



**New York City College of Technology**

The City University of New York  
Department of Communication Design

**Communication Design Department  
Curriculum Modification Proposal**

**Presented by: COMD Curriculum Committee**  
Professors: Biehl, Davis, Garrastegui, Giraldo,  
Giuliani, Hitchings, Kapusinski, Larkins

**Chairperson:** Professor Douglas Davis

DEPARTMENT OF COMMUNICATION DESIGN  
Major Curriculum Modification Proposal

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**CURRICULUM MODIFICATION PROPOSAL FORM**

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](#) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

<b>Title of Proposal</b>	COMD B.F.A. Strategy/Skills Major Curriculum Modification
<b>Date</b>	02-11-2020
<b>Major or Minor</b>	Major
<b>Proposer's Name</b>	COMD Curriculum Committee
<b>Department</b>	Communication Design
<b>Date of Departmental Meeting in which proposal was approved</b>	2/6/2020
<b>Department Chair Name</b>	<b>Douglas Davis</b>
<b>Department Chair Signature and Date</b>	 2-20-2020
<b>Academic Dean Name</b>	Gerarda Shields
<b>Academic Dean Signature and Date</b>	 2/20/20
<b>Brief Description of Proposal</b>	<p>These new Strategy and Skill options build out our previous proposal that established our B.F.A. Strategy, Skills and Studio course classifications. This proposal focuses on our Strategy and Skills buckets. Having a range of choices in each area differentiates our B.F.A. by ensuring we can develop a student's strategic approach to creativity, technology and design.</p> <p><b>Close enrollment in and deregister (2 CDMG) AAS &amp; BTech programs:</b></p> <p>Communication Design Management <b>AAS</b></p> <p>Communication Design Management <b>BTech</b></p>

<p><b>Brief Rationale for Proposal</b></p> <p>(Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body).</p>	<p>The need to remain agile in our pursuit of relevance and constant industry changes requires constant adjustments. The courses in this new proposal are a part of our evolution from the previous interdependent curricular model (where to change anything we had to change everything) to our current modular Strategy, Skills and Studio B.F.A. model. This proposal is part of our strategy to define quality in the department, introduce new courses to develop strategic thinking and prune legacy courses from the previous model to simplify the path for students. These new choices advantage students by having more options that align with the industry evolution away from printing and toward creative leadership, strategic thinking and managing teams executing their ideas.</p> <p><b>These 2 Programs have no enrollment and the department has voted to close and deregister them.</b></p>
<p><b>Proposal History</b></p>	<p>N/A</p>

**ALL PROPOSAL CHECKLIST**

<p>Completed CURRICULUM MODIFICATION FORM including:</p>	
<p>Brief description of proposal</p>	<p>X</p>
<p>Rationale for proposal</p>	<p>X</p>
<p>Date of department meeting approving the modification</p>	<p>2-6-2020</p>
<p>Chair's Signature</p>	<p>X</p>
<p>Dean's Signature</p>	<p>X</p>
<p>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.</p>	<p>X</p>
<p>Documentation of Advisory Commission views (if applicable).</p>	<p>N/A</p>
<p>Completed <u>Chancellor's Report Form</u>.</p>	<p>X</p>

**EXISTING PROGRAM MODIFICATION PROPOSALS**

<p>Documentation indicating core curriculum requirements have been met for new programs/options or program changes.</p>	<p>N/A</p>
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Detailed rationale for each modification (this includes minor modifications)	X
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## Description of Major Modifications and Rationale

Our MCF analysis, retention planning and new curricular model required another proposal to introduce a range of choices in each area and several name changes to help market our courses. A key feature of our strategy includes a suite of “for Creatives” nomenclature to lead students through their choices that align with industry needs when advising.

As mentioned, this proposal focuses on our Strategy and Skills buckets. In this model students must choose three strategy and four skills courses to satisfy their BFA requirements. This key feature, integrating strategy along with skills and studio differentiates our B.F.A. by ensuring our students’ perspective is shaped by creativity, collaboration and conceptual development. The following courses COMD 3402 Brand Strategy for Creatives, COMD 3420 Storytelling for Creatives, COMD 3505 Special Topics in Graphic Design, COMD 3507 Creative Project Management and COMD 3520 Principles in Motion Design are part of how we will deliver on the aforementioned areas. This proposal adds four strategy options and another relevant skill option to strengthen the degree track a student chooses.

### COMD 3402 Brand Strategy for Creatives

When looking at traditional creative or business education in a vacuum, they blend like oil and water. Academic options like advertising or design appeal to young artists who already spend most days drawing and using their imagination. This is their creative path to a professional career. In a design program or specialized portfolio school, students are taught to focus on the tactical creative parts of what should be larger strategic business decisions. Design without a business or marketing context is art, and this is where the lack of exposure in the classroom creates limitations in the boardroom. This graduate is a qualified visual problem solver who’d rather design the business plan than understand it.

On the other side of campus, business programs are adept at teaching their students analytical thinking, competitive strategy, and marketing tactics. The end result produces qualified managers from left-brained thinkers who are definitely more interested in the plan’s tactics than the typefaces used to print it. The scope of a business or marketing program oftentimes may not include inspiring designers, or even making them aware of the creative process that they can kindle. This disconnect isn’t unique to creative and business education, but it would seem inadequate to prepare for the dynamic ecosystem of people, platforms and processes that students from our program will face as they compete with their design school-educated peers for the same opportunities. Brand Strategy for Creatives blends creative and business education offering our B.F.A. students the sustainable competitive advantage of approaching their various creative roles as a strategist.

### COMD 3420 Storytelling for Creatives

Storytelling for Creatives equips students with essential knowledge of how to tell stories in a variety of mediums which they can directly apply to their senior capstone projects, in addition to improving the work in their portfolios. The act of telling a good story is a cornerstone of connecting and engaging with an audience, which is what we train our students to do. While this course has universal reach, it is particularly beneficial to our illustration students who often create children’s books for their senior projects as well as motion students who tell stories through the lens of a video camera. To be equipped properly with the knowledge of storytelling, our students gain skills to become effective communicators that are critical to today’s digital culture and applicable to a diverse range of industries.

### COMD 3505 Special Topics in Graphic Design

Special Topics in Graphic Design is designed to follow the structure of other Special Topics classes in our curriculum. The class affords students the opportunity to explore timely, subject matter in relevant areas of study within the specialty of Graphic Design. Students will work on longform research projects that emphasize advanced techniques in both typography and image creation. The class grants the department flexibility in maintaining offerings in sync with current industry standards.

### COMD 3507 Creative Project Management

Broad knowledge of digital and analog media projects and their management is now the requisite of the large majority of creative professions. It is often underestimated how crucial a role management plays in the successful realization of projects throughout the communication design industry. Often, management training has made a significant difference in successful careers, both from a financial and professional standpoint. This course aims to give our students the ability to assess projects so they enter the ones most appropriate to their career objectives; plan and budget their projects to ensure timely and profitable completion and teach students leadership skills as creative professionals.

### COMD 3520 Principles in Motion Design

Principles in Motion Design is a course aimed at students who are interested in the area of Motion Graphics and Animation. This course is part of the Motion Graphics Module and teaches on-screen and off-screen design concepting. Students who pursue work in this field will need skills in the process of identifying components, such as type, sound, and imagery, to create powerful storytelling. This aims to give students the ability to work through the process of ideation to innovation to help them develop the skill levels of a professional environment.

