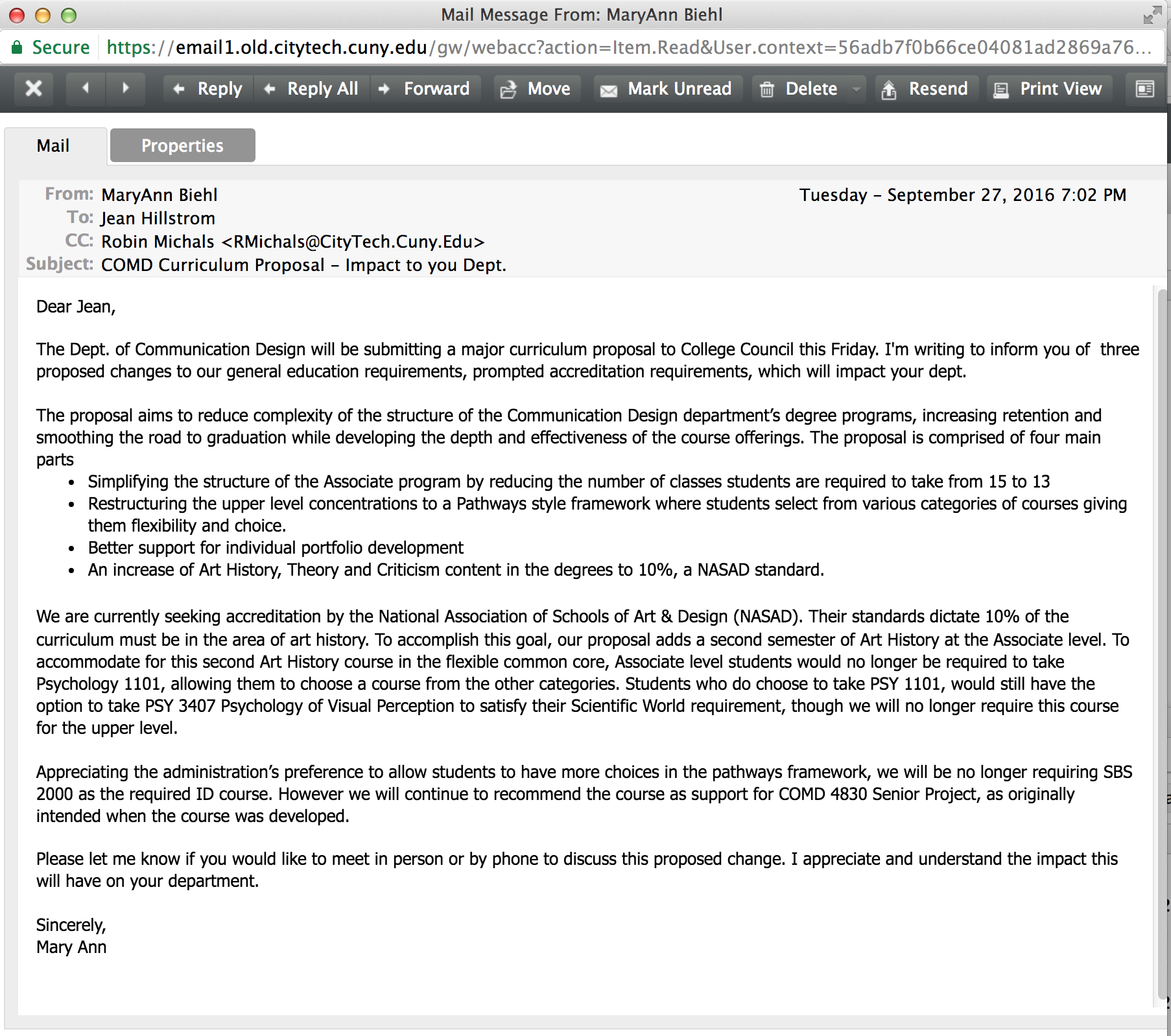
Addition of a second semester of Art History at the AAS level. This modification requires an Art History course in place of “Any Offering: Flexible CORE/ US EXPERIENCE IN ITS DIVERSITY (USED) or WORLD CULTURES & GLOBAL ISSUES (WCGI) or SCIENTIFIC WORD (SW)”

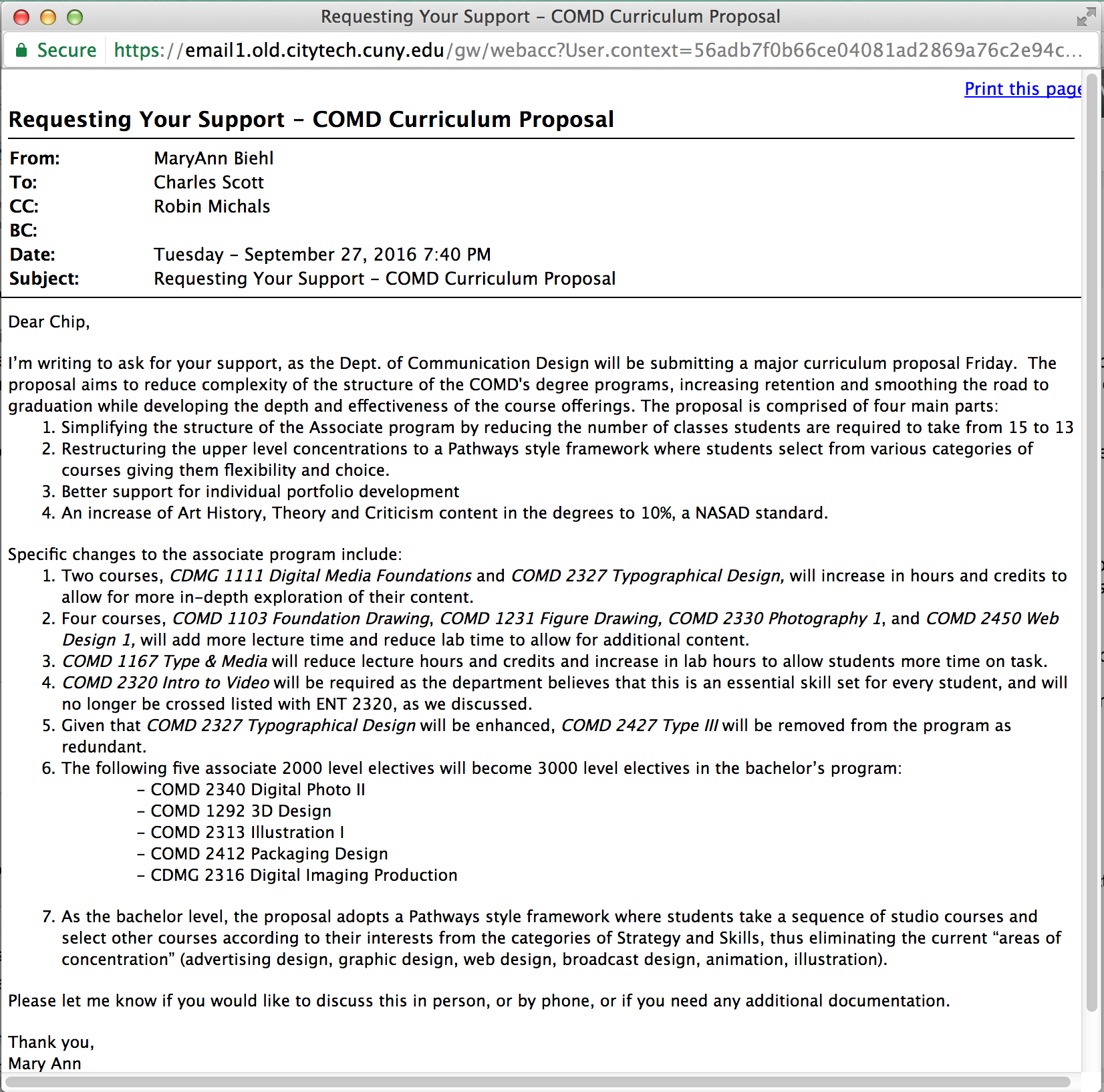
Students may choose from ARTH1104 Art of the United States, ARTH 1101 History of Art: Prehistoric to Gothic, ARTH 1102 History of Art: Renaissance to Modern, ARTH 1103 Survey of Art History, ARTH 1106 Modern Art, ARTH 1108 The Arts of Asia: China, Japan, Korea, and India, ARTH 1110 Arts of the Islamic World.

