|  |  |
| --- | --- |
| 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, Neugeboren, Woolley

**Chairperson:** Professor Maria Giuliani

DEPARTMENT OF COMMUNICATION DESIGN

Major Curriculum Modification Proposal

**Table of Contents**

CURRICULUM MODIFICATION PROPOSAL FORM [3](#CMForm)

Description of Major Modifications and Rationale 5

CHANCELLOR’S REPORT FORMS 7

NEW COURSE PROPOSAL

COMD 3602 Copywriting for Creatives (Strategy) 14

COMD 3533 Special Topics in Illustration (Skills) 29

COMD 3633 Advanced Strategies for Illustration (Strategy) 43

CURRICULAR TABLES 54

Affected Departments 56

DEPARTMENT MINUTES 58

**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** | 09/28/17 |
| **Major or Minor** | Major |
| **Proposer’s Name** | COMD Curriculum Committee/Maria Giuliani |
| **Department** | Communication Design |
| **Date of Departmental Meeting in which proposal was approved** | 9/21/17 |
| **Department Chair Name** | Maria Giuliani |
| **Department Chair Signature and Date** | **Macintosh HD:Users:Maria:Desktop:Screen Shot 2018-01-25 at 7.43.15 PM.png2/5/2018** |
| **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. Introducing a new course, *Copywriting for Creatives*, to address a gap in the curriculum concerning the words behind the pictures in advertising. 2. Introducing two new illustration courses to better prepare our students for the rigorous nature of professional life after academics through rotating skills and strategy courses. |
| **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). | In keeping with our recent program changes, this proposal continues to reduce 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. It also continues to increase the diversity of course offerings to better reflect new technologies, methodologies, and industry standards. Students will be able to take more courses in their area of focused interest. |
| **Proposal History**  (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | n/a |

**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. | n/a |
| Detailed rationale for each modification (this includes minor modifications) | X |

**Description of Major Modifications and Rationale**

Our last major proposal (June 17 Chancellor’s Report), which will be implemented in the Fall 18 semester made significant changes to the structure of our curriculum. It introduces a Pathways style framework for the upper level, were student courses from three main categories:

**Studio (Six required courses, 18 credits)**

Each student will take six required Studio courses.

**Strategy (Students choose any three courses, 9 credits)**

Each student will take three Strategy courses, selecting from an elective pool. 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.

**Skills (Students choose any four courses, 12 credits)**

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.

This new proposal introduces three new courses. Two new illustration courses have been written, one for the *Skills* section and one for Strategy, in an effort to bolster COMD illustration students’ abilities and portfolios so that they will be better prepared to compete in the highly competitive field of professional illustration. *COMD 3533 Special Topics in Illustration* offers a rotating selection of topics such as, *Wildlife* *Drawing, Draped Figure, and Head & Hands,* all skills that will prepare our students for the rigorous demands of being a professional illustrator. *COMD 3633 Advanced Strategies in Illustration* gives students the experience of taking a project from concept to launch, something that they will be expected to be able to do as professional illustrators.

*COMD 3533 Special Topics in Illustration* delves into the creative process behind professional illustration, animation and production art requires an in depth understanding of realistic rendering techniques, structure and anatomy, and the proper utilization of reference material. These specialized skills are essential for those students looking towards building a competitive commercial art portfolio. This course for third-year students will address a gap in our current curriculum while at the same time supporting both the departmental goals of nurturing conceptual thinkers and raising the professionalism of project execution, while at the same time supporting college wide general education outcomes by practicing independent research skills and building overall literacy. Special Topics in Illustration will give students practical working knowledge of these necessary skills while at the same time building their portfolios and project conceptualization and development capacities. The course works great in conjunction with COMD 3313 Illustration I: Basic Principles and COMD 3413 Character Design, preparing them properly for their final challenges before graduation and the workforce: *COMD 4830 Senior Project, COMD 4701 The Design Team, and COMD 4801 The Portfolio.*

*COMD 3633 Advanced Strategies in Illustration* fills a need for students to study concept art and children’s book illustration in-depth and from a strategy perspective: planning, executing, and producing a project from the genesis of the idea to the physical production of a product. A rigorous approach to project management in close connection with creative ideation creates a direct connection in students to help them be productive professionals immediately on receiving their BTech degrees. The rotating topics offered in this course give students the opportunity to study and solve real-world problems they will encounter as professional illustrators.

*COMD 3602 Copywriting for Creatives*, is an investigation into the words behind the pictures; i.e. how are they a part of the creative process? This specialized visual language is an essential tool that is both strategy and execution. This course for third-year students will address a significant hole in our curriculum while supporting the departmental goals of nurturing conceptual thinkers and raising the level of creative execution.

All three of these new courses will give all students skills and strategy preparation for *COMD 4830 Senior Project, additional experience developing strategy to serve clients in COMD 4701 The Design Team and practice with written conceptual thinking when developing ideas in COMD 4801 The Portfolio.*

**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** | **3602** |
| **Course Title** | **Copywriting for Creatives** |
| **Catalog Description** | Advertising can be boiled down to a concept expressed in words and pictures. This course starts where grammar, syntax and punctuation end to explore the art and science of visual language in advertising. Students will isolate the words behind the pictures and develop the ability to persuade with visual language on a broad range of topics. The course challenges visually oriented students to focus on the writer’s role in the creative partnership between art director and copywriter. Topics include developing advertising strategy statements, headlines and slogans; combining copy and images; writing long & short body copy ad campaigns, TV & radio scripts and copy for direct mail and demographic profiles. |
| **Prerequisite** | ENG1121, COMD 2400 or department permission |
| **Corequisite** | **None** |
| **Pre- or corequisite** | **None** |
| **Credits** | **3** |
| **Contact Hours** | **2 lab hrs, 2 lecture hrs** |
| **Liberal Arts** | **[ ] Yes [X] 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** | **Spring 19** |

**Rationale:** The words behind the pictures have always been a part of the creative process. This specialized visual language is an essential tool that is both strategy and execution. This course for third-year students will address a significant hole in our curriculum while supporting the departmental goals of nurturing conceptual thinkers and raising the level of creative execution. Copywriting for Creatives will give all students creative brief preparation for *COMD 4830 Senior Project, additional experience developing strategy to serve clients in COMD 4701 The Design Team and practice with written conceptual thinking when developing ideas in COMD 4801 The Portfolio.*

**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** | **3533** |
| **Course Title** | **Special Topics in Illustration** |
| **Catalog Description** | This advanced course encourages further exploration into the skills which allow illustrators to express themselves fluently in visual media. Students develop market ready, competitive portfolio pieces. Rotating topics allow for in depth study of subjects such as: human anatomy; heads, hands and expression; animal anatomy and wildlife drawing; drawing the clothed figure.    Traditional skills and techniques are taught with the emphasis placed on current applications in the field. |
| **Prerequisite** | ENG1121, COMD 2400 or department permission |
| **Corequisite** | **None** |
| **Pre- or corequisite** | **None** |
| **Credits** | **3** |
| **Contact Hours** | **2 lab hrs, 2 lecture hrs** |
| **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** | Spring 19 |