## CHANCELLOR'S REPORT FORM

Department: Communication Design

## NEW COURSE PROPOSAL

### Section AIV: New Course

<b>Department(s)</b>	<b>Communication Design Department</b>
<b>Academic Level</b>	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial
<b>Subject Area</b>	Communication Design
<b>Course Prefix</b>	<b>COMD</b>
<b>Course Number</b>	<b>3402</b>
<b>Course Title</b>	<b>Brand Strategy for Creatives</b>
<b>Catalog Description</b>	How to take the rational language of business and turn it into the emotional language of design. As the advertising agency, design firm and freelance industries shift, so has the expectation for creative team members to take the lead in setting a strategic direction. Covers the vocabulary, business objectives and marketing decisions that drive creative work. Student teams address a series of case studies, using simulations, brainstorming sessions and strategic frameworks to create brand strategy.
<b>Prerequisite</b>	COMD 2400
<b>Corequisite</b>	<b>None</b>
<b>Pre- or corequisite</b>	<b>None</b>
<b>Credits</b>	<b>3</b>
<b>Contact Hours</b>	<b>2 lab hrs, 2 lecture hrs</b>

Liberal Arts	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Course Attribute (e.g. Writing Intensive, etc)	None
Course Applicability	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> Gen Ed - College Option
Effective Term	

**Rationale:** This course helps design students understand that the reason they're in the room is to achieve a business or marketing objective through creativity. Design education and Business education are traditionally taught in a vacuum without much mention of how one affects or informs the other. This gap is inadequate when both skill sets are at one table serving advertising agency, design firm or marketing accounts. This course and the required text is written from a point of view that exposing students to both will ensure design students can successfully inject art into commerce.

## NEW COURSE PROPOSAL

### Section AIV: New Course

Department(s)	Communication Design Department
Academic Level	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial
Subject Area	Communication Design
Course Prefix	COMD
Course Number	3420
Course Title	Storytelling For Creatives
Catalog Description	A strategy course examining the concepts and techniques of storytelling and how they are applied using multimedia technologies. Students research, create and collaborate on projects that explore a range of storytelling approaches in social media, podcasting, mobile devices, streaming video, film, broadcast and TV advertisements. To produce work that can be delivered on multiple platforms, students develop video and audio technology communication skills critical to today's digital culture and applicable to a diverse range of industries.
Prerequisite	COMD 2320
Corequisite	None
Pre- or corequisite	None
Credits	3
Contact Hours	2 lab hrs, 2 lecture hrs
Liberal Arts	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

<b>Course Attribute</b> (e.g. Writing Intensive, etc)	None
<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> Gen Ed - College Option
<b>Effective Term</b>	

**Rationale:**

Storytelling for Creatives equips students with essential knowledge of how to tell stories in a variety of mediums which they can directly apply to their senior capstone projects, in addition to improving the work in their portfolios. The act of telling a good story is a cornerstone of connecting and engaging with an audience, which is what we train our students to do. While this course has universal reach, it is particularly beneficial to our illustration students who often create children's books for their senior projects as well as motion media students who tell stories through the lens of a video camera. To be equipped properly with the knowledge of storytelling, our students gain skills to become effective communicators that are critical to today's digital culture and applicable to a diverse range of industries.

**NEW COURSE PROPOSAL**

**Section AIV: New Course**

<b>Department(s)</b>	Communication Design Department
<b>Academic Level</b>	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial
<b>Subject Area</b>	Communication Design
<b>Course Prefix</b>	COMD
<b>Course Number</b>	3505
<b>Course Title</b>	Special Topics In Graphic Design
<b>Catalog Description</b>	This skills course offers rotating topics in the graphic design field. Topics may include signage, wayfinding systems, exhibition design, lettering, experimental typography and more. Students can take this course more than once (up to 2 times) with different topics.
<b>Prerequisite</b>	COMD 2400
<b>Corequisite</b>	None
<b>Pre- or corequisite</b>	None
<b>Credits</b>	3
<b>Contact Hours</b>	2 lab hrs, 2 lecture hrs
<b>Liberal Arts</b>	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

<b>Course Attribute</b> (e.g. Writing Intensive, etc)	None
<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> Gen Ed - College Option
<b>Effective Term</b>	

**Rationale:** We designed this class to follow the structure of other Special Topics classes in our curriculum [such as COMD3533 Special Topics in Illustration](#). Topics will focus on several relevant areas of study within the specialty of Graphic Design. This allows our department the flexibility of maintaining offerings that are in sync with industry standards.

## NEW COURSE PROPOSAL

### Section AIV: New Course

<b>Department(s)</b>	Communication Design Department
<b>Academic Level</b>	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial
<b>Subject Area</b>	Communication Design
<b>Course Prefix</b>	COMD
<b>Course Number</b>	3507
<b>Course Title</b>	Creative Project Management
<b>Catalog Description</b>	Measurable objectives, financial considerations and creative business practices are studied in the context of realistic cross-media projects. Using workflow analysis models and project management principles, students analyze and apply strategic methods to projects.
<b>Prerequisite</b>	COMD 2400
<b>Corequisite</b>	None
<b>Pre- or corequisite</b>	None
<b>Credits</b>	3
<b>Contact Hours</b>	2 lab hrs, 2 lecture hrs
<b>Liberal Arts</b>	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

<b>Course Attribute</b> (e.g. Writing Intensive, etc)	<b>Writing Intensive</b>
<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> Gen Ed - College Option
<b>Effective Term</b>	

**Rationale:** Broad knowledge of digital and analog media projects and their management is now the requisite of the large majority of creative professions.

## NEW COURSE PROPOSAL

### Section AIV: New Course

<b>Department(s)</b>	<b>Communication Design Department</b>
<b>Academic Level</b>	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial
<b>Subject Area</b>	Communication Design
<b>Course Prefix</b>	<b>COMD</b>
<b>Course Number</b>	<b>3520</b>
<b>Course Title</b>	<b>Principles in Motion Design</b>
<b>Catalog Description</b>	From the 1930s experimental films of Walter Ruttmann, through the movie titles of Saul Bass, Pablo Ferro, Maurice Binder and Kyle Cooper, to the birth of MTV and the influence of new technologies, this course surveys the history of motion design and the individuals, companies, current trends and strategies that define the field today. Students are exposed to fundamental vocabularies, concepts, and strategies that are important to a motion designer.
<b>Prerequisite</b>	COMD 2400
<b>Corequisite</b>	<b>None</b>
<b>Pre- or corequisite</b>	<b>None</b>
<b>Credits</b>	<b>3</b>
<b>Contact Hours</b>	<b>2 lab hrs, 2 lecture hrs</b>

Liberal Arts	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Course Attribute (e.g. Writing Intensive, etc)	None
Course Applicability	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> Gen Ed - College Option
Effective Term	

**Rationale:** This course addresses a disconnect in student ability that has made it difficult for our Motion Media (Video) Track to grow in proportion to the amount of jobs in Advertising, Feature film and Broadcast network opportunities. The disconnect this course addresses is twofold. 1. Many students have viewed the motion design courses as if they were something completely different because of the tools used to create and movement the finished product. 2. Students need to understand that motion design is rooted in graphic design, and thus is only a moving medium in which to apply their existing design sensibilities to. This course is our attempt to reframe how we introduce the context of motion design as well as lay the foundation to reimagine the way all our Motion Media and Senior Project students present their work.