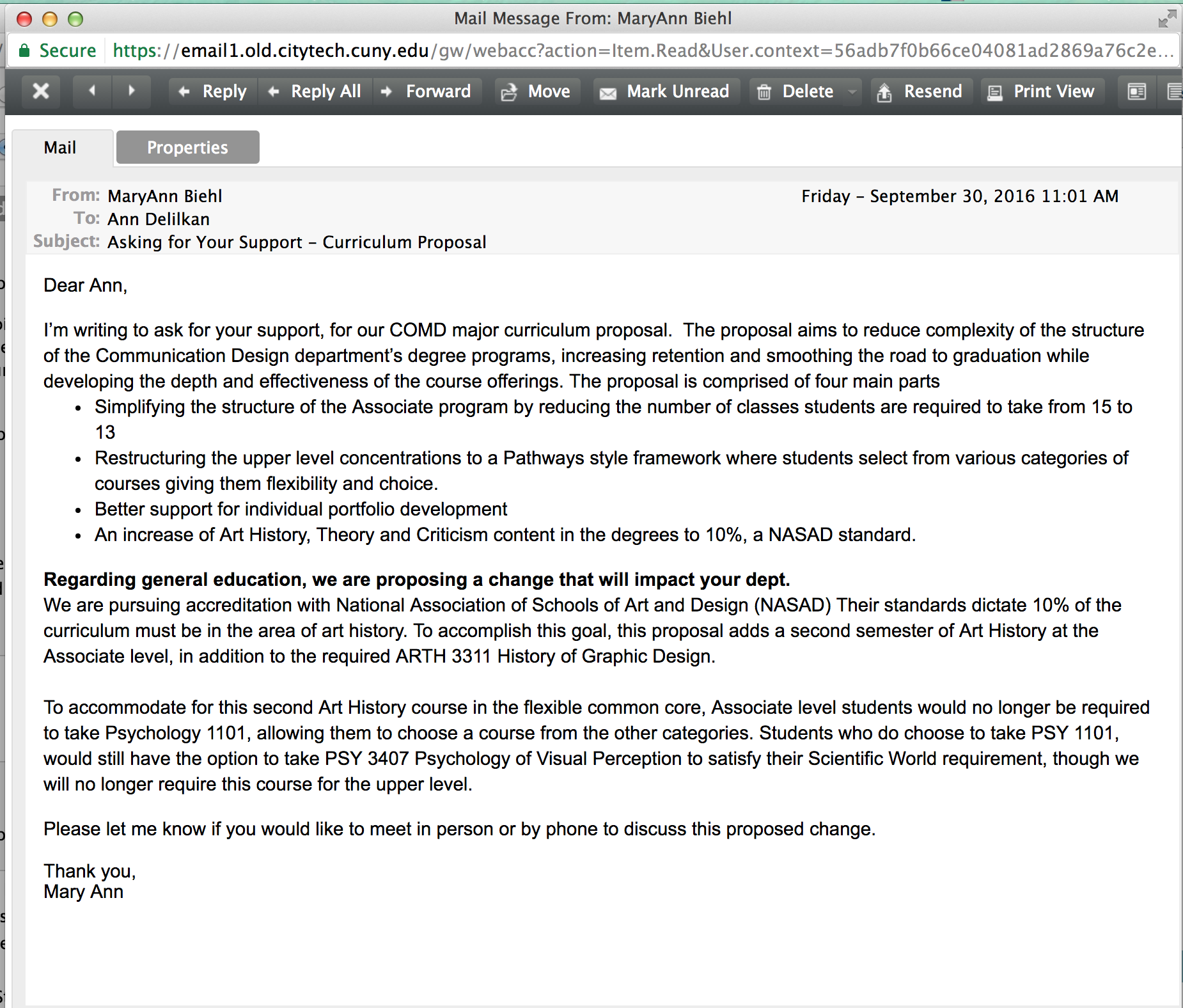
|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| AAS (Associate in Applied Science) in COMMUNICATION DESIGN13 courses all 3 credit /no AAS electives | | | | | |
|
| **PROGRAM-SPECIFIC REQUIRED COURSES** | | | | | |
|  | **Course Number** | | **Course Name** | **Prereq** | Credits |
|  | COMD 1100 | | Graphic Design Principles I | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1127 | | Type & Media | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1123 | | Foundation Drawing | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1162 | | Raster & Vector Graphics | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1200 | | **Graphic Design Principles II** | COMD 1100, COMD 1127  Pre or CoReq COMD 1162 | 3 |
|  | CDMG 1112 (WI) | | **Digital Media Foundations** | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1257 | | **Typographic Design II** | COMD 1127 | 3 |
|  | COMD 1340 | | Photography I | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 2300 | | Communication Design I | COMD 1200, Pre or CoReq COMD 1257 | 3 |
|  | COMD 2320 | | Intro to Video | COMD 1340 | 3 |
|  | COMD 1233 | | Figure Drawing | COMD 1103 | 3 |
|  | COMD 2400 | | Communication Design II | COMD 2300 | 3 |
|  | COMD 2451 | | Web Design I | COMD 1200 | 3 |
|  | | | **Subtotal** | | 39 |
| **GENERAL EDUCATION:  REQUIRED CORE / FLEXIBLE CORE** | | | | | |
| Required Core |  | ENG 1101 | English Composition I | Please refer to <http://www.citytech.cuny.edu/pathways/required-core.aspx>for the most current list of required core options  Please refer to <http://www.citytech.cuny.edu/pathways/flexible-core.aspx>for the most current list of flexible core options | 3 |
|  | ENG 1121 | English Composition II (COMM) | 3 |
|  | Any offering | Life and Physical Sciences | 3 |
|  | Mat 1190  *or higher* | Quantitative Reasoning or higher | 3 |
| Flexible Core |  | ARTH 3311 | The History of Graphic Design | **CREATIVE EXPRESSION (CI)** | 3 |
|  | **Any offering** | Art History | One Additional ARTH course from any of the PATHWAYS categories | 3 |
|  | NON-Western Art |  | In addition to the courses specified above, Select one course from one of the five PATHWAYS areas; no more  than two courses may be selected from any discipline. | 3 |
| **Subtotal** | | | | | 21 |
| **TOTAL CREDITS REQUIRED FOR THE DEGREE** | | | | | 60 |
| **For a list of all courses that satisfy General Ed categories refer to** [**http://www.citytech.cuny.edu/pathways/**](http://www.citytech.cuny.edu/pathways/)  Writing Intensive Requirement: Students at New York City College of Technology must complete two courses designated WI for the associate level, one from GenEd and one from the major.  **DRAFT 3/ January 20, 2016** | | | | | |