**Rationale:** The creative process behind professional illustration, animation and production art requires an in depth understanding of realistic rendering techniques, structure and anatomy, and the proper utilization of reference material. These specialized skills are essential for those students looking towards building a competitive commercial art portfolio. This course for third-year students will address a gap in our current curriculum while at the same time supporting both the departmental goals of nurturing conceptual thinkers and raising the professionalism of project execution, while at the same time supporting college wide general education outcomes by practicing independent research skills and building overall literacy. Special Topics in Illustration will give students practical working knowledge of these necessary skills while at the same time building their portfolios and project conceptualization and development capacities.   The course works great in conjunction with COMD 3313 Illustration I: Basic Principles and COMD 3413 Character Design, preparing them properly for their final challenges before graduation and the workforce: *COMD 4830 Senior Project, COMD 4701 The Design Team, and COMD 4801 The Portfolio.*

**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** | **3633** |
| **Course Title** | **Advanced Strategies in Illustration** |
| **Catalog Description** | In this course students learn strategies for creating professional illustrations based on a rotating series of topics relevant to contemporary professional illustration. Topics and strategies include: digital concept art (production art, card art, genre, etc.), children’s book illustrations (research, pitch, marketing, layout, etc.), editorial. Students use both digital and traditional media. |
| **Prerequisite** | ENG1121, COMD 2400 or department permission |
| **Corequisite** | **None** |
| **Pre- or corequisite** | **None** |
| **Credits** | **3** |
| **Contact Hours** | **2 lab hrs, 2 lecture hrs** |
| **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** | Spring 19 |

**Rationale:** This course fills a need for students to study concept art and children’s book illustration in-depth and from a strategy perspective: planning, executing, and producing a project from the genesis of the idea to the physical production of a product. A rigorous approach to project management in close connection with creative ideation creates a direct connection in students to help them be productive professionals immediately on receiving their BTech degrees. The rotating topics offered in this course give students the opportunity to study and solve real-world problems they will encounter as professional illustrators.

**Section AV: Changes in Existing Courses**

**AV.1. Communication Design Department**

**CHANGES IN DEGREE PROGRAMS**

**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: Fall 2018**

n/a

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

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

**Program Code: 21403**

**Effective: Fall 2018**

|  |  |
| --- | --- |
| From | To: |
| **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)**  Select one of the following courses  MAT 1190 Quantitative Reasoning or higher\* 3  **Life and Physical Sciences (1 course)**  Any approved course\* 3  **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**  Any approved course 3  **US Experience in its Diversity**  Any approved course 3  **Creative Expression**  ARTH 3311 The History of Graphic Design\* 3  **Individual and Society**  Any Approved course 3  **Scientific World**  Any approved course 3  **One additional course from any group**  Any approved course 3  **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  **PROGRAM-SPECIFIC DEGREE REQUIREMENTS 78 CREDITS**  **Associate-Level courses (39 credits from AAS)**  COMD 1100 Graphic Design Principles I 3 COMD 1127 Type and Media 3 COMD 1123 Foundation Drawing 3 COMD 1162 Raster and Vector Graphics 3 COMD 1200 Graphic Design Principles II 3 CDMG 1112 Digital Media Foundations 3 COMD 1257 Typographic Design 3 COMD 1340 Photography I 3 COMD 2300 Communication Design I 3 COMD 2320 Introduction to Video 3 COMD 1233 Figure Drawing 3 COMD 2400 Communication Design II 3 COMD 2451 Web Design I 3  **Baccalaureate-Level Courses**  **Upper Level Strategy (Choose ANY THREE or 9 credits)**  COMD 3500 Campaign Development 3  COMD 3501 Identity Design 3  COMD 3563 Web Analytics & Traffic 3  COMD 3562 UX/UI 3  COMD 3600 Advertising Portfolio Development 3  COMD 3601 Information Design 3  COMD 3610 Interactive Art Direction 3  **Upper Level Skills (Choose Any FOUR for 12 credits)**  COMD 3292: 3-Dimensional Design 3  COMD 3330: Photography II 3  COMD 3412: Packaging Design 3  COMD 3413: Illustration II, Character Design 3  COMD 3502: Topics in Advertising 3  COMD 3503: Topics in Graphic Design 3  COMD 3508 Intro to Game Concepts 3  COMD 3513: Illustration 3, Narrative 3  COMD 3521: Motion Graphics I 3  COMD 3523 Storyboard Concepts 3  COMD 3527: Advanced Typography 3  COMD 3530 Advanced Photo Studio 3  COMD 3540: 2D Animation I 3  COMD 3551: Web Design II 3  COMD 3603: Topics in Typography 3  COMD 3613: Advanced Illustration 3  COMD 3620: Broadcast Design I 3  COMD 3621: Motion Graphics II 3  COMD 3627: Time-based Typography 3  COMD 3630: Broadcast Design II 3  COMD 3641: 2D Animation II 3  COMD 3640: 3D Animation I 3  COMD 3652: Web Design III 3  COMD 3662 Interactive Animation 3  COMD 3663: Dynamic Web I 3  COMD 3712: Topics in Package Design 3  COMD 3740: 3D Animation II 3  COMD 4611: Publication Design 3  COMD 4764: Design for Mobile Devices 3  CDMG 3532: Print Production 3  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 Project 3  **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)**  Select one of the following courses  MAT 1190 Quantitative Reasoning or higher\* 3  **Life and Physical Sciences (1 course)**  Any approved course\* 3  **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**  Any approved course 3  **US Experience in its Diversity**  Any approved course 3  **Creative Expression**  ARTH 3311 The History of Graphic Design\* 3  **Individual and Society**  Any Approved course 3  **Scientific World**  Any approved course 3  **One additional course from any group**  Any approved course 3  **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. 3**  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  **PROGRAM-SPECIFIC DEGREE REQUIREMENTS 78 CREDITS**  **Associate-Level courses (39 credits from AAS)**  COMD 1100 Graphic Design Principles I 3 COMD 1127 Type and Media 3 COMD 1123 Foundation Drawing 3 COMD 1162 Raster and Vector Graphics 3 COMD 1200 Graphic Design Principles II 3 CDMG 1112 Digital Media Foundations 3 COMD 1257 Typographic Design 3 COMD 1340 Photography I 3 COMD 2300 Communication Design I 3 COMD 2320 Introduction to Video 3 COMD 1233 Figure Drawing 3 COMD 2400 Communication Design II 3 COMD 2451 Web Design I 3  **Baccalaureate-Level Courses**  **Upper Level Strategy (Choose ANY THREE for 9 credits)**  COMD 3501 Identity Design 3  COMD 3508 Introduction to Game Design Concepts 3  COMD 3521 Motion Graphics 3  COMD 3601 Information Design 3  COMD 3500 Campaign Development 3  COMD 3600 Advertising Portfolio Development 3  COMD 3610 Interactive Art Direction 3  COMD 3563 Web Analytics & Traffic 3  COMD 3562 UX/UI 3  COMD 3602 Copywriting for Creatives 3  COMD 3633 Advanced Strategies in Illustration 3  **Upper Level Skills (Choose Any FOUR for 12 credits)**  COMD 3292: 3-Dimensional Design 3  COMD 3313 Illustration: Basic Principles 3  COMD 3330: Photography II 3  COMD 3412: Packaging Design 3  COMD 3413: Character Design 3  COMD 3502: Topics in Advertising 3  COMD 3503: Topics in Graphic Design 3  COMD 3513: Narrative Illustration 3  COMD 3523 Storyboard Concepts 3  COMD 3527: Advanced Typography 3  COMD 3530 Advanced Photo Studio 3  COMD 3533 Special Topics in Illustration 3  COMD 3540: 2D Animation I 3  COMD 3551: Web Design II 3  COMD 3603: Topics in Typography 3  COMD 3613: Advanced Illustration 3  COMD 3620: Broadcast Design I 3  COMD 3621: Motion Graphics II 3  COMD 3627: Time-based Typography 3  COMD 3630: Broadcast Design II 3  COMD 3640: 3D Animation I 3  COMD 3641: 2D Animation II 3  COMD 3652: Web Design III 3  COMD 3662 Rich Media Web 3  COMD 3663: Dynamic Web I 3  COMD 3712: Topics in Package Design 3  COMD 3740: 3D Animation 2 3  COMD 4611: Publication Design 3  COMD 4764: Design for Mobile Devices 3  CDMG 3532: Print Production 3  CDMG 3316: Advanced Image Editing 3  CDMG 3611: Vector Art Editing 3  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 Project 3  **Internship**  COMD/CDMG 4900 Internship 3 |
|  | TOTAL PROGRAM-SPECIFIC REQUIRED AND ELECTIVE COURSES 78  TOTAL NYS LIBERAL ARTS/SCIENCE CREDITS 42  TOTAL CREDITS REQUIRED FOR THE DEGREE 120    *\*Courses required for associate degree*  *1 Specific courses listed are degree requirements that also meet CUNY Pathways*  *general education requirements in that category..*  *2 Transfer credit for these Flexible Core areas supersedes and replaces the specific* *requirements listed.*  *3 Complete lists of liberal arts and sciences courses and advanced liberal arts* *courses, as well as semester-specific lists of interdisciplinary courses and writing* *intensive courses, are available online at the City Tech Pathways website.* |