## CHANGES IN DEGREE PROGRAMS

### Section AllI: Changes in Degree Programs

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

Program: BFA in Communication Design

Program Code:

Effective:

From	To:
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**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
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**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

**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
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**II – FLEXIBLE CORE 2 (6 COURSES, 18 CREDITS)**

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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.

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COMD 1100 Graphic Design Principles I	3
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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 3501 Identity Design	3
<del>COMD 3508 Introduction to Game Design Concepts</del>	<del>3</del>
<del>COMD 3521 Motion Design</del>	<del>3</del>
COMD 3601 Information Design	3
COMD 3500 Campaign Development	3
COMD 3600 Advertising Portfolio Development	3
<del>COMD 3610 Interactive Art Direction</del>	<del>3</del>
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
<del>COMD 3502: Topics in Advertising</del>	<del>3</del>
<del>COMD 3503: Topics in Graphic Design</del>	<del>3</del>
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
<del>COMD 3603: Topics in Typography</del>	<del>3</del>
COMD 3613: Advanced Illustration	3
COMD 3620: Broadcast Design I	3
<del>COMD 3621: Motion Graphics II</del>	<del>3</del>
<del>COMD 3627: Time-based Typography</del>	<del>3</del>
<del>COMD 3630: Broadcast Design II</del>	<del>3</del>
COMD 3640: 3D Animation I	3
<del>COMD 3641: 2D Animation II</del>	<del>3</del>
COMD 3652: Web Design III	3
COMD 3662 Rich Media Web	3
COMD 3663: Dynamic Web I	3
<del>COMD 3712: Topics in Package Design</del>	<del>3</del>
<del>COMD 3740: 3D Animation 2</del>	<del>3</del>
COMD 4611: Publication Design	3
<del>COMD 4764: Design for Mobile Devices</del>	<del>3</del>
COMD 3532: Production for Designers	3
COMD 3316: Advanced Image Editing	3
COMD 3711: 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

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)

<del>COMD 3402 Brand Strategy for Creatives</del>	<del>3</del>
<del>COMD 3420 Storytelling for Creatives</del>	<del>3</del>
COMD 3501 Identity Design	3
<del>COMD 3521 Strategies In Motion Design</del>	<del>3</del>
COMD 3601 Information Design	3
COMD 3500 Campaign Development	3
<del>COMD 3507 Creative Project Management</del>	<del>3</del>
<del>COMD 3520 Principles in Motion Design</del>	<del>3</del>
COMD 3600 Advertising Portfolio Development	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
<del>COMD 3505: Special Topics in Graphic Design</del>	<del>3</del>
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 3613: Advanced Illustration	3
COMD 3620: Broadcast Design I	3
<del>COMD 3621: Motion Design Techniques</del>	<del>3</del>
COMD 3640: 3D Animation I	3
COMD 3652: Web Design III	3
COMD 3662 Rich Media Web	3
COMD 3663: Dynamic Web I	3
COMD 4611: Publication Design	3
COMD 3532: Production for Designers	3
COMD 3316: Advanced Image Editing	3
COMD 3711: 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 4900 Internship	3

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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.*

**Section AV: Changes in Existing Courses**  
**AV.1. Communication Design Department**

COMD 3527 Advanced Typography

<b>CUNYFirst Course ID</b>			
<b>FROM:</b>		<b>TO:</b>	
<b>Department(s)</b>		<b>Department(s)</b>	
<b>Course</b>		<b>Course</b>	
<b>Prerequisite</b>		<b>Prerequisite</b>	
<b>Corequisite</b>		<b>Corequisite</b>	
<b>Pre- or corequisite</b>		<b>Pre- or corequisite</b>	
<b>Hours</b>		<b>Hours</b>	
<b>Credits</b>		<b>Credits</b>	
<b>Description</b>	<p><del>Explores design and type sensibility. Exercises challenge creativity and visual aesthetics with an emphasis on type. Layouts vary from one page to multiple page problems. Exercises are geared to develop sensitivity to the integration of typography with a variety of visual imagery.</del></p>	<b>Description</b>	<p><u>Explores design and type sensibilities, challenging students to strengthen their creative and visual aesthetics. With emphasis on sensitivity to type, exercises integrate type within a variety of different mediums including page layouts as well as kinetic design.</u></p>
<b>Requirement Designation</b>		<b>Requirement Designation</b>	
<b>Liberal Arts</b>	[ ] Yes [ ] No	<b>Liberal Arts</b>	[ ] Yes [ ] No
<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>		<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>	

<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts	<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts
<b>Effective Term</b>			

**Rationale:** Update to description to better describe new class content.

COMD3601 Information Design I

<b>CUNYFirst Course ID</b>			
<b>FROM:</b>		<b>TO:</b>	
<b>Department(s)</b>		<b>Department(s)</b>	
<b>Course</b>		<b>Course</b>	
<b>Prerequisite</b>		<b>Prerequisite</b>	
<b>Corequisite</b>		<b>Corequisite</b>	
<b>Pre- or corequisite</b>		<b>Pre- or corequisite</b>	
<b>Hours</b>		<b>Hours</b>	
<b>Credits</b>		<b>Credits</b>	
<b>Description</b>	<p>Information Design is the practice of presenting information for immediate and effective communication. Through several advanced assignments related to information graphics, data visualization, exhibition design and wayfinding systems, students refine the ability to synthesize and present complex information.</p>	<b>Description</b>	<p><u>Theory and practice of designing with information. Students extract and reveal meaningful data from research to visualize and explain complex information. Topics include information graphics and charts, visualization diagrams and timelines.</u></p>

<b>Requirement Designation</b>		<b>Requirement Designation</b>	
<b>Liberal Arts</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No	<b>Liberal Arts</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No
<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>		<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>	
<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts	<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts
<b>Effective Term</b>			

**Rationale:** Update to description to better describe class content.

COMD4611 Publication Design

<b>CUNYFirst Course ID</b>			
<b>FROM:</b>		<b>TO:</b>	
<b>Department(s)</b>		<b>Department(s)</b>	
<b>Course</b>		<b>Course</b>	
<b>Prerequisite</b>		<b>Prerequisite</b>	
<b>Corequisite</b>		<b>Corequisite</b>	
<b>Pre- or corequisite</b>		<b>Pre- or corequisite</b>	
<b>Hours</b>		<b>Hours</b>	
<b>Credits</b>		<b>Credits</b>	

<b>Description</b>	Principles and practice of publication design. Analysis, research and design of the contemporary multi-page publication. Creative assignments leading to the design and production of a newspaper and magazine. Integration of design and production in the computer laboratory using software such as QuarkXpress, Adobe Photoshop and Adobe Illustrator.	<b>Description</b>	<u>Principles and practice of publication design. Analysis, research and design of the contemporary publication. Creative assignments explore the design and production of print and digital newspapers/ magazines with an emphasis on excellent typographic practices.</u>
<b>Requirement Designation</b>		<b>Requirement Designation</b>	
<b>Liberal Arts</b>	[ ] Yes [ ] No	<b>Liberal Arts</b>	[ ] Yes [ ] No
<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>		<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>	
<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts	<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts
<b>Effective Term</b>			