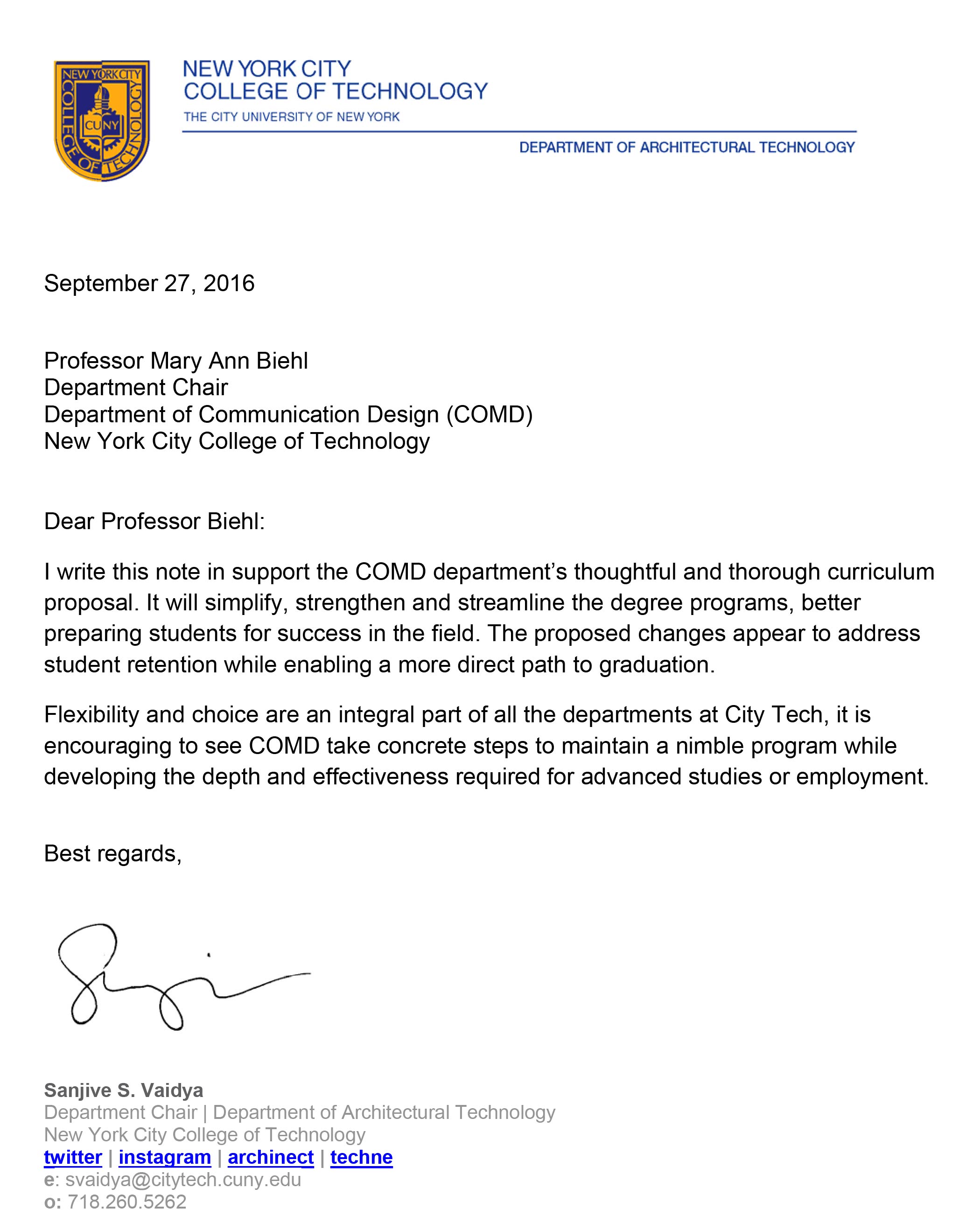
|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| BTech (Bachelors in Technology) in COMMUNICATION DESIGN26 courses all 3 credit | | | | | |
|
| **PROGRAM-SPECIFIC REQUIRED COURSES** | | | | | |
|  | **Course Number** | | **Course Name** | **Prereq** | Credits |
|  | COMD 1100 | | Graphic Design Principles I | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1127 | | Type & Media | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1123 | | Foundation Drawing | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1162 | | Raster & Vector Graphics | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1200 | | **Graphic Design Principles II** | COMD 1100, COMD 1127  Pre or CoReq COMD 1162 | 3 |
|  | CDMG 1112 (WI) | | **Digital Media Foundations** | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 1257 | | **Typographic Design II** | COMD 1127 | 3 |
|  | COMD 1340 | | Photography I | CUNY proficiency in reading, writing and mathematics  OR Corequisites: ENG 092R (ESOL032R), ENG 092W (ESOL 031W), as required | 3 |
|  | COMD 2300 | | Communication Design I | COMD 1200, Pre or CoReq COMD 1257 | 3 |
|  | COMD 2320 | | Intro to Video | COMD 1340 | 3 |
|  | COMD 1233 | | Figure Drawing | COMD 1123 | 3 |
|  | COMD 2400 | | Communication Design II | COMD 2300 | 3 |
|  | COMD 2451 | | Web Design I | COMD 1200 | 3 |
|  | COMD 3701 | | **Design Studio** | COMD 2400 | 3 |
|  | COMD (STR) | | **Select a COMD Strategy Course** | COMD 2400 | 3 |
|  | COMD (SKL) | | **Select a COMD Skill Course** | COMD 2400 | 3 |
|  | COMD 3504 | | **Design Theory** | ENG 1121 and ARTH 3311 |  |
|  | COMD 4701 | | **Design Team** | COMD 2400 | 3 |
|  | COMD (STR) | | **Select a COMD Strategy Course** | COMD 2400 | 3 |
|  | COMD (SKL) | | **Select a COMD Skill Course** | COMD 2400 | 3 |
|  | COMD 4900 | | **Internship** | COMD 2400 | 3 |
|  | COMD 4801 | | **Portfolio** | COMD 3701, COMD 4701 | 3 |
|  | COMD (STR) | | **Select a COMD Strategy Course** | COMD 2400 | 3 |
|  | COMD (SKL) | | **Select a COMD Skill Course** | COMD 2400 | 3 |
|  | COMD 4830 | | **Senior Project** | COMD 3701, COMD 4701 | 3 |
|  | COMD (SKL) | | **Select a COMD Skill Course** | COMD 2400 | 3 |
|  | | | **Subtotal** | | 78 |
| **GENERAL EDUCATION:  REQUIRED CORE / FLEXIBLE CORE** | | | | | |
|  | **REQUIRED CORE** | | |  |  |
|  |  | ENG 1101 | English Composition I | Please refer to <http://www.citytech.cuny.edu/pathways/required-core.aspx>for the most current list of required core options  Please refer to <http://www.citytech.cuny.edu/pathways/flexible-core.aspx>for the most current list of flexible core options | 3 |
|  | ENG 1121 | English Composition II (COMM) | 3 |
|  | Any offering | Life and Physical Sciences | 3 |
|  | Mat 1190  *or higher* | Quantitative Reasoning or higher | 3 |
|  | **FLEXIBLE CORE** | | |  |  |
|  |  | ARTH 3311 | The History of Graphic Design | **CREATIVE EXPRESSION (CI)** | 3 |
|  | **Any offering** | Art History | One Additional ARTH course from any of the PATHWAYS categories | 3 |
|  | NON-Western Art |  | In addition to the courses specified above, Select one course from one of  the five PATHWAYS areas; no more than two courses may be selected from any discipline. | 3 |
|  | **FLEXIBLE CORE II** | | |  |  |
|  |  | Any offering | **Flexible CORE ANY** | Please refer to<http://www.citytech.cuny.edu/pathways/flexible-core.aspx>for the most current list of flexible core options | 3 |
|  |  | **Flexible CORE ANY** | 3 |
|  |  | **Flexible CORE ANY** | 3 |
|  | COLLEGE OPTION REQUIREMENTS | | |  |  |
|  |  | **COM 1330** | **Public Speaking (or Higher)** |  | 3 |
|  |  | **ANY ID Course** | **ANY Interdisciplinary Course (ID)** | For a list of all courses that satisfy Liberal Arts refer to <http://www.citytech.cuny.edu/pathways/interdisciplinary.aspx> | 3 |
|  |  |  | **Liberal Arts** | For a list of all courses that satisfy Liberal Arts/ Advanced Liberal arts refer to <http://www.citytech.cuny.edu/pathways/liberal-arts.aspx> | 3 |
|  |  |  | **Advanced Liberal Arts** | 3 |
| **Subtotal** | | | | | 42 |
| **TOTAL CREDITS REQUIRED FOR THE DEGREE** | | | | | 60 |
| **For a list of all courses that satisfy General Ed categories refer to** [**http://www.citytech.cuny.edu/pathways/**](http://www.citytech.cuny.edu/pathways/)  Writing Intensive Requirement: Students at New York City College of Technology must complete two courses designated WI for the associate level, one from GenEd and one from the major.  **DRAFT 3/ January 20, 2016** | | | | | |