**NEW COURSE PROPOSAL**

COMD 3602 Copywriting for Creatives

Proposer: Douglas Davis

**Table of Contents**

[NEW COURSE PROPOSAL FORM](#h.30j0zll)

[NEW COURSE PROPOSAL CHECKLIST](#h.1fob9te)

[Course Needs Assessment](#h.2et92p0)

[Course Design](#h.e36v5vdk7cwt)

[COURSE OUTLINE](#h.3dy6vkm)

[Content Learning Outcomes and Assessment Measures](#h.1t3h5sf)

[Sample Sequence of Weekly Topics with Suggested Readings](#h.4d34og8)

[Sample Course Assignments](#h.mco2e026i4vz)

[Bibliography](#h.17dp8vu)

[Support from Related Departments](#h.8uyin584f7a8)

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://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-10-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** | Copywriting for Creatives |
| **Proposal Date** | September 28, 2017 |
| **Proposer’s Name** | Douglas Davis |
| **Course Number** | COMD 3602 |
| **Course Credits, Hours** | 3 credits, 3 hours |
| **Course Pre / Co-Requisites** | ENG1121, COMD 2400 or department permission |
| **Catalog Course Description** | Advertising can be boiled down to a concept expressed in words and pictures. This course starts where grammar, syntax and punctuation end to explore the art and science of visual language in advertising. Students will isolate the words behind the pictures and develop the ability to persuade with visual language on a broad range of topics. The course challenges visually oriented students to focus on the writer’s role in the creative partnership between art director and copywriter. Topics include developing advertising strategy statements, headlines and slogans; combining copy and images; writing long & short body copy ad campaigns, TV & radio scripts and copy for direct mail and demographic profiles. |
| **Brief Rationale**  Provide a concise summary of why this course is important to the department, school or college. | The words behind the pictures have always been a part of the creative process. This specialized visual language is an essential tool that is both strategy and execution. This course for third-year students will address a significant hole in our curriculum while supporting the departmental goals of nurturing conceptual thinkers and raising the level of creative execution. Copywriting for Creatives will give all students creative brief preparation for *COMD 4830 Senior Project, additional experience developing strategy to serve clients in COMD 4701 The Design Team and practice with written conceptual thinking when developing ideas in COMD 4801 The Portfolio.* |
| **CUNY – Course Equivalencies**  Provide information about equivalent courses within CUNY, if any. | N/A |
| **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 |
| **For Interdisciplinary Courses:**   * Date submitted to ID Committee for review * Date ID recommendation received   - Will all sections be offered as ID? Y/N | N/A |
| N/A |
| N/A |
| **Intent to Submit as a Writing Intensive Course** | No. |

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) |  |
| **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 |  |
| **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. | x |
| **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 3602 Copywriting for Creatives, will be offered by the Communication Design Department, it will address an area of professional practice not previously addressed in the COMD 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 recommended course of all BTech Communication Design students who are focused on Advertising Design. The enrollment will be a maximum of 18 students per section and will have both evening/weekend and daytime sections. We anticipate one section per semester the first year and one to two sections per semester for the next four years.

Experienced practitioners of copywriting, as it pertains to Communication Design, will be teaching this course. Copywriting is the bedrock of the advertising industry and has been for generations. This course will be a great addition to the curriculum for students focused on advertising design, and those interesting in bolstering their writing and pitching skills. It will prepare them as the enter into their capstone studio classes in the COMD Department.

# Course Design

This course is designed for students in the Communication Design Department who are focused on Advertising Design. It will be a complement to the strategy classes they will take and will help to prepare them for their capstone studio classes that will come after. The course will be taught with a mix of projects/assignments, and the lessons and lectures will be backed by tests and quizzes. There will be a large reading component to the course and that will be reinforced with reflection in the form of writing.

Copywriting for Creatives help students with their Critical Thinking, their Oral Communication, and their Writing, and can be see from the Gen Ed outcomes in the course outline. All of the projects and homework work on improving these skills.

# 

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

**COMD 3602 Copywriting for Creatives**

Advertising can be boiled down to a concept expressed in words and pictures. This course starts where grammar, syntax and punctuation end to explore the art and science of visual language in advertising. Students will isolate the words behind the pictures and develop the ability to persuade with visual language on a broad range of topics. The course challenges visually oriented students to focus on the writer’s role in the creative partnership between art director and copywriter. Topics include developing advertising strategy statements, headlines and slogans; combining copy and images; writing long & short body copy ad campaigns, TV & radio scripts and copy for direct mail and demographic profiles.