**Rationale:** Update to description to better describe new class content.

COMD3521 Motion Design

<b>CUNYFirst Course ID</b>			
<b>FROM:</b>	<del>Motion Design</del>	<b>TO:</b>	<a href="#">Strategies In Motion Design</a>
<b>Department(s)</b>		<b>Department(s)</b>	
<b>Course</b>		<b>Course</b>	
<b>Prerequisite</b>		<b>Prerequisite</b>	
<b>Corequisite</b>		<b>Corequisite</b>	
<b>Pre- or corequisite</b>		<b>Pre- or corequisite</b>	
<b>Hours</b>		<b>Hours</b>	
<b>Credits</b>		<b>Credits</b>	
<b>Description</b>		<b>Description</b>	
<b>Requirement Designation</b>		<b>Requirement Designation</b>	
<b>Liberal Arts</b>	[ ] Yes [ ] No	<b>Liberal Arts</b>	[ ] Yes [ ] No
<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>		<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>	
<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts	<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts
<b>Effective Term</b>			

Rationale: Name update adds student clarity

COMD3621 Motion Graphics II

<b>CUNYFirst Course ID</b>			
<b>FROM:</b>	<del>3621 Motion Graphics II</del>	<b>TO:</b>	<a href="#">3621 Motion Design Techniques</a>
<b>Department(s)</b>		<b>Department(s)</b>	
<b>Course</b>		<b>Course</b>	
<b>Prerequisite</b>		<b>Prerequisite</b>	
<b>Corequisite</b>		<b>Corequisite</b>	
<b>Pre- or corequisite</b>		<b>Pre- or corequisite</b>	
<b>Hours</b>		<b>Hours</b>	
<b>Credits</b>		<b>Credits</b>	
<b>Description</b>		<b>Description</b>	
<b>Requirement Designation</b>		<b>Requirement Designation</b>	
<b>Liberal Arts</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No	<b>Liberal Arts</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No
<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>		<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>	
<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major  <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts	<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major  <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts
<b>Effective Term</b>			

Rationale: Name update adds student clarity

COMD 3508 – Introduction to Game Design

<b>CUNYFirst Course ID</b>			
<b>FROM:</b>	COMD 3508 – Introduction to Game Design	<b>TO:</b>	MTEC 2101 – Introduction to Game Design
<b>Department(s)</b>		<b>Department(s)</b>	
<b>Course</b>		<b>Course</b>	
<b>Prerequisite</b>	<del>Prerequisite: Any COMD 2400 level course</del>	<b>Prerequisite</b>	
<b>Corequisite</b>		<b>Corequisite</b>	
<b>Pre- or corequisite</b>		<b>Pre- or corequisite</b>	
<b>Hours</b>		<b>Hours</b>	
<b>Credits</b>		<b>Credits</b>	
<b>Description</b>		<b>Description</b>	
<b>Requirement Designation</b>		<b>Requirement Designation</b>	
<b>Liberal Arts</b>	[ ] Yes [ ] No	<b>Liberal Arts</b>	[ ] Yes [ ] No
<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>		<b>Course Attribute (e.g. Writing Intensive, Honors, etc)</b>	
<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts	<b>Course Applicability</b>	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science  <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World  <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> Speech <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Advanced Liberal Arts

Effective Term			
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**Rationale:** This is a legacy course that no longer aligns with our current curricular model, and doesn't scaffold to or support our five B.F.A. specialization areas. Moving the course to Emerging Media MTEC would also clarify student confusion between departments that both have a Game Design course. Though COMD has this course, we do not have an on staff expert in this area or the ability to offer interested students additional instruction or the network needed to shepherd them into the industry like MTEC. We have had to staff this course by calling Emerging Media MTEC and it would serve students better if they could build this area without overlap.

## Section AVI: Courses Withdrawn COMD

### AVI.1 Communication Design Department

#### COMD 1213 Structural Analysis

**Rationale:** Course content has been folded into COMD Packaging Course.

### AVI.2 Communication Design Department

#### COMD 1215 Printmaking

**Rationale:** Course content is no longer relevant in the New York City job market for Communication Designers; the skills taught in this course are more fine arts.

### AVI.3 Communication Design Department

#### COMD 1227 Typographic Design I

**Rationale:** Type-focused course content was merged into COMD Type & Media, a course that teaches the principles of typography and the Creative Suite software.

### AVI.4 Communication Design Department

#### COMD 2427 Typographic Design III

**Rationale:** Course content was out of step with how the curriculum evolved. The course content and skills taught are now taught within the context of our synthesis classes like Communication Design 2300 & 2400 that challenge students to solve specific marketing problems with design.

### AVI.5 Communication Design Department

#### COMD 3213 Painting and Composition

**Rationale:** Course content is no longer relevant in the New York City job market for Communication Designers; the skills taught in this course are more fine arts.

### AVI.6 Communication Design Department

#### COMD 3502 Topics in Advertising

**Rationale:** The B.F.A curricular model requires focused course content and specific titles now that choice is a key part of our Strategy, Skills, and Studio model.

### AVI.7 Communication Design Department

#### COMD 3503 Topics in Graphic Design

**Rationale:** The B.F.A curricular model requires focused course content and specific titles now that choice is a key part of our Strategy, Skills, and Studio model.

### AVI.8 Communication Design Department

#### COMD 3508 Introduction to Game Design Concepts

**Rationale:** The Department no longer has the staff or resources to support this legacy course. The department direction has been to focus on our accredited specialization areas vs maintain a sprawling catalog of courses. However, MTEC does have the expertise and additional courses and moving this course to MTEC will clarify confusion between our departments.

### **AVI.9 Communication Design Department**

COMD 3603 Topics in Typography

**Rationale:** The B.F.A curricular model requires focused course content and specific titles now that choice is a key part of our Strategy, Skills, and Studio model.

### **AVI.10 Communication Design Department**

COMD 3610 Interactive Art Dir.

**Rationale:** Course content is now integrated into the range of Advertising courses vs having it in one course.

### **AVI.11 Communication Design Department**

COMD 3627 Time-based Typography

**Rationale:** Course content is now integrated into the range of Motion Media courses vs having it in one course. The name is accurate but difficult for students to understand and therefore difficult to market for enrollment purposes.

### **AVI.12 Communication Design Department**

COMD 3630 Broadcast Design II

**Rationale:** Course content is now integrated into the range of Motion Media courses vs having it in one course. The name is accurate but difficult for students to understand and therefore difficult to market for enrollment purposes.

### **AVI.13 Communication Design Department**

COMD 3641 2-Dimensional Animation II

**Rationale:** The Department no longer has the staff or resources to support this legacy course. Course content is now integrated into the range of Motion Media courses vs having it animation focused.

### **AVI.14 Communication Design Department**

COMD 3642 Topics in Animation and Motion Graphics

**Rationale:** Course content is no longer relevant in the New York City job market; the skills taught are not inline with the management skills the new curriculum develops.

### **AVI.15 Communication Design Department**

COMD 3708 Game Design Concepts II

**Rationale:** The Department no longer has the staff or resources to support this legacy course. However, MTEC does have the expertise and additional courses and removing this area from COMD will clarify confusion between our departments.

### **AVI.16 Communication Design Department**

COMD 3712 Topics in Packaging Design

**Rationale:** The B.F.A curricular model requires focused course content and specific titles now that choice is a key part of our Strategy, Skills, and Studio model.