**Affected Departments**

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DEPARTMENT MINUTES

Department of Communication Design

September 17, 2015 – N 1101 – 11:30 p.m.

**Department Meeting**

**Minutes**

**Present:** Adae, Clarke, Davis, Giraldo, Garrastegui, Giuliani, Goetz, Hitchings, Holden, Manigault, Mason, Michals, Neugeboren, Petrillo, Spevack, Wong

**Absent:** Biehl, Brodeur, Carr, Mcvicker

**CLT:** Sherman, Cannetti

**Absent CLT:** Vasquez

1. CALL TO ORDER
2. Prof Tanya Goetz called the meeting into order at 11:35am and Uriah Brown recorded the minutes.
3. TEXTBOOKS
4. Discussions on choosing the right textbook to change and grab student’s attention. Certain students find the vocabulary in some of the textbooks difficult. This makes it hard for students to do well in different courses.
5. CREATION OF NEW COURSE
6. Communication Design professors all agreed to bring the Communication Design Theory course into existence. All the professor decided unanimously.
7. P100- UPDATE
8. The office located in P100 may not be receiving a new carpet due to difficulties with reaching the appropriate people. All Mailboxes have been moved upstairs to N1112.
9. CLASS CHANGES
10. The COMD course 1162 has been agreed to change the course to COMD 1163 with a combination of 1class, 5labs, and 3credits. They voted unanimously.
11. ADJOURMENT
12. The meeting was adjourned at 12:40pm

Department of Communication Design

September 24, 2015 – N 1101 – 12:30 p.m.