3 credits (2 lab hrs, 2 lecture hrs)

**Prerequisites:**

ENG1121, COMD 2400 or department permission

**Course Objectives**

|  |  |
| --- | --- |
| **INSTRUCTIONAL OBJECTIVES** | **ASSESSMENT** |
| **For the successful completion of this course, students should be able to:** | **Evaluation methods and criteria** |
| Demonstrate proficiency in writing strategy statements based on research. | Students will demonstrate competency by  processing research marketing data and  proceeding to the writing of a strategy statement based on that research. |
| Conceptualize and develop branded content such as social media posts, webisodes, brand manifestos, video scripts, digital text ads, radio scripts, voiceover copy, guerilla marketing | Students will demonstrate the ability to execute business, marketing and campaign objectives with relevant written executions. |
| Develop complex digital, traditional and new media campaigns using the visual concept and strategic principles learned in COMD 2400. | Students will demonstrate the discernment needed to choose the appropriate visual imagery to accompany relevant conceptual language in multiple media channels.  - assign long copy ad projects / tests  - assign short copy ad projects / quick quizzes |
| Demonstrate use of vital communication tools such as the cliché, visual puns, metaphor, sarcasm and other time-tested methods as a copy tool in advertising. | Using the discovery process (thumbnails),  demonstrate competency by changing the tone on the same text to express the cliché, visual puns, metaphors and sarcasm in headlines, taglines and copy elements for digital and traditional media channels. |

**General Education Outcomes**

|  |  |
| --- | --- |
| **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 him/herself 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. |
| **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. |

**Teaching / Learning Methods**

**\_ Lectures**

**\_ Critiques**

**\_ Guest speakers (working copywriters, art directors etc.)**

**\_ Ad Agency field trips**

**Required Texts:**

Copywriting: Successful Writing for Design, Advertising and Marketing, 2nd Edition by [Mark Shaw](https://www.amazon.com/Mark-Shaw/e/B003X0IIWQ/ref=dp_byline_cont_book_1)

**Recommended Texts:**

* *Creative Strategy and the Business of Design* by Douglas Davis

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

# *Wired for Story: The Writer's Guide to Using Brain Science to Hook Readers from the Very First Sentence* By Lisa Cron

# *Ogilvy on Advertising by David Ogilvy*

**Attendance Policy:**

Attendance is taken and is important to success in this class. Both absences and arrival more than 15 minutes after the start of class will be marked. If excessive, the instructor will alert the student that he or she may be in danger of not meeting the course objectives and participation expectations, which could lead to a lower grade.

**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 100%**

**Course projects: 25%**

\_ Tests, Quick Quizzes

\_ Strategy statement development / In-class writing assignments / Critiques

\_ Professionalism: deadlines & class participation

**Completed Homework Assignments: 25%**

\_ Conceptual writing / ad campaigns, TV storyboard scripts, radio scripts, web-site scripts /

digital, webisode and video asset scripts, headline, body copy and creative development

\_Written / oral presentations to class

**Mid-Term Presentation: 25%**

**Final Presentation: 25%**

\_ Portfolio development (all projects reflected)

**Topics**

|  |  |  |  |
| --- | --- | --- | --- |
| **WEEK** | **Lecture Topic** | **Laboratory Exercise** | **Homework Assignment** |
| 1 | The Words Behind the Pictures: Copywriting and the  “creative revolution.”  Survey of written creativity expressed in Advertising.    Introduce legendary copywriters, the creatives and creativity at led agencies such as: Bill Bernbach (DDB),  David Ogilvy (Ogilvy), Pat Fallon (Fallon World Wide), Leo Burnett (Leo Burnett), Sir John Hegarty (BBH), Phil Dusenberry (BBDO), The Martin Agency, TBWA/Chiat Day, Wieden + Kennedy, **Goodby Silverstein** & Partners, Crispin Porter + **Bogusky** | Defining “types” of  advertising copywriting: digital TV scripts, billboards,  direct mail,  media, guerrilla etc.  Headlines:  brevity vs wordy.  Never use *two* words  when one will do.  Exploring advertising  copywriting styles.  Writing prompt & Critique: Write 20 headlines for a Flash Sale South West Airlines Summer promotion (or a brand example introduced in class) | Read Chapter 1: Getting to Grips with Copywriting  HW: Revise 20 headlines written in class and bring the 10 best with corresponding imagery to class next week. |
| 2 | Swipe up, Click to Download, Share, Post, Retweet, Learn More etc: Writing for Mobile or Digital Interaction  Survey of written creativity, call to action and interaction expressed in digital Advertising. | Defining “types” of  Digital advertising and Mobile environment copywriting: The set up: Headlines, and the pay off: body copy and calls to action.  Writing prompt & Critique: Write a series of (6) Social media posts on a platform of your choice designed to engage the user to go to a website and download an app, signup for a newsletter or purchase a product of your choice. | Read Chapter 8: Writing for the Digital Environment  Project 1  - Bring in samples from  magazines, video, internet  etc. representing “types” of ads discussed.  - Write about about  favorite type of advertising |
| 3 | A Word is Worth a Thousand Pictures: The Art and Science of Visual language  Survey of written conceptual creativity expressed in Advertising. | Exploring the use of  Clichés, metaphors, sarcasm and double entendres in advertising  copywriting.  Writing prompt & Critique: Write 20 headlines for The Economist (5), The Onion (5), New York Post (5), The Daily News (5): 5 clichés, using metaphors, expressing sarcasm and using double entendres | Read Chapter 2: The Art of Writing great Copy  HW: Revise your 20 headlines using clichés, metaphor, sarcasm and double entendres and bring the 8 best next class designed using the brand guidelines of the relevant brand. |
| 4 | Turning Insights into Executions: Taking Brand Research and turning it into Conceptual Inspiration. The process of first crafting an insight into a strategy and turning strategy into multiple executions. | Creative briefs:  Writing an effective  strategy statement  for products and services.  We will begin brainstorming, discussion and developing the strategy (The Set Up) you will propose in your Midterm & Final project | HW: Finalize your strategic approach and develop a 10 headline sample creative direction and be able to explain why you chose that strategy next class. |
| 5 | Communicating with Purpose: Using A Brand’s Values, Personality and Mission Statement for Conceptual Inspiration. Examining the relationship between internal direction and external communications. | Pitch Practice & Critique: Present your strategic approach and 10 headline sample creative direction. Explain why you chose that strategy in the context of the campaign objectives. Revise accordingly. | Read Chapter 3: Writing for Brand and Marketing  HW: Build on the Headlines previously presented by adding the corresponding body copy (The Pay off) and call to action. Bring the work in development mocked up in the proposed channels. |
| 6 | Relevance Equals Response: Why these famous Campaigns work with no pictures. Aligning the brand with the target through common values. | Great copywriters: past &  present. Exploring classic  advertising campaign concepts, themes and why they worked. We will analyze these in the context of our in progress work.  Pitch Practice & Critique: Present and defend the headlines body copy and call to action within the proposed channels (mocked up). Revise accordingly. | HW: Scavenger Hunt, Find and bring in 5 ads that utilize the copy principles from week three. Find one in market concept for each of the following: cliché, metaphor, sarcasm and double entendre.  Refine presented work for Mid-term presentation next week. |
| 7 | Putting it all together:  Multiple Channel Campaign Development. | Mid-Term: Present Creative Brief with Insight and inspiration for your campaign concept. | Read Chapter 4: Writing for Advertising and Direct Marketing  Begin your new campaign strategy by developing a Brand Manifesto from a choice of brands the instructor will assign (For profit, Non-profit and causes). To be presented next class. Bring 8 visuals from unsplash.com that will be the basis for your new creative. |
| 8 | Visual Story Telling: Writing for Story Boards and Time Based Creativity (Video)  The mechanics of writing for visual story telling. | The art of melding the  right words with the right  pictures. Examine - TV & radio scripts, Review Award winning creative reels from various agencies and the One Club. Discuss role characters and the elements of story in each campaign example.  Pitch Practice & Critique: Pitch your Brand Manifesto and 8 visuals from unsplash.com our discussion will help choose campaign channels. Revise accordingly. | HW: Write 3 :60 second spots using concepts from todays discussion. These spots will align with the brand manifesto and visuals from the previous week. Prepare to present and defend the work next week. |
| 9 | Words that Sell part 1: Persuading in the point of sale with Feature statements and Benefit oriented selling points (digital shopping carts or Retail environment). The words that drive sales expressed in-store creative tactics. | Pitch Practice & Critique: Present and defend the 3 :60 second spots.  We will add an experiential, pop-up or guerilla marketing element to your campaign with a point of sale execution. Ideas should incorporate activate or bring to life the manifesto in an experiential quality. | Read Chapter 5: Writing for Retailing and Products  HW: Develop the in-store or pop-up experience further by writing a 1 paragraph description of the experience and bringing 3 detailed mockups of the experience to present and defend next class. |
| 10 | Social Marketing Communications: Studying the PSA to impact society through causes. The strategy and tactics behind a campaign to change attitudes/behavior vs selling products. | Review and Discuss the Truth Campaign and other PSA/Social Marketing Communication campaigns.  Writing Prompt: Choose a cause and create a PSA for it.  Pitch Practice & Critique:  Present the experiential, pop-up or guerilla marketing mockups in progress. | HW: Refine PSA Campaign messaging, strategy and tactics. Present and submit it next class. |
| 11 | Inspiring from Inside: Internal communications are in-house advertising campaigns. Writing to inspire a culture by creating advocates. | Writing Prompt: Create an in-house culture principle campaign for a brand the instructor chooses. Find their mission statement and write 5 culture principles. Find corresponding imagery.  Pitch Practice & Critique:  PSA Campaign messaging, strategy and tactics presentation. | Read Chapter 6: Writing for Company Magazines, Newsletters and Internal Communications  HW: Brainstorm and write 6 internal story or newsletter ideas for a company magazine or internal newsletter. |
| 12 | Writing for your Portfolio: Using the industry Problem/Solution structure to describe the value of the solutions in your portfolio. Writing to highlight the value of the impact of your work vs listing what you did. | Copywriting for your digital portfolio.  Writing Prompt: Create a presentation paragraph for each campaign execution developed in the class for use in your portfolio. This will be the basis of your final presentation. | HW: Further develop previous campaign executions and corresponding presentation paragraphs for next class. |
| 13 | Words that Sell part 2: Persuading in the point of sale with Feature statements and Benefit oriented selling points (catalog environment). Examining the relationship between the print catalog, web traffic and sales. | Pitch Practice & Critique:  Present in progress previous campaign executions and corresponding presentation paragraphs. Revise accordingly. | Read Chapter 7: Writing for Catalogs  HW: Further develop previous campaign executions and corresponding presentation paragraphs for final project dry run next class. |
| 14 | Putting it all together: Multiple Channel Campaign Development. | Final Project Critique and presentation dry run. Feedback & work session. | Revise and develop work for final presentation. |
| 15 | Final Presentation |  |  |