### **AVI.17 Communication Design Department**

COMD 3740 3-Dimensional Animation and Modeling II

**Rationale:** The Department no longer has the staff or resources to support this legacy course. Course content is now integrated into the range of Motion Media courses vs having it animation focused.

### **AVI.18 Communication Design Department**

COMD 3808 3-Dimensional Game Graphics

**Rationale:** The Department no longer has the staff or resources to support this legacy course. The department direction has been to focus on our accredited specialization areas vs maintain a sprawling catalog of courses. However, MTEC does have the

expertise and additional courses and moving this course to MTEC will clarify confusion between our departments.

#### **AVI.19 Communication Design Department**

##### **COMD 4640 3-Dimensional Animation and Modeling III**

**Rationale:** The Department no longer has the staff or resources to support this legacy course. Course content is now integrated into the range of Motion Media courses vs having it animation focused.

#### **AVI.20 Communication Design Department**

##### **COMD 4711 Desktop Publication Design II**

**Rationale:** Course content is now integrated into the range of Design courses vs having it in one course. As the New York City job market evolves, print has an increasingly smaller footprint as the go to channel relative to print being one of various channels and this is how the new curriculum approaches it.

#### **AVI.21 Communication Design Department**

##### **COMD 4713 Advanced Illustration**

**Rationale:** Course content is now integrated into the range of Illustration courses vs having advanced problems in one course.

#### **AVI.22 Communication Design Department**

##### **COMD 4741 2-Dimensional Animation III**

**Rationale:** The Department no longer has the staff or resources to support this legacy course. Course content is now integrated into the range of Motion Media courses vs having it animation focused.

#### **AVI.23 Communication Design Department**

##### **COMD 4762 Interactive Interface Design**

**Rationale:** Course content is now integrated into the range of Web, Advertising and Design courses vs having it in one course.

#### **AVI.24 Communication Design Department**

##### **COMD 4764 Design for Mobile Devices**

**Rationale:** Course content is now integrated into the range of Web, Advertising and Design courses vs having it in one course.

#### **AVI.25 Communication Design Department**

##### **COMD 4843 Career Strategies for Animation**

**Rationale:** The Department no longer has the staff or resources to support this legacy course.

#### **AVI.26 Communication Design Department**

##### **COMD 4860 Streaming Media for the Web**

**Rationale:** Course content is now integrated into the range of Web courses vs having it in one course.

#### **AVI.27 Communication Design Department**

##### **COMD 2900 Internship in Advertising Design**

**Rationale:** Course content is no longer representative of the path to professionalism in the New York City job market. The competitive nature of our field requires at least 4 years to be a viable internship candidate.

Rationale: The COMD curriculum has had to evolve and expand to keep pace with a creative industry that changes its terms, processes and software. As the industry has moved away from printing, we've followed suit and as a result some of these courses are no longer needed. The skills taught in some of these courses have been integrated across the B.F.A. curriculum, and some of them have never run. Lastly, some of the legacy courses we are retiring such as COMD 3508 Introduction to Game Design Concepts, are ones we no longer have fulltime faculty to support. Overall, retiring these courses will help us focus our resources and clarify the lanes between MTEC and COMD.

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](#) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

<b>Course Title</b>	<b>Brand Strategy for Creatives</b>
<b>Proposal Date</b>	<b>Fall 2020</b>
<b>Proposer's Name</b>	<b>Prof. Douglas Davis</b>
<b>Course Number</b>	<b>COMD 3402</b>
<b>Course Credits, Hours</b>	<b>3 Credits, 4 Hours (2 lecture, 2 lab)</b>
<b>Course Pre / Co-Requisites</b>	<b>COMD 2400 or department permission</b>
<b>Catalog Course Description</b>	As the advertising agency, design firm and freelance industries shift, so has the expectation for creative team members to take the lead in setting a strategic direction. This course helps design students understand that the reason they're in the room is to achieve a business or marketing objective through creativity. Students are exposed to the vocabulary, business objectives and marketing decisions that drive their creative work. Student teams will address a series of case studies, simulations and brainstorming sessions using strategic frameworks to create brand strategy. This class helps various creative roles become comfortable taking the rational language of business and turning it into the emotional language of design.

<p><b>Brief Rationale</b> Provide a concise summary of why this course is important to the department, school or college.</p>	<p>Design Schools don't teach business. Business schools don't teach how to inspire designers. The irony in that is these two perspectives converge daily on teams charged to service accounts where brands expect everyone on the team to be strategic. The knowledge gap shows itself when the education that equipped team members to service the client didn't teach them to talk to each other. This results in losing the account. The blended approach is unique among our B.F.A. competitive set and exactly where the industry is today.</p>
<p><b>CUNY – Course Equivalencies</b> Provide information about equivalent courses within CUNY, if any.</p>	<p>N/A</p>
<p><b>Intent to Submit as Common Core</b> If this course is intended to fulfill one of the requirements in the common core, then indicate which area.</p>	<p>N/A</p>
<p><b>For Interdisciplinary Courses:</b></p> <ul style="list-style-type: none"> <li>- Date submitted to ID Committee for review</li> <li>- Date ID recommendation received</li> </ul> <p>- Will all sections be offered as ID? Y/N</p>	<p>N/A</p>
<p><b>Intent to Submit as a Writing Intensive Course</b></p>	<p>Yes</p>

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 CHECK LIST**

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.

<p><b>Completed NEW COURSE PROPOSAL FORM</b></p>	<p>X</p>
<p>Title, Number, Credits, Hours, Catalog course description</p>	<p>X</p>
<p>Brief Rationale</p>	<p>X</p>
<p>CUNY – Course Equivalencies</p>	<p>X</p>
<p>Completed Library Resources and Information Literacy Form</p>	<p>X</p>
<p><b>Course Outline</b> Include within the outline the following.</p>	

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 <ul style="list-style-type: none"> <li>· Discipline Specific</li> <li>· General Education Specific Learning Outcome and Assessment Tables</li> </ul>	X
Example Weekly Course outline	X
Grade Policy and Procedure	X
Recommended Instructional Materials (Textbooks, lab supplies, etc) <b>Textbook</b>	X
Library resources and bibliography: <b>Book: Creative Strategy and the Business of Design by Douglas Davis</b>	X
<b>Course Need Assessment.</b> Describe the need for this course. Include in your statement the following information. <b>The blended design and business approach are unique among our B.F.A. competitive set and exactly where the industry is today. Most design programs are still focus on teaching students the aesthetics vs the business reason or the “why” behind what things look like. The course supports what differentiates our program.</b>	X
Target Students who will take this course. Which programs or departments, and how many anticipated? <b>The primary audience for this course is our B.F.A. students but the course will appeal to any student who will be responsible for communications, brand management or presenting strategy like students in the Business department.</b> 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. <b>18 students</b>	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. <b>None</b>	X
Where does this course overlap with other courses, both within and outside of the department? <b>None</b>	X
Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? <b>Yes</b>	X