**Department Meeting**

**Minutes**

**Present:** Adae, Biehl, Brodeur, Clarke, Davis, Garrastegoi, Giraldo, Giuliani, Goetz, Hitchings, Holden, Michals, Neugeboren, Petrillo, Spevack

**Absent:** Aptekar, Carr, Davis,Manigault, Mason, Mcvicker, Wong, Cannetti,

**CLT’s: Sherman**

**Absent CLT’s: Vasquez**

1. CALL TO ORDER
   1. Prof. Mary Ann Biehl, Chairperson, called the meeting to order at 12:40 p.m. and Uriah Brown recorded the minutes.
2. CHAIRS REPORT
3. The Professional Development Center A1114 1st floor has now been officially opened. It serves as a good opportunity for students seeking internships and employment guidance. The office is located in the Atrium within the Welcome center.
4. There will be an exhibit held within the Grace gallery to show case art work on OCT 1, 2015. There showcase will be from 5-7pm.
5. CURRICULUM/CLASS CHANGES
6. COMD 3501

Changed from corporate identity design to identity design.

This course was approved with suggested minor errors; 15 votes approved the class.

1. COMD 3601-information design

Must try to find a required text for this course; currently only has suggested text on syllabus.

This course was approved with suggested minor errors; 15 votes approved the class.

1. COMD- 3503- Topics in graphic Design

Must change the course description, so that it reflects the current updates to the course.

This course was approved with suggested minor errors; 15 votes approved the class.

1. COMD-3500-campaign development 1

This course was approved with suggested minor errors; 15 votes approved the class.

1. COMD-3600-campaign development 2

Students are to develop more campaign design skills. Giving students assignments to tackle campaign issues.

This course was approved with suggested minor errors; 15 votes approved the class.

1. COMD 3523-story board concepts

This course will be adding on an extra hour as professor understand it will require a lab to efficiently teach students.

This course was approved with suggested minor errors; 15 votes approved the class.

1. COMMITTEE
2. Jenna volunteered to write the rationale for the 6 courses, compiling all the ideas into one document. She will then place the document on Google Drive so everyone on staff can see it.
3. PSC to CUNY
4. No more excuses; will rally outside of the Chancellors house next Thursday in order to be heard about CUNY contract raises.
5. The chancellor makes 675,000 dollars a year and he has seen a 49% increase in his salary in his last contract.
6. Adjournment
7. The meeting was adjourned at 2:10pm

Department of Communication Design

September 22, 2016 – N1101 – 12:45 p.m.

**Department Meeting**

**Minutes**

**Present**: Douglas Davis, George Garrastegui, Anita Giraldo, Maria Giuliani, Tanya Goetz, Maria Hitchings, Robert Holden, George Larkins, John McVicker, Robin Michals, Eli Neugeboren, Jenna Spevack, Daniel Wong, Sara Woolley

**Absent**: Leonard Petrillo

**CLT’s**: Michael Cannetti

**Absent CLT’s**: Luis Vasquez, Albert Sherman

* **CALL TO ORDER**

Professor Biehl called the meeting to order at 12:50pm. Kristin DaSilva (COA) recorded the minutes.

* **CURRICULUM PROPOSAL**

1. Curriculum Proposal deadline is September 30th.
2. Changes were recommended to the General Education requirements on our Advisement sheet for enrollment after Fall 2013 (Pathways)
3. With help of Kim Cardascia, recommendations and ideas were given in regards to making flexibility for AAS Students. (Not require Intro Psych 1)
4. It was discussed to not require SPS 2000. It was a great idea but no results for our department. The department has no control over this class.
5. Have the degree be 10% Art History. Two in the upper level, two in the lower level.
6. Writing Intensive Requirement:
   1. All Students (Baccalaureate) must take four (4) Writing Intensive Classes. Two within their major, two in Gen Ed.
   2. History of Graphic Design Proposal: Drop from 40 students to 20/25 to add a Writing Intensive Portion. Professor Tanya Goetz had concerns with student’s degree audits and the writing intensive requirement. Any Degree Audit problems would be a school problem, not a department problem.
   3. The four (4) Writing Intensive requirement would be effective for students who entered fall 2016, (class of 2020, respectively)

* Motion To Approve: Unanimous. No opposition or abstaining.
* **CURRICULUM PROPOSAL CONTINUED…**

1. George Garrastegui proposed a new class, Design Studio. Design Studio would be an independent creative class. The class will be a 3rd year level, 5th/6th semester. There will be a research component for Senior Project. Design Studio/Team can be the thought process for their senior project and their senior project will be the execution of said idea. Prerequisite would be 2400. Class description to be made shorter. Proposed Class # would be 3701.
2. Professor Holden would like there to be an independent study class, so students can have a one on one experience. Professor Holden would like the department to fight for students needs over administrative needs. All rooms to have Drafting tables
3. Professor Biehl urges the entire Department to attend meetings with the provost for approvals.

* Motion to Approve: Approval 14 / Opposition: 1
* **CURRICULUM PROPOSAL CONTINUED…**

1. Portfolio to become an independent study class. Professor Douglas Davis will write the curriculum proposal with an assembled team.

* Motion to approve Portfolio becoming an Independent Study: 2 Abstain / 13 approved.
* **GOOD & WELFARE**

### Professor Wong will be a Student Research Mentor for students who were accepted into the CRSP ([CUNY Research Scholars Program](http://www2.cuny.edu/research/student-resources/for-students/cuny-research-scholars-program/)). This is a grant funded student research program. Students will be researching and creating an alternative 9-1-1 mobile app.

1. Professor Eli Neugeboren illustrated his first children book, “Fast Count”. He will have a piece being shown in Chicago at an Anti-Trump Show. Happy Birthday Eli!
2. Professor Douglas Davis will be in the new edition of HOW magazine. He was a judge for the Promotion & Marketing Design Awards. New edition of HOW is currently being sold.
3. Professor Robin Michals Will be attending a photo editing conference at the end of October.
4. Professor Carr spoke at the Graph Expo held at the Orange County Convention Center in North Orlando, Florida on Monday September 26th. He gave a presentation about “ COLOR and the Internet: Managing the Experience”

* **ADJOURNMENT**

The meeting ended at 2:08 pm

Department of Communication Design

September 15, 2016 – N1101 – 12:45 p.m.

**Department Meeting**

**Minutes**

**Present**: MaryAnn Biehl, Lloyd Carr, Douglas Davis, Maria Giuliani, Maria Hitchings, Leonard Petrillo, Dan Wong, Eli Neugeboren, Anita Giraldo, Sara Woolley-Gomez, George Larkins, George Garrastegui, Robert Holden, Robin Michals, Jenna Spevack

**Absent**: John McVicker

* CALL TO ORDER

1. Professor Biehl called the meeting to order at 12: 50pm. Kristin DaSilva (COA) recorded the minutes.
2. Vote to accept minutes from the 9/01/16 meeting. Any changes or requests to be sent to Kristin DaSilva.