**Bibliography**

**Ogilvy on Advertising** David Ogilvy

**Advertising Today** Warren Berger

*Hey Whipple Squeeze This, 5rd Edition* Luke Sullivan

**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  Copywriting for Creatives | Department/Program  Communication Design |
|  | Proposed by (include email & phone)  Douglas Davis  [ddavis@citytech.cuny.edu](mailto:ddavis@citytech.cuny.edu) | Expected date course(s) will be offered  Spring 19  # of students 18 |

|  |  |
| --- | --- |
| 2 | Are City Tech library resources sufficient for course assignments? Please elaborate. This course will require research in the field of Advertising Copywriting, and subjects related to the assignments. The required texts are: Change by Design, *Tim Brown*Do Good Design, *David Berman*Writing and Research for Designers, *Steven Heller* Yes: There are no special journals or resources needed that the library is unable to provide. |

|  |  |
| --- | --- |
| 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.  Prof Davis will continue to consult with Prof. Monica Berger, where appropriate. |

|  |  |
| --- | --- |
| 5 | **Library Faculty Subject Selector: Monica Berger**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Comments and Recommendations**  The library will order all the requested books currently not in our collection including those from the bibliography. All the requested books will be kept in a more restricted area, Reserve Three Weeks. When the course runs, please contact me to move them to Reserve as needed.  I welcome working with you around assignment design as well as a library workshop.  **Date** 10/25/17 |

**NEW COURSE PROPOSAL**

COMD 3533 Special Topics in Illustration

Proposer: Sara Woolley, with Eli Neugeboren

09/28/17

**Table of Contents**

[NEW COURSE PROPOSAL FORM](#h.30j0zll)

[NEW COURSE PROPOSAL CHECKLIST](#h.1fob9te)

[Course Needs Assessment](#h.2et92p0)

[Course Design](#h.e36v5vdk7cwt)

[COURSE OUTLINE](#h.3dy6vkm)

[Content Learning Outcomes and Assessment Measures](#h.1t3h5sf)

[Sample Sequence of Weekly Topics with Suggested Readings](#h.4d34og8)

[Sample Course Assignments](#h.mco2e026i4vz)

[Bibliography](#h.17dp8vu)

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://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-10-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** | Special Topics in Illustration |
| **Proposal Date** | September 28, 2017 |
| **Proposer’s Name** | Sara Woolley, with Eli Neugeboren |
| **Course Number** | COMD 3533 |
| **Course Credits, Hours** | **2 lab hrs, 2 lecture hrs**, 3 cr |
| **Course Pre / Co-Requisites** | Prerequisite: ENG1121, COMD 2400 or department permission |
| **Catalog Course Description** | This advanced course encourages further exploration into the skills which allow illustrators to express themselves fluently in visual media. Students develop market ready, competitive portfolio pieces. Rotating topics allow for in depth study of subjects such as: human anatomy; heads, hands and expression; animal anatomy and wildlife drawing; drawing the clothed figure.    Traditional skills and techniques are taught with the emphasis placed on current applications in the field. |
| **Brief Rationale**  Provide a concise summary of why this course is important to the department, school or college. | The creative process behind professional illustration, animation and production art requires an in depth understanding of realistic rendering techniques, structure and anatomy, and the proper utilization of reference material. These specialized skills are essential for those students looking towards building a competitive commercial art portfolio.  This course for third-year students will address a gap in our current curriculum while at the same time supporting both the departmental goals of nurturing conceptual thinkers and raising the professionalism of project execution, while at the same time supporting college wide general education outcomes by practicing independent research skills and building overall literacy.  Special Topics in Illustration will give students practical working knowledge of these necessary skills while at the same time building their portfolios and project conceptualization and development capacities.   The course works great n conjunction with COMD 2313 introduction to Illustration and COMD 3313 Character Design, preparing them properly for their final challenges before graduation and the workforce: *COMD 4830 Senior Project COMD 4701 The Design Team, and COMD 4801 The Portfolio.* |
| **CUNY – Course Equivalencies**  Provide information about equivalent courses within CUNY, if any. | N/A |
| **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 |
| **For Interdisciplinary Courses:**   * Date submitted to ID Committee for review * Date ID recommendation received   - Will all sections be offered as ID? Y/N | N/A |
| N/A |
| N/A |
| **Intent to Submit as a Writing Intensive Course** | No. |

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 |  |
| **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

This course will help all COMD students who are interested in pursuing illustration as a career.

The proposed course, COMD 3533 Special Topics in Illustration, will be offered by the Communication Design Department, it will address areas of professional practice not previously addressed in the COMD curriculum. This is a much needed course to teach students crucial skills that will benefit them as they pursue careers as professional illustrators..