If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. <b>N/A</b>	X
<b>Course Design</b> Describe how this course is designed. <b>Course presents a business problem to a design student as context to teach them strategy. Case studies aligned with readings from a creative perspective provide the ability to simulate the problem within a professional context. Students then respond by developing strategic recommendations through whiteboard strategy sessions, presentations and critiques.</b>	X
Course Context (e.g. required, elective, capstone) <b>Course will satisfy one of students' three strategy course requirements.</b>	X
Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? <b>2 hours Lecture with 2 hours lab for each session</b>	X
Anticipated pedagogical strategies and instructional design: <b>Group Work, Case Study, Team Projects &amp; Lecture</b>	X
How does this course support Programmatic Learning Outcomes?  <b>1. Think creatively to combine or synthesize existing ideas or images in original ways, 2. Organize and interpret complex data, and 3. Solve problems by designing, evaluating and implementing a strategy to answer an open ended question.</b>  Please visit: <a href="http://www.citytech.cuny.edu/communication-design/communication-design-bfa.aspx">http://www.citytech.cuny.edu/communication-design/communication-design-bfa.aspx</a>	X
Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. <b>No</b>	X
<b>Additional Forms for Specific Course Categories</b>	
<a href="#">Interdisciplinary Form</a> (if applicable) <b>N/A</b>	X
Interdisciplinary Committee Recommendation (if applicable and if received)* *Recommendation must be received before consideration by full Curriculum Committee <b>N/A</b>	X
<a href="#">Common Core (Liberal Arts) Intent to Submit</a> (if applicable) <b>N/A</b>	X
Writing Intensive Form if course is intended to be a WIC (under development)	X
If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. <b>N/A</b>	X

<b>(Additional materials for Curricular Experiments)</b>	<b>N/A</b>
Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information).	
Established Timeline for Curricular Experiment	N/A

**Course Needs Assessment:** The blended design and business approach is unique among our B.F.A. competitive set and exactly where the industry is today. Most design programs still focus on teaching students the aesthetics vs the business reason or the “why” behind what things look like. The course supports what differentiates our program.

**Course Design:** Course presents a business problem to a design student as context to teach them strategy. Case studies aligned with readings from a creative perspective provide the ability to simulate the problem within a professional context. Students then respond by developing strategic recommendations through whiteboard strategy sessions, presentations and critiques.



**New York City College of Technology**

The City University of New York  
Department of Communication Design

## COMD 3402 – Brand Strategy For Creatives

### Course Description

As the advertising agency, design firm and freelance industries shift, so has the expectation for creative team members to take the lead in setting a strategic direction. This course helps design students understand that the reason they’re in the room is to achieve a business or marketing objective through creativity. Students are exposed to the vocabulary, business objectives and marketing decisions that drive their creative work. Student teams will address a series of case studies, simulations and brainstorming sessions using strategic frameworks to create brand strategy. This class helps various creative roles become comfortable taking the rational language of business and turning it into the emotional language of design.

2 cl hrs, 2 lab hrs, 3 crs

### Prerequisites

COMD 2400

### Course Objectives

INSTRUCTIONAL OBJECTIVES	ASSESSMENT
Define, understand and answer client requests from a business perspective.	Class discussion, lectures, readings, and examination.
Identify the appropriate strategic tool, and build a strategic framework to inspire visual concepts.	Group projects, case studies, in class strategy sessions and simulations.
Use appropriate terminology when discussing business and marketing objectives.	Class discussions, group projects, and examinations.
Lead internal or client strategy sessions as a creative.	Group projects, in class strategy sessions and simulations.

### General Education Outcomes

General Education Outcome covered:	How the outcome is assessed:
<b>Thinking Critically</b> The student demonstrates 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.
<b>Information Literacy</b> The student demonstrates the ability to find proper resources.	Assess through class discussion and written tests if students have developed the ability to find information through proper resources.
<b>Social Interaction</b> The student demonstrates the ability to work in teams, including people from a variety of backgrounds, and build consensus.	Evaluate the collaboration and integration of the team with a rubric for creative and critical team performance and project outcomes.

### Teaching & Learning Methods

- Lecture/readings
- Case Studies
- Critiques
- Brand Strategy Analysis
- Campaign Strategy Presentations

### Required Text

*Creative Strategy and the Business of Design* by Douglas Davis  
HOW Books / Simon and Schuster, ISBN: 9781440341557

**Note: All book sales will be donated to #COMD365**

### Required Materials (bring to class every week):

- **Whiteboard Markers**
- **Double-tip Sharpies**
- **11" x 14" Marker paper**
- **Multi-colored Post-it notes**

### 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.

<b>Letter Grade</b>	<b>Numerical Grade Range</b>	<b>Quality Points (QPA)</b>
A	93-100	4.0
A-	90-92.9	3.7
B+	87-89.9	3.3
B	83-86.9	3.0
B-	80-82.9	2.7
C+	77-79.9	2.3
C	70-76.9	2.0
D	60-69.9	1.0
F	59.9 and below	0.0
WU	Unofficial Withdraw (attended at least once)	0.0

**Grading:**

Participation/Engagement	25%
In-class Critique/Discussions	25%
In-class Presentations	25%
Strategy Assignments	25%

**Topics**

WEEK	Lecture Topic	Laboratory Exercise	Homework Assignment
1	<p><b>Creative Business Solutions: The Creative Strategy Framework.</b> Let's discuss the evolving role of a creative in a business and marketing context. The crash course in business and marketing for creatives.</p>	<p>Why are you in the room? Today you'll learn how to spot creative business solutions through discussing a mix of campaigns, design systems, websites and packaging. Next, let's learn the components within The Creative Strategy Framework as a way to develop your own.</p> <p>Examine Industry video Case Studies: D&amp;AD, Creativity.com, The One Club etc.</p>	<p><b>Assignment:</b> Read Chapters 1 &amp; 6</p> <p>Homework: Identify 3 brands you love and 3 you hate to class next session and be prepared to explain why. We will choose the Brand that you will focus on building strategy for in that discussion.</p>
2	<p><b>Business Concepts Creatives Should Understand.</b> Today's Creatives must learn to speak and understand the language of business. Today we will learn the language of strategy and how to use it.</p>	<p>What did you learn: Discuss Chapters 1 &amp; 6</p> <p>Brands we Love/Hate and why conversation and selection. We will discuss brand strategy objectives, break into teams and begin using the Creative Strategy Framework to organize meeting notes, client meeting requests and start the whiteboard strategy session.</p> <p>Practice: Discuss, Present and Critique rough strategic concepts</p>	<p><b>Assignment:</b> Read Chapter 2</p> <p>Scavenger hunt: Identify and bring 3 in-market examples of the concepts from today's class. (A campaign, Identity or packaging design, digital, or video examples are good. Be prepared to discuss. It would be best if you could find your brand's examples. If not, find a competitor's)</p>
3	<p><b>The Strategic Approach.</b> Our industry moves at the speed businesses introduce products and services and yet what doesn't change is that creatives will need to design the ideas and the approach of the launch. Let's look at what success and failure looks like and why.</p>	<p>What did you learn: Discuss Chapter 2</p> <p>Discussion/Simulation: Present scavenger hunt items and identify the business problem addressed. The audience will propose a competing strategy to answer. How do we choose the right solution?</p> <p>Case Studies: Examine classic launch and redesign successes and failures.</p>	<p><b>Assignment:</b> Read Chapter 3 in CSBD</p> <p>Practice Pitch: Refine your team's recommendations from last class and pitch them for next class.</p>