* UPDATE

1. Faculty Observations to begin soon.
2. Course Leaders: Same assignments, some may be changed. Check CUNYfirst for your group. USE CITY TECH EMAIL Primarily. Get back up emails for your group. Maria created a handout for course leaders. Adjuncts should report to the Course Leader who will then report to the Chair. Check in once a semester at least with your group. Keep minutes if it is a formal meeting. It is meant to be a positive engaging meeting and conversation. Individual meetings may be better since Adjuncts have different schedules.
3. If any staff has not yet submitted there Multiple Position form or Office hours to do so immediately.
4. When having Office Hours, please keep door open so students know you are available. Check in with Sharmaine and or Kristin to let them know you are here having your office hour, as well as when you are leaving or will not be in for your office hours. It was mentioned it will be beneficial to the students to place office hours on the Facebook Page.
5. Boot Camp will be held on 1/17, 1/181 1/19.
6. Late Registration will be 1/26, 1/27

* PEARL FACILITY

1. Anita: Construction has begun. Furniture was looked at (Chairs/Desks/Tables – Michael Cannetti (CLT) was consulted in regards to wiring. There are wireless concerns since the program is not yet at that capacity.

* CURRICULUM CHANGES – ASSOCIATES DEGREE

1. Adjustments: Changing all 2cr courses to 3 or 4cr courses.

**Type & Media I & II – (Maria)**

4cr-downsize to 3cr (More Lecture/More Lab Time)

Changes were asked for and noted.

All in favor - Vote was unanimous.

1. **Digital Media Foundations (Tanya)** (All in favor – vote was unanimous) Changes were asked for and noted.
2. STEM (Scientific, Technology, Engineering, Math) and STEAM (Scientific, Technology, Engineering, Art, Math) were discussed and whether or not we are a STEM/STEAM school and or department.
3. **Web I (Dan)**

No changes except for the length of the class. More lecture – more outside work. Dan will email a copy of the syllabus to all and take a vote with the use of Survey Monkey.

1. **Foundations of Drawing/Figure Drawing - (Sara)**

Course content will stay the same. Changes were asked for and noted – Motion to approve with noted changes unanimous.

1. **COMD 2330 – (Robin)**

4hr – 3cr

Remove Textbook. Thoughts of adding a lesson on photography from a commercial standpoint discussed. All in favor of any changes vote was unanimous.

1. DEADLINES FOR ASSOCIATES DEGREE CHANGES OF CURRICULUM SEPTEMBER 30, 2016.
2. Requests for changes for Senior Project/Portfolio and Design Team.
3. More was discussed in a meeting moved to the office of George Garrastegui.

* ADJOURNMENT

1. Meeting Adjourned at 2:31 pm

**ADDENDUM I**

**Section AV: Changes in Existing Courses**

**AV.1. Communication Design Department**

**COMD 3508 Introduction to Game Design Graphics**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~Prerequisite: COMD 2450 and COMD 3523, or MTEC 2120 and MTEC 3125; Pre- or corequisite:~~  ~~COMD 3523~~ | **Prerequisite** | Prerequisite: COMD 2450 and COMD 3523, or MTECH 1102, MTEC 2120 and MTEC 3125 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** | COMD 3523 |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** The addition of prequisite MTEC 1102 enables sophomore level MTEC students to take course as an elective.

**COMD 3540 2-Dimensional Animation**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~Prerequisite: COMD 1231, COMD 2400, MTEC 3124 Potential substitute for AAS elective~~ | **Prerequisite** | Prerequisite: COMD 1231, COMD 2400, or MTEC 1102, or MTEC 3124 Potential substitute for AAS elective |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** The addition of prequisite MTEC 1102 enables sophomore level MTEC students to take course as an elective.

**COMD 3640 3-Dimensional Animation and Modeling I**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~Prerequisite: COMD 2400 or MTEC 3125~~ | **Prerequisite** | Prerequisite: COMD 2400 or MTEC 1102, or MTEC 3125 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** The addition of prequisite MTEC 1102 enables sophomore level MTEC students to take course as an elective.

**COMD 3740 3-Dimensional Animation and Modeling II**

|  |  |  |  |
| --- | --- | --- | --- |
| **CUNYFirst Course ID** |  |  |  |
| **FROM:** |  | **TO:** |  |
| **Department(s)** |  | **Department(s)** |  |
| **Course:** |  | **Course:** |  |
| **Prerequisite** | ~~Prerequisite: COMD 3540, 3640~~ | **Prerequisite** | Prerequisite: COMD 3540, 3640 or MTEC 1102 |
| **Corequisite** |  | **Corequisite** |  |
| **Pre- or corequisite** |  | **Pre- or corequisite** |  |
| **Hours** |  | **Hours** |  |
| **Credits** |  | **Credits** |  |
| **Description:** |  | **Description:** |  |
| **Requirement Designation** |  | **Requirement Designation** |  |
| **Liberal Arts** | [ ] Yes [ ] No | **Liberal Arts** | [ ] Yes [ ] No |
| **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  | **Course Attribute (e.g. Writing Intensive, Honors, etc.** |  |
| **Course Applicability** | |  | | --- | | [ ] Major | | [ ] Gen Ed Required | | [ ] English Composition | | [ ] Mathematics | | [ ] Science | | [ ] Gen Ed – Flexible | | [ ] World Cultures | | [ ] US Experience in its Diversity | | [ ] Creative Expression | | [ ] Individual and Society | | [ ] Scientific World | | [ ] Gen Ed - College Option | | [ ] Speech | | [ ] Interdisciplinary | | [ ] Advanced Liberal Arts | | **Course Applicability** | |  |  | | --- | --- | | [ ] Major | | | [ ] Gen Ed Required | | | [ ] English Composition | | | [ ] Mathematics | | | [ ] Science | | | [ ] Gen Ed – Flexible | | | [ ] World Cultures | | | [ ] US Experience in its Diversity | | | [ ] Creative Expression | | | [ ] Individual and Society | | | [ ] Scientific World | | | [ ] Gen Ed - College Option | | | [ ] Speech | | [ ] Interdisciplinary | | | [ ] Advanced Liberal Arts | | |
| **Effective Term** |  |  |  |

**Rationale:** The addition of prequisite MTEC 1102 enables sophomore level MTEC students to take course as an elective.

**Section AVI: Courses Withdrawn**

**AVI.1 Communication Design Department**

**COMD 4720 Multimedia Design I**

Rationale: Course content is no longer relevant.

**AVI.2 Communication Design Department**

**COMD 4820 Multimedia Design II**

Rationale: Course content is no longer relevant.