The course is expected to run in both Fall and Spring semester and will be recommended to all BTech Communication Design students who are focused on Illustration through early advisement. The topics will vary from semester to semester. The enrollment will be a maximum of 18 students per section, one section per semester the first year and one to two sections per semester for the next four years.

# Course Design

This course will increase the amount of exposure to technical expertise, and will increase the amount of technical skill all our students will have. This course will focus on specific areas of drawing such as, wildlife drawing, draped figure, and head and hands, because these are things that every professional illustrator is expected to draw well without a question. The course will be a mix of lecture, lab, studio time, and experiential on-site learning. The project work will be individualized, but the labs and lectures will be in a group setting and peer interaction will be encouraged at every opportunity.

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

COMD 3533 – Special Topics in ILLUSTRATION

**Course Description**

This advanced course encourages further exploration into the skills which allow illustrators to express themselves fluently in visual media. Students develop market ready, competitive portfolio pieces. Rotating topics allow for in depth study of subjects such as: human anatomy; heads, hands and expression; animal anatomy and wildlife drawing; drawing the clothed figure.

Traditional skills and techniques are taught with the emphasis placed on current applications in the field.

2 lecture, 2 lab hrs, 3 cr

**Prerequisites**

ENG1121, COMD 2400 or department permission

**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  course subject matter. | Show understanding through sketchbook work and, effective research and accurate rendering to create finished art. |
| Develop an individual, stylistic approach to course topic. | Visually express concepts and feelings through an individual style. |
| Approach drawing and illustration in depth rather than as superficial description. | Critique their own work independently. |
| Demonstrate understanding of course material as it relates to the field of illustration.  Analyze and express verbally critical visual perceptions. | Express through class work and written assignments analyzing the field.  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**

* Demonstrations
* Place Based Learning
* Lectures and readings
* Discussion and critiques
* Examples / Reference
* Critiques
* Formal Presentations
* Class and individual projects

**Recommended Text by Topic**

Specific books, magazines, and periodicals will vary with selected assignments. Instructor will provide a materials list.

Human Anatomy: Dynamic Anatomy – Burne Hogarth, Watson Guptill Publications

Wildlife Drawing: How to Draw Animals - Jack Hamm, Perigee

Heads Hands and Expression - Drawing the Head and Hands by Andrew Loomis, Titan

**Required Materials**

Sketchbook

External drive or Dropbox account

Illustration Tools and Mediums to change by topic and instructor

Adobe CS

**Grading**

All working drawings and illustrations will be graded assignments. Research, independent preparation, class participation and verbal analysis of artwork 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

Sketchbook 10%

Project 1 15%

Project 2 15%

Project 3 15%

Midterm Exam 15%

Final Portfolio 15%

Final Project 15%

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

Attendance is taken and is important to success in this class. Both absences and arrival more than 15 minutes after the start of class will be marked. If excessive, the instructor will alert the student that he or she may be in danger of not meeting the course objectives and participation expectations, which could lead to a lower grade.

**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 | Introduction to course topic. Review of related material from COMD 1103 and 1231. Discussion of course topic in context of historical and contemporary examples witch emphasis placed on its real world applications in the field.  Introduction to the Place Based Learning aspect of the course. | Class group research project to identify resources for relevant research to course material to include both institutions the New York area, as well as Online. | Create a drawing related to course topic for baseline skills assessment.  Begin Daily Sketchbook Practice. Share in first weekly sketchbook post on openlab.  Research and write a blog post on course topic and relevancy to specific career goals. |
| 2 | Lecture on basic anatomy or structural concepts related to course topic.  Introductory lecture on research, best practices whilst conducting it, and how it relates to the field overall. | Class Drawing Lab time related to basic anatomy or structural concepts. Students will draw from a live model when appropriate. | Project 1 Introduced:  Research Based Drawing Assignment.  Process Sketchbook  Ongoing Assignment, to be shared on Openlab. |
| 3 | Lecture on more complex anatomy or structural concepts related to course topic.  Continued lecture on research, focused on the use of reference images, best practices, and how it relates to the field overall. | Class Lab time related to basic anatomy or structural concepts. Students will draw from a live model when appropriate. | Project 1 Demonstrate understanding of basic concepts related to course topic through work in Progress on project 1, to be shared on Openlab. For critique.  Process Sketchbook Ongoing Assignment, to be shared on Openlab. |
| 4 | Project 1 DUE  NO LECTURE | In Class Presentations  Critique of Project 1 | Project 2 Introduced:  Research Based Drawing Assignment  Process Sketchbook Ongoing Assignment, to be shared on Openlab. |
| 5 | Lecture on specific forms and structural concepts building on previous lectures related to course topic. | Class Lab time  Students will draw from a live model when appropriate. | Project 2 Demonstrate understanding of basic concepts related to course topic through work in Progress on project 2, to be shared on Openlab. For critique.  Process Sketchbook Ongoing Assignment, to be shared on Openlab. |
| 6 | Lecture on specific forms and structural concepts building on previous lectures related to course topic.  Lighting and shadow as related to course topic introduced. | Class Lab time.  Students will draw from a live model when appropriate. | Project 2 Demonstrate understanding of basic concepts related to course topic through work in Progress on project 2, to be shared on Openlab. For critique.  Process Sketchbook Ongoing Assignment, to be shared on Openlab. |
| 7 | Project 2 DUE  Lecture on building a portfolio of work related to course topic. | In Class Presentations  Critique of Project 2 | Midterm Online Study Session: Required Classnotes Share Blog Post on Openlab. Process Sketchbook DUE on day of Midterm. |
| 8 | MIDTERM  NO LECTURE  Sketchbooks Reviewed in class. | Midterm Lab Practical Exam | Project 3 Introduced: Research Based Drawing Assignment  Process Sketchbook Ongoing Assignment, to be shared on Openlab. |
| 9 | Lecture on drawing *en plein air*, focused practical considerations and using the time wisely to create studies towards a finished work.  Lecture on the *moving figure,* how to infuse life and gesture into finished work. | First On Site (AMNH, Metropolitan, etc. depending on topic) lab time.  Students will research and acquire reference towards Project 3. | Project 3 Demonstrate understanding of more advanced concepts related to course topic through work in Progress on project 3, to be shared on Openlab. for critique.  Process Sketchbook Ongoing Assignment, to be shared on Openlab. |
| 10 | Lecture on building on your *en plein air* studies, focused on using photos and research to “fill in the gaps” to create believable finished work showing subjects in a believable setting.  Continued Lecture on the *moving figure.* | Class Lab time working on Project 3. | Project 3 Demonstrate understanding of more advanced concepts related to course topic through work in Progress on project 3, to be shared on Openlab. for critique.  Process Sketchbook Ongoing Assignment, to be shared on Openlab. |
| 11 | Project 3 DUE  Continued Lecture on building a portfolio of work related to course topic, with specific consideration to Open Lab portfolio course requirement. | In Class Presentations  Critique of Project 3 | FINAL Project Introduced: Portfolio based on research and on Location Drawing |
| 12 | Begin Final Projects in on site location: AMNH, or Metropolitan Museum for example. | ON Site LAB time for final project: – research, reference photography and sketches. | Begin Final Projects in on site location: AMNH, or Metropolitan Museum for example. |
| 13 | LECTURE TBD | ON Site LAB time for final project: – research, reference photography and sketches, and Final Project Work in Progress Rendering. | Final Project Work in Progress  Process Sketchbook Ongoing Assignment, to be shared on Openlab. |
| 14 | LECTURE TBD | ON Site LAB time for final project: – research, reference photography and sketches, and Final Project Finished Art. | Final Project Demonstrate understanding of advanced concepts related to course topic, combined with individual creativity, through Portfolio.  Process Sketchbook DUE day of Final Class.  Student Portfolios due to be Posted in Open Lab for review. |
| 15 | Final In Class Presentations and portfolio review. | In Class Presentations  of final project, final portfolios and sketchbooks. |  |