4	<p><b>Translating Client Requests.</b> Is what they say they want what they mean or even need? How do you tell the difference? What do you do if you disagree with what they are asking?</p>	<p>What did you learn: Discuss Chapter 3</p> <p>Today is about listening and asking clarifying questions. This is an art. What you hear will determine if you understand the client issue or not.</p> <p>The creative process is developmental and therefore will take time to grasp and apply. You should plan to refine the same version of a document, concept or strategy as the problem dictates to arrive at the best creative solution.</p> <p>Exercise: Look at an RFP (request for proposal) and develop 10 questions that will help guide your strategy development.</p>	<p><b>Assignment:</b> Read Chapter 4</p> <p>Answer the 10 questions as a group in the context of your brand's challenge and present the thinking for next class. Remember, everyone has an opinion but clients pay for your analysis.</p>
5	<p><b>Reaching your target on behalf of the brand.</b> For creatives, the relevant part to take away from this is that the client, account, marketing and business departments are looking for design and verbal messaging to differentiate the product from its competitors. It's the difference between Think Differently being the grammatically correct option and Think Different being magic.</p>	<p>What did you learn: Discuss Chapter 4</p> <p>Show various campaign Language and identify what is on brand, on strategy and on message. We will discuss this in the context of your chosen brand.</p> <p>This aspect of our creative executions happens to be in written form. If you work with a writer, happen to be a writer or are responsible for presentations in your job, writing will help you. Another pair of eyes can't hurt and you should always evaluate each aspect of your work even the parts you aren't responsible for.</p>	<p><b>Assignment:</b> Read Chapter 5</p>

6	<p><b>Understanding Features, Benefits, and Values.</b> Based on our initial Love/Hate discussion, what is the common ground between your brand and the people you'd like to reach? Based on your research, what makes people love or hate your brand? Let's begin by finding the shared values and build from there. Look at the connections between your brand and it's target then determine what we need to do to accomplish it's objectives.</p>	<p>What did you learn: Discuss Chapter 5</p> <p>Companies post their manifestos in store, go green and go to great lengths to tell the public what their values are. Wants and needs among consumers are sometimes difficult to discern based on purchase behavior. These tools will help you assess each and determine the best possible creative solution that balances the values of both the brand and the target.</p> <p>Here is how you'll be able to propose additional ideas or ask the right questions to align brand, target and channel.</p>	<p><b>Assignment:</b> Read Chapter 7</p>
7	<p><b>The Strategy Session:</b> Now that you have a foundation, it is time to practice on the whiteboard. There will come a day that you'll need to step to the whiteboard and lead. Today is that day.</p>	<p>What did you learn: Discuss Chapter 7</p> <p>Today we will practice</p> <ol style="list-style-type: none"> <li>1. Stating the Business, Marketing and communications objectives</li> <li>2. Defining a Target or various segments</li> <li>3. Uncovering an insight/defining the problem</li> <li>4. Then articulating the concept/solution.</li> </ol> <p>From there we will plan how the execution expresses channels</p>	<p><b>Assignment:</b> Read Chapter 8</p> <p>Refine what we started in class. Be prepared to step to the whiteboard and take the class through your strategy next class.</p>

8	<p><b>Turning Data and Insights into Creative Business Solutions.</b></p> <p>As strategist, you'll need to visualize the type of execution needed based on the objective. Then, you'll need to write strategy that inspires your team to do the same. When creatives clearly understand the objective, arriving at a relevant strategic execution is easier.</p>	<p>What did you learn: Discuss Chapter 8</p> <p>Today is all about crafting insights pertaining to your brand.</p> <p>Let's examine where to look for truths that will help present something that's widely known from a new angle.</p> <p>OR help frame our information in an interesting way.</p>	<p><b>Assignment:</b> Read Chapter 9</p> <p>Homework: Take a stab at framing the information about your Brand that's widely known from a new angle or framing your information in an interesting way.</p>
9	<p><b>Positioning, Pitching and Leading the Client.</b></p> <p>Once you as a designer, art director, copywriter or creative services manager have a sense of the specifics of a project from a brief or your own research, it may be helpful to take a stab at a succinct articulation.</p>	<p>What did you learn: Discuss Chapter 9</p> <p>LAB: Writing a positioning statement may help focus creative development and increase the viable options that are on Brand, on Strategy &amp; on Message. This is what we will do today.</p> <p>Remember the tool is only as good as the information you populate it with.</p>	<p><b>Assignment:</b> Read Chapter 10</p> <p>Homework: Practice writing 3 different positioning statements for your brand. Be prepared to present and defend them. This will not be easy DO NOT WAIT UNTIL THE DAY BEFORE CLASS TO ATTEMPT THIS.</p>
10	<p><b>The Anatomy of a Strategic Creative Brief.</b></p> <p>How many times have you felt like you had no idea what to do because the brief was either full of worthless information, or so vague you were better off before you read it? I've been there myself.</p>	<p>What did you learn: Discuss Chapter 10</p> <p>Positioning statement presentations.</p> <p>Each organization is unique in the briefing process. Each project scope and objective will require unique considerations that will tailor a brief to a specific communications problem. A brand built from scratch will need a more comprehensive brief than an initiative from an existing campaign. A digital brief will have different language than an outdoor campaign brief. Design briefs may be different than Advertising campaign briefs. You've figured and experienced that much. I'll be talking you through the framework of the transferable portions of a brief and the information needed to solve any problem.</p>	<p><b>Assignment:</b> Read Chapter 11</p> <p>Analyze the parts of this creative brief and write 3 paragraphs that detail: what is there and what is missing. Recommend changes that would be helpful. Bring it for next week.</p>

11	<p><b>Aligning Target, Channel and Messaging.</b></p> <p>The reason you design a print campaign should be that your target reads periodicals in paper format. The reason you create an app should be the quantifiable fact that your target makes up a significant portion of Smartphone users. It all starts from an intimate knowledge of your target. Their media behavior, or how they access their information, should determine where you communicate to them.</p>	<p>What did you learn: Discuss Chapter 11</p> <p>Discuss Creative Brief Analysis.</p> <p>Alignment is everything: Doing this will save you and the creative team countless hours of execution time. Do it right or do it twice.</p> <p>Today we will develop a channel map for your Brand to understand each part of the campaign, channels, messaging and calls to action.</p>	<p><b>Assignment:</b> Read Chapter 12</p> <p>Homework: Refine your Channel map for Presentation and defense next class.</p> <p><b>Bring all previous assignments next class for individual team meetings.</b></p>
12	<p><b>Preparing to present Strategy</b></p> <p>In his book <i>Perfect Pitch</i>, Jon Steel explores, “the presentation” not as just a single event but as a period extending from the moment the invitation to present is delivered, to the moment a decision is made. This period could extend over several months or even years.” This view is a more holistic and comprehensive approach to client service that will require a whole lot of discernment and judgment.</p>	<p>What did you learn: Discuss Chapter 12</p> <p>Individual Team meetings.</p> <p>The next three classes will be focused on teaching you the discernment to create your best pitch. That discernment is what this lesson will be about. This final class will give you pointers on the process of organizing and presenting your creative ideas. Now that you’ve chosen the typefaces, images and colors you are satisfied with, presenting them in a way that will increase the probability of selling them is key. Mastering these skills will help you advance in your career. After all, this is why we stay up working all night. Let’s go sell it.</p>	<p><b>Assignment:</b> Read Chapter 13</p> <p>Homework: Pitch Practice</p>
13	<p><b>Running through the pitch</b></p>	<p>What did you learn: Discuss Chapter 13</p> <p>Timing &amp; Flow are key in this stage. Set your timer and run through to ensure you don’t go over time.</p>	<p><b>Assignment:</b> Read Chapter 14 Homework: Pitch Practice</p>
14	<p><b>Final Run through</b></p>	<p>What did you learn: Discuss Chapter 14</p>	<p>Homework: Pitch Practice</p>
15	<p><b>Final Project Presentations with industry professionals</b></p>	<p>Reflection from guest</p>	