**ADDENDUM II**

New York City College of Technology, CUNY

CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Proposal_Classification_Chart.pdf) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

|  |  |
| --- | --- |
| **Title of Proposal** | **Conversion of the BTech in Communication Design to a BFA**  **in Communication Design** |
| **Date** | **March 27, 2017** |
| **Major or Minor** | **Major** |
| **Proposer’s Name** | **Robin Michals** |
| **Department** | **Communication Design** |
| **Date of Departmental Meeting in which proposal was approved** | **01/19/2017** |
| **Department Chair Name** | **Mary Ann Biehl** |
| **Department Chair Signature and**  **Date** |  |
| **Academic Dean Name** | **Kevin Hom** |
| **Academic Dean Signature and**  **Date 03/27/2017** |  |
| **Brief Description of Proposal** (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body. | **Conversion of the BTech in Communication Design to BFA**  **in Communication Design** |
| **Brief Rationale for Proposal**  (Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body). | The change of program award from Bachelor of Technology in Communication Design to Bachelor of Fine Arts in Communication Design will align the Communication Design department’s program award with common practice in design education. The BFA is the preferred program award for a professional degree in Communication Design by the National Association of Schools of Art and Design (NASAD). The program award BFA of Communication Design will allow future employers, graduate schools, and students and their families to better understand the degree contents. |
| **Proposal History**  (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | **New proposal.** |

**ALL PROPOSAL CHECK LIST**

|  |  |
| --- | --- |
| Completed CURRICULUM MODIFICATION FORM including: |  |
| * Brief description of proposal | X |
| * Rationale for proposal | X |
| * Date of department meeting approving the modification | X |
| * Chair’s Signature | X |
| * Dean’s Signature |  |
| Evidence of consultation with affected departments  List of the programs that use this course as required or elective, and courses that use this as a prerequisite. |  |
| Documentation of Advisory Commission views (if applicable). |  |
| Completed [Chancellor’s Report Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Chancellor_Report_Quick_Reference_Guide1.doc). | X |

**EXISTING PROGRAM MODIFICATION PROPOSALS**

|  |  |
| --- | --- |
| Documentation indicating core curriculum requirements have been met for new programs/options or program changes. |  |
| Detailed rationale for each modification (this includes minor modifications) |  |

THE CITY UNIVERSITY OF NEW YORK

300 JAY STREET

BROOKLYN, NEW YORK 11210-2983

**Department of Communication Design**

Room: Namm 1113

Phone: (718) 260 – 5175

Proposal

For the Conversion of

Bachelor of Technology in Communication Design

To

Bachelor of Fine Arts in Communication Design

Last modified:

2017-03-23

Sponsored By

Department of Communication Design

School of Technology and Design

New York City College of Technology

City University of New York

Proposed Initiation: Fall 2018

Date of College Governance Approval:

**PROGRAM IDENTIFICATION**

COLLEGE New York City College of Technology

of The City University of New York

PROGRAM TITLE Communication Design

DEGREE Bachelor of Technology

CONTACT PEOPLE Dr. Bonne August

Provost and Vice President of Academic Affairs

New York City College of Technology

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Rationale

The Department of Communication Design’s baccalaureate degree program develops student competencies in the field of Communication Design. To best represent the degree contents, this proposal changes the name of the program award to Bachelor of Fine Arts in Communication Design. When New York City Technical College became New York City College of Technology in 2002, the entire School of Technology and Design, in which the Department of Communication Design resides, was authorized to offer Bachelor of Technology degrees. Given the technology driven curriculum at City Tech, it made sense at the time to align the academic offerings of the School of Technology and Design with a common program award. Now that the School and the Department have both matured, it is appropriate to change the program award to Bachelor of Fine Arts to match standard usage in the field. The program award Bachelor of Technology is confusing to some students, potential employers, and the general public as it is a program award more commonly found in engineering fields. In fact, there is no other college or university program in Communication Design that offers a Bachelor of Technology degree. Of the 25 degree programs accredited by the National Association of Schools of Art and Design (NASAD) in Communication Design in New York State, those that offer a Liberal Arts degree offer a Bachelor of Arts or a Bachelor of Science; those that offer a professional degree offer a Bachelor of Fine Arts.

The predominant accrediting body in the field of Communication Design education, NASAD requires that the program award accurately reflect the focus of the degree. Changing the program award to a BFA is an important step in bringing the department into line with the NASAD standards and in pursuing accreditation. The BTech and the BFA have similar distributions of Liberal Arts credits so that there are no changes necessary to the curriculum to implement this program award change.

On January 19, 2017, the Communication Design Department faculty voted unanimously to change the baccalaureate program award from a Bachelor of Technology to a Bachelor of Fine Arts to better represent the student outcomes of the program.

Department of Communication Design

Thursday, January 19, 2017 - Room: N1101 - Time: 10 a.m.

**Department Meeting**

**Minutes**

**Present**: MaryAnn Biehl, Lloyd Carr, Douglas Davis, George Garrastegui, Anita Giraldo, Maria Giuliani, Tanya Goetz, Genevieve Hitchings, Robert Holden, George Larkins, John McVicker, Robin Michals, Eli Neugeboren, Jenna Spevack, Dan Wong, Sara Wooley,

**CALL TO ORDER**

Professor Biehl called the meeting to order at 10:15 am.

**REVIEW**

A. Review of CUNY memos about Adjunct 3-Year Appointments, teaching workloads, contract requirements, and potential opportunity to have faculty work on administrative projects to balance missing/unavailable teaching hours

- Questions/Comments/Outcome: Request course leaders assist with Re-appointment committee

v **NEW BUSINESS**

A. Illustration Curriculum

- Presentation of new curriculum ideas.

- Questions/Comments/Outcome: Professors Neugeboren and Wooley will develop a curriculum proposal for new illustration courses for Fall 2017.

B. CDMG

- Discussion of Enrollment numbers, Advisement issues, Recruitment strategies, and Plan to fold CDMG into COMD

- Questions/Comments/Outcome: Chair and Professors Goetz and Giraldo to meet with VP Armoza to determine if college will support CDMG by running classes below the enrollment quotas and report back to the department.

C. BFA

- Discussion and Vote

- Questions/Comments/Outcome: Unanimous vote to adopt the BFA

**ADJOURNMENT**

Meeting was adjourned at 3:30 p.m.