**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**  Special Topics in Illustration | **Department/Program**  Communication Design |
|  | **Proposed by** (include email & phone)  Sara Woolley  swoolley@citytech.cuny.edu | **Expected date course(s) will be offered: Spring 19**  **# of students 18** |

|  |  |
| --- | --- |
| **2** | **Are City Tech library resources sufficient for course assignments? Please elaborate.**  Yes.There are no special journals or resources needed that the library is unable to provide. The recommended texts are:  Human Anatomy: Dynamic Anatomy – Burne Hogarth, Watson Guptill Publications  Wildlife Drawing: How to Draw Animals - Jack Hamm, Perigee  Heads Hands and Expression - Drawing the Head and Hands by Andrew Loomis, Titan  Specific books, magazines, and periodicals will vary with selected assignments. Instructor will provide a materials list. |

|  |  |
| --- | --- |
| **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**  The library will order all the requested books currently not in our collection including those from the bibliography. All the requested books will be kept in a more restricted area, Reserve Three Weeks. When the course runs, please contact me to move them to Reserve as needed.  I welcome working with you around assignment design as well as a library workshop.  **Date 10/25/17** |

**NEW COURSE PROPOSAL**

COMD 3633 Advanced Strategies in Illustration

Proposer: Eli Neugeboren, with Sara Woolley

09/28/17

**Table of Contents**

[NEW COURSE PROPOSAL FORM](#h.30j0zll)

[NEW COURSE PROPOSAL CHECKLIST](#h.1fob9te)

[Course Needs Assessment](#h.2et92p0)

[Course Design](#h.e36v5vdk7cwt)

[COURSE OUTLINE](#h.3dy6vkm)

[Content Learning Outcomes and Assessment Measures](#h.1t3h5sf)

[Sample Sequence of Weekly Topics with Suggested Readings](#h.4d34og8)

[Sample Course Assignments](#h.mco2e026i4vz)

[Bibliography](#h.17dp8vu)

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://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-10-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** | Advanced Strategies in Illustration |
| **Proposal Date** | September 28, 2017 |
| **Proposer’s Name** | Eli Neugeboren, with Sara Woolley |
| **Course Number** | COMD 3633 |
| **Course Credits, Hours** | **2 lab hrs, 2 lecture hrs**, 3 cr |
| **Course Pre / Co-Requisites** | Prerequisite: ENG1121, COMD 2400 or department permission |
| **Catalog Course Description** | In this course students learn strategies for creating finished, professional-quality illustrations based on a rotating series of topics relevant to the business of being a contemporary professional illustrator. Topics and strategies include: digital concept art (production art, card art, genre, etc.), children’s book illustrations (research, pitch, marketing, layout, etc.), editorial. Projects will be completed using an array of digital and traditional media. |
| **Brief Rationale**  Provide a concise summary of why this course is important to the department, school or college. | This course fills a need for students to study concept art and children’s book illustration in-depth and from a strategy perspective: planning, executing, and producing a project from the genesis of the idea to the physical production of a product. A rigorous approach to project management in close connection with creative ideation creates a direct connection in students to help them be productive professionals immediately on receiving their BTech degrees. The rotating topics offered in this course give students the opportunity to study and solve real-world problems they will encounter as professional illustrators. |
| **CUNY – Course Equivalencies**  Provide information about equivalent courses within CUNY, if any. | N/A |
| **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 |
| **For Interdisciplinary Courses:**   * Date submitted to ID Committee for review * Date ID recommendation received   - Will all sections be offered as ID? Y/N | N/A |
| N/A |
| N/A |
| **Intent to Submit as a Writing Intensive Course** | No. |

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) |  |
| **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 |

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

**COMD 3633 – Advanced Strategies in Illustration**

**Course Description**

In this course students learn strategies for creating finished, professional-quality illustrations based on a rotating series of topics relevant to the business of being a contemporary professional illustrator. Topics and strategies include: digital concept art (production art, card art, genre, etc.), children’s book illustrations (research, pitch, marketing, layout, etc.), editorial. Projects will be completed using an array of digital and traditional media.

2 lecture, 2 lab hrs, 3 cr

**Prerequisites**

ENG1121, COMD 2400 or department permission

**Course Objectives**

|  |  |
| --- | --- |
| **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 research and reference. | Students will research, sketch, and create finished concept art. |
| Demonstrate the ability to write book proposal pitches. | Students will develop a story through research and sketching, and will create a proposal, or pitch, for their story. |
| Demonstrate the ability to create worlds and environments for science fiction, fantasy, and other genres; control the medium they use while they enhance their technical skills. | Translate their concepts into finished art using digital and traditional tools. |
| Students will read an article/story/essay and sketch and create finished editorial illustrations. | Students will sketch and iterate concepts until a final composition is selected, and brought to a professional-quality solution. |

|  |  |
| --- | --- |
| **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. |
| **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. |
| **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. |

**Teaching/Learning Method**

* Lectures
* Demonstrations
* Examples / Reference
* Critiques
* Formal Presentations
* Guest Speakers / Field Trips

**No Required Text**

**Recommended reference:**

*Cartooning: Philosophy and Practice,* Yale University Press, Ivan Brunetti

*Big Bad World of Concept Art for Video Games,* Design Studio Press, by Eliott J. Lilly

*Master the Art of Speedpainting: Digital Painting Techniques*, 3dtotal Publishing, by Editor

*Beginner's Guide to Digital Painting in Photoshop,* 3dtotal Publishing, Nykolai Aleksander, et al

*The Business of Writing for Children: An Award-Winning Author's Tips on Writing Children's Books and Publishing Them, or How to Write, Publish, and Promote a Book for Kids,* Shepard Publications, Aaron Shepard

*Children's Writer's & Illustrator's Market 2018: The Most Trusted Guide to Getting Published 30th Edition,* Writer’s Digest Books, Cris Freese (editor), or most recent edition

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

Attendance is taken and is important to success in this class. Both absences and arrival more than 15 minutes after the start of class will be marked. If excessive, the instructor will alert the student that he or she may be in danger of not meeting the course objectives and participation expectations, which could lead to a lower grade.

**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**

**Course Projects: 50%**

**Completed Homework Assignments: 25%**

**Final Presentation: 25%**

Weekly Topics TK

**Topics**

|  |  |  |  |
| --- | --- | --- | --- |
| WEEK | Lecture Topic | Laboratory Exercise | Homework Assignment |
| 1 | Introduction to digital landscape painting. Discussion and analysis of atmospheric perspective, landscape compositions in historical and contemporary examples. The difference between tracing and working from reference. | Color blocking and shape languages for breaking down space in a landscape painting. | Create five landscapes based on reference. |
| 2 | Brainstorming Ideas | Create idea trees and outlines. Explore research methods. | Write a two paragraph pitch for your idea. |
| 3-4 | Writing a treatment, writing an abstract, marketing research. | Show and discuss case studies for marketing pitches. Determine how to find appropriate marketing audience and how to properly turn research into a treatment/abstract and from there into a marketing pitch. | Research the potential market for your idea and write a marketing pitch. |
| 5-6 | Writing a script, character development, worldbuilding. | Workshop in small groups to develop characters and build out the context. Emphasis is on creating a fully realized world. | Create an outline and then a rough draft of your story. |
| 7-8 | Bringing your ideas to life: sketching the characters and environments. | Determine who the characters are and what all the settings will be. Sketch and iterate for all of these. | Create turnarounds for your characters and scenes for your settings. |
| 9-11 | Going from rough sketches to finished layouts. | Create dummies and mockups and review all appropriate output options for project. | Begin to create finished layouts based on sketches and previous work. |
| 12 | Creating a cover image. | Look at case studies and begin the sketching process. | Create a cover image. |
| 13-14 | Finalizing layouts, choosing type where appropriate, composing and laying out a book or style guide. | Workshop and lab time: work and review to create finals | Finalize layouts. |
| 15 | Final Critique: all work will be handed in and a class critique will take place. | Final Critique |  |

**COURSE NEED ASSESSMENT**

The proposed course, COMD 3633 Advanced Strategies in Illustration, will be offered by the Communication Design Department, it will address an area of professional practice not previously addressed in the COMD curriculum. This course will give students an opportunity to plan, develop, produce, and launch an idea over the course of a semester.

The course is expected to run in both Fall and Spring semester and will be a recommended course of all BTech Communication Design students who are focused on Illustration. The enrollment will be a maximum of 18 students per section. We anticipate one section per semester the first year and one to two sections per semester for the next four years.

**COURSE DESIGN**

This course will be a mix of lecture, demonstration, tutorials, field trips, and more. Depending on the subject at focus each semester, there will be a different set of parameters for what will be expected for the semester-long project the students will produce. Students will work individually, but will also be expected to interact with their peers to better develop their work and ensure it is communicating what they expect it to be.

**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**  Advanced Strategies in Illustration | **Department/Program**  Communication Design |
|  | **Proposed by** (include email & phone)  Eli Neugeboren  eneugeboren@citytech.cuny.edu | **Expected date course(s) will be offered: Spring 2019**  **# of students 18** |

|  |  |
| --- | --- |
| **2** | **Are City Tech library resources sufficient for course assignments? Please elaborate.**  Yes. There are no special journals or resources needed that the library is unable to provide. Here are the recommended texts:  *Cartooning: Philosophy and Practice,* Yale University Press, Ivan Brunetti  *Big Bad World of Concept Art for Video Games,* Design Studio Press, by Eliott J. Lilly  *Master the Art of Speedpainting: Digital Painting Techniques*, 3dtotal Publishing, by Editor  *Beginner's Guide to Digital Painting in Photoshop,* 3dtotal Publishing, Nykolai Aleksander, et al  *The Business of Writing for Children: An Award-Winning Author's Tips on Writing Children's Books and Publishing Them, or How to Write, Publish, and Promote a Book for Kids,* Shepard Publications, Aaron Shepard  *Children's Writer's & Illustrator's Market 2018: The Most Trusted Guide to Getting Published 30th Edition,* Writer’s Digest Books, Cris Freese (editor), or most recent edition |

|  |  |
| --- | --- |
| **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**  The library will order all the requested books currently not in our collection including those from the bibliography. All the requested books will be kept in a more restricted area, Reserve Three Weeks. When the course runs, please contact me to move them to Reserve as needed.  I welcome working with you around assignment design as well as a library workshop.  **Date 10/25/17** |

CHANGES IN EXISTING PROGRAMS

**CURRICULAR TABLES:**

* B.TECH in Communication Design :
  + COMD 3602 Copywriting for Creatives
  + COMD 3533 Special Topics in Illustration
  + COMD 3633 Advanced Strategies in Illustration

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| 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**

Consultation with English Department

Mon 3/19/2018 12:29 PM

To:

Maria Giuliani

Inbox

Hi Maria,

Joel had approached me (and maybe several others) about designing such a course for your department.  From what I recall, faculty didn’t feel they had the expertise to do this.  I’m glad COMD has decided to develop this course in response to industry needs.  I’ve looked at the course already (as part of the Curriculum subcommittee) and made my comments regarding assessment.  I’m sure it will be a useful course for your students.

I will probably send out an email to my faculty alerting them to this course but I, for one, see no conflict.  Thanks for sending me the proposal.

Best,

Nina

Nina Bannett

Reply all|

Mon 3/19/2018 1:55 PM

To:

Maria Giuliani

Inbox

Action Items

Hi Maria,

I thought it wisest to send out the course proposal to all faculty—here’s the email I sent with it:

Hi everyone,

The Communications Design department is proposing to offer a new course on copywriting for creatives to help bolster its curriculum.  Their course proposal is attached if you want to check it out.  If you have questions or concerns, please let me know and I’ll pass it on to the chair and the proposers as part of the consultative process. This course will likely be presented to College Council later this semester.

Best,

Nina

Consultation with Humanities Department

Ann Delilkan

Reply all|

Mon 3/19/2018 1:41 PM

To:

Maria Giuliani

Inbox

You're quite right: we don't offer any studio art courses!

Thanks for the heads-up, Maria.

best,

ann

\_\_\_\_\_\_\_  
Dear Ann

How are you?  COMD presented two new illustration courses to the Curriculum Committee.

The Committee reviewed the courses and are mentioning no evidence of consulting with the Humanities Department regarding one of them:

1. There's no evidence of consulting the Humanities department about COMD 3533, which features drawing (Humanities offers studio art courses).

Frankly, we were not aware that Humanities offered studio art courses. I think this might be an error. I am regardless attaching the outline for your review. I am meeting with the Curriculum Committee this Wednesday, and wanted to let you know about this.

Best regards

Maria

DEPARTMENT MINUTES

Communication Design Department Meeting

September 14, 2017 – N1101 – 12:30 p.m.

**Minutes**

**Faculty Present:** Davis, Goetz, Carr, Garrastegui, Larkins, Giuliani, Hitchings, Woolley, Michals, Spevack, Kapusinski, Giraldo, Neugeboren, Wong

**Faculty Absent:** McVicker

**CLTs Present:** Sherman, Cannetti

**New Business**

**Elections**: Department Appointments Committee

Anita Giraldo appointed by Legislative Committee

**Curriculum**: **A**. New Courses Presented

* COMD3XXX Copywriting for Creative (Strategy):  
  Approved all in favor with requested edits.
* COMDXXX New Rich Media (Skills):

Approved all in favor with requested edits and double check for rules regarding if course needs to be introduced as new or revised.

* COMD3XXX Special Topics in Illustration (Skills):

Approved all in favor with requested edits

* COMD3XXX Topics in Illustration: Digital Concept Art (Skills):

Approved all in favor with requested edits

**B.** Preparing the Curriculum Proposal (9.28.2017) – Neugeboren to take the lead.

ADJOURMENT at 2:20PM

Respectfully Submitted: M. Genevieve Hitchings