NEW YORK STATE EDUCATION DEPARTMENT

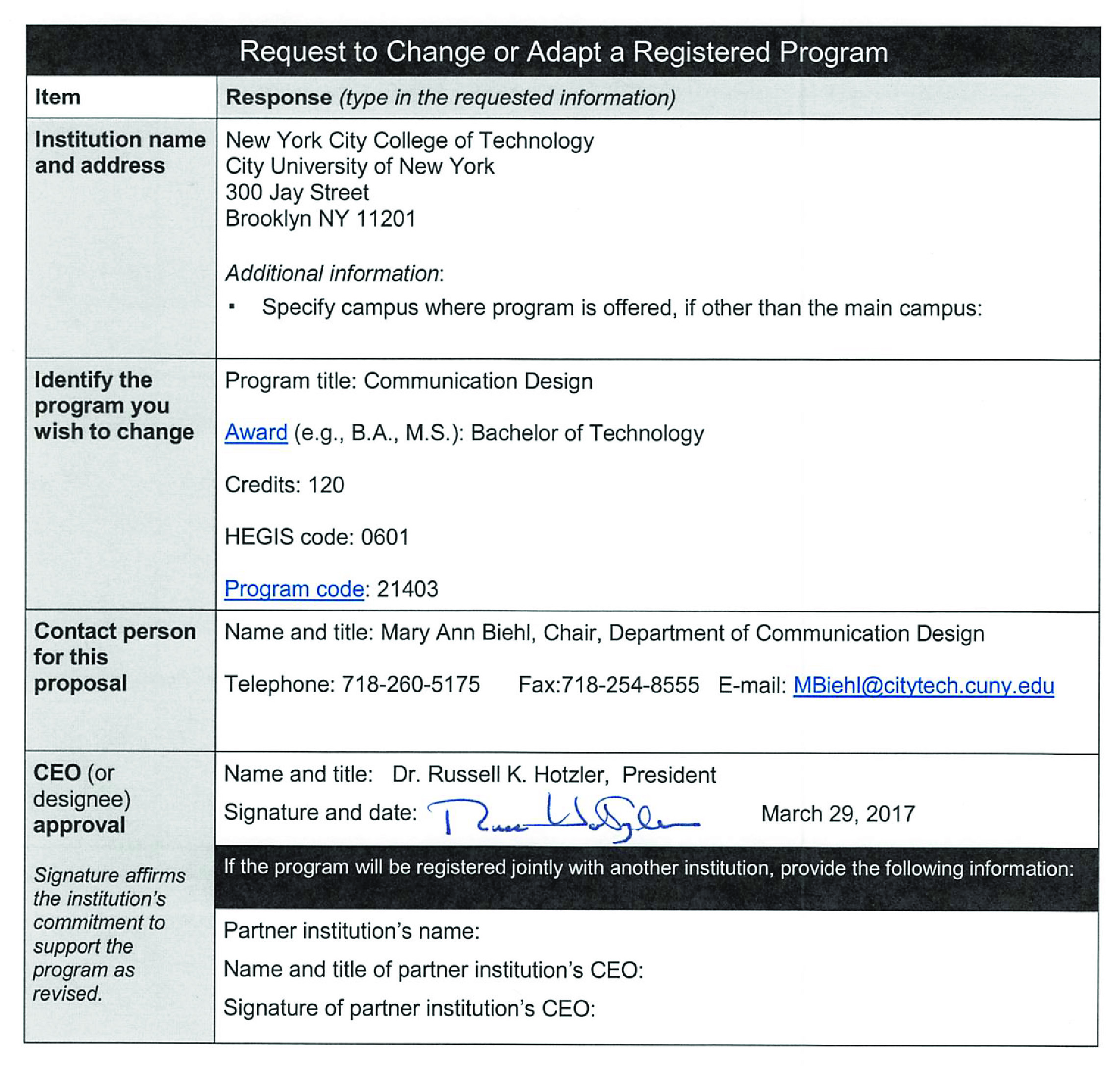
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* For **programs that are registered jointly** with another institution, all participating institutions must confirm their support of the changes.
* To change a registered professional licensure program or add a license qualification to an existing program, contact the [Office of the Professions](http://www.op.nysed.gov/contact.htm) for guidance.
* To change a registered teacher certification or educational leadership certification program or add a certificate qualification to an existing program, use the education program change form.
  + - If the change involves **establishing an existing registered program at a new location**, complete a new registration application for the proposed program.

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| **Check all changes that apply and provide the requested information.** |
| Changes in Program Content *(Describe and explain all proposed changes; provide a side-by-side comparison of the existing and newly modified programs.)* |
| [ ] Cumulative change from the Department’s last approval of the registered program that   impacts one-third or more of the minimum credits required for the award (e.g., 20 credits   in an associate degree program)  [ ] Changes in a program’s focus or design  [ ] Adding or eliminating an option or concentration  [ ] Eliminating a requirement for program completion  [ ] Altering the liberal arts and science content in a way that changes the degree   classification, as defined in Section 3.47(c)(1-4) of [Regents Rules](http://www.highered.nysed.gov/ocue/rules.htm)  **If new courses are being added as part of the noted change(s)**, provide a syllabus for each new course and list the name, qualifications, and relevant experience of faculty teaching the course(s). Syllabi should include a course description and identify course credit, objectives, topics, student outcomes, texts/resources, and the basis for determining grades. |
| Other Changes *(describe and explain all proposed changes)* |
| [ ] **Program title** |
| [ x ] **Program award**  Due to the technology driven mission of the curriculum of NYCCT, when the program was first registered almost twenty years ago, the college requested a B .Tech. award to align this  curriculum with other academic offerings in the school of Technology and Design.  As the applications of technology have broadened over time and the college has expanded its offerings  to reflect that change, it now makes sense to change the degree award for this program to a Bachelor of Fine Arts to better reflect national norms in the field of design education. The program award BFA of Communication Design will allow future employers, graduate schools, and students and their families to better understand the degree contents. The College is seeking program accreditation from the National Association of Schools of Art and Design (NASAD), the nationally recognized accreditors for communication design programs. While the curriculum in our program meets the criteria for NASAD accreditation, the organization will not accredit our degree if the B.Tech is the degree award. |
| [ ] **Mode of** **Delivery** (**Note**: if the change involves adding a **distance education format** to   a registered program, please complete the [distance education application](http://www.highered.nysed.gov/ocue/ded/reviseddepplication.doc).) |
| [ ] **Discontinuing a program**: indicate the date by which the program will be discontinued. |
| [ ] **Format change** (e.g., from full-time to part-time, or to an abbreviated or accelerated   semester)   1. Indicate proposed format: 2. Describe availability of courses and any change in faculty, resources, or support services: 3. Use the Sample Program Schedule to show the sequencing and scheduling of courses in the program. |