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](#) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

<b>Course Title</b>	<b>Storytelling for Creatives</b>
<b>Proposal Date</b>	<b>Fall 2020</b>
<b>Proposer's Name</b>	<b>Josh A. Kapusinski</b>
<b>Course Number</b>	<b>COMD 3420</b>
<b>Course Credits, Hours</b>	<b>3 Credits, 4 Hours (2 lecture, 2 lab)</b>
<b>Course Pre / Co-Requisites</b>	<b>COMD 2400 or department permission</b>
<b>Catalog Course Description</b>	This strategy course examines the concepts and techniques of storytelling and how they are applied using multimedia technologies. Students research, create, and collaborate on projects that explore a range of storytelling approaches in social media, podcasting, mobile devices, streaming video, film, broadcast, and TV advertisements. By producing work that is delivered to audiences on multiple platforms, students utilize video and audio technology in order to gain the skills needed to become effective communicators that are critical to today's digital culture and applicable to a diverse range of industries.
<b>Brief Rationale</b> <b>Provide a concise summary of why this course is important to the department, school or college.</b>	Storytelling for Creatives equips students with essential knowledge of how to tell stories in a variety of mediums which they can directly apply to their senior capstone projects, in addition to improving the work in their portfolios. The act of telling a good story is a cornerstone of connecting and engaging with an audience, which is what we train our students to do. While this course has universal reach, it is particularly beneficial to our illustration students who often create children's books for their senior projects as well as motion students who tell stories through the lens of a video camera. To be equipped properly with the knowledge of storytelling, our students gain skills to become effective communicators that are

	critical to today's digital culture and applicable to a diverse range of industries.
<b>CUNY – Course Equivalencies</b> Provide information about equivalent courses within CUNY, if any.	<b>City Tech: ENG 3760 Digital Storytelling</b> <b>City Tech: MTEC 3125 Nonlinear Narrative</b> <b>York College: CT 101 Digital Storytelling</b> <b>Macaulay Honors College: ART 335 Digital Storytelling and Media Production: The CUNY Film Festival</b> <b>Hunter College: ENGL 38642 Digital Storytelling</b>
<b>Intent to Submit as Common Core</b>	<b>N/A</b>
<b>For Interdisciplinary Courses:</b>	<b>N/A</b>
- Date submitted to ID Committee for review	
- Date ID recommendation received	
- Will all sections be offered as ID? Y/N	
<b>Intent to Submit as a Writing Intensive Course</b>	<b>Yes</b>

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 CHECK LIST

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.

<b>Completed NEW COURSE PROPOSAL FORM</b>	<b>X</b>
· Title, Number, Credits, Hours, Catalog course description	<b>X</b>
· Brief Rationale	<b>X</b>
· CUNY – Course Equivalencies	<b>X</b>

Completed <a href="#">Library Resources and Information Literacy Form</a>	X
<b>Course Outline</b> 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 <ul style="list-style-type: none"> <li>· Discipline Specific</li> <li>· General Education Specific Learning Outcome and Assessment Tables</li> </ul>	X
Example Weekly Course outline	X
Grade Policy and Procedure	X
Recommended Instructional Materials (Textbooks, lab supplies, etc) <b>Textbook to be determined</b>	X
Library resources and bibliography: N/A	X
<b>Course Need Assessment.</b> 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? <b>This course benefits all students in our department. Storytelling is at the core of how we reach audiences - and thus how we teach our students. It improves senior capstone projects and portfolios across the board. In particular, it is useful for illustration students, some of which create children's books for project, as well as motion media students who tell stories through the lens of a video camera or animated graphics.</b> 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. <b>18 students</b>	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. <b>Computer aided</b>	X
Where does this course overlap with other courses, both within and outside of the department? <b>None</b>	X

Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? <b>Yes</b>	X
If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. <b>N/A</b>	X
<b>Course Design</b> Describe how this course is designed. <b>Course is designed by a lecture component and a laboratory exercise to support lecture topic. The lab exercise is to be expanded and completed as a weekly homework assignment.</b>	X
Course Context (e.g. required, elective, capstone) <b>Course will satisfy one of students' three strategy/skills course requirements.</b>	X
Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? <b>Lecture with lab for each session.</b>	X
Anticipated pedagogical strategies and instructional design. <b>Group Work, Case Study, Team Project, Lecture.</b>	X
How does this course support Programmatic Learning Outcomes? - Write to express ideas clearly and concisely. - Think creatively to combine or synthesize existing ideas or images in original ways. - Solve problems by designing, evaluating and implementing a strategy to answer an open ended question.	X
Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. <b>No</b>	X
<b>Additional Forms for Specific Course Categories</b>	
<a href="#">Interdisciplinary Form</a> (if applicable) <b>N/A</b>	X
Interdisciplinary Committee Recommendation (if applicable and if received)* *Recommendation must be received before consideration by full Curriculum Committee <b>N/A</b>	X
<a href="#">Common Core (Liberal Arts) Intent to Submit</a> (if applicable) <b>N/A</b>	X
Writing Intensive Form if course is intended to be a WIC (under development)	X
If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. <b>N/A</b>	X
<b>(Additional materials for <a href="#">Curricular Experiments</a>)</b>	<b>N/A</b>
Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information).	

Established Timeline for Curricular Experiment

N/A

**Course Needs Assessment:** This course benefits all students in our department. Storytelling is at the core of how we reach audiences - and thus how we teach our students. It improves senior capstone projects and portfolios across the board. In particular, it is useful for illustration students, some of which create children's books for project, as well as motion media students who tell stories through the lens of a video camera or animated graphics.

**Course Design:** Course is designed by a lecture component and a laboratory exercise to support lecture topic. The lab exercise is to be expanded and completed as a weekly homework assignment.



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

### **COMD 3420– Storytelling For Creatives**

#### **Course Description**

This strategy course examines the concepts and techniques of storytelling and how they are applied using multimedia technologies. Students research, create, and collaborate on projects that may explore a range of storytelling approaches in social media, podcasting, mobile devices, streaming video, film, broadcast, and TV advertisements. By producing work that is delivered to audiences on multiple platforms, students utilize video and audio technology in order to gain the skills needed to become effective communicators that are critical to today's digital culture and applicable to a diverse range of industries.

**2 cl hrs, 2 lab hrs, 3 crs**

#### **Prerequisites**

**COMD 2320 Intro To Video**

#### **Course Objectives**

<b>INSTRUCTIONAL OBJECTIVES</b>	<b>ASSESSMENT</b>
Define and explain the components and strategies used in different types of digital stories.	Class discussion, lectures, readings, and examinations.

Create and coordinate an effective production team with appropriate responsibilities for each member of the team.	Group projects and discussion.
Use appropriate terminology when discussing visual literacy and digital media.	Class discussions, group projects, and examinations.
Critically assess, compare and contrast work of professionals and classmates.	Class lectures, critiques, discussions, and assignments.
Perform basic in-camera and software-based editing.	Labs and projects.

### General Education Outcomes

General Education Outcome covered:	How the outcome is assessed:
Thinking Critically The student demonstrates 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.
Information Literacy The student demonstrates the ability to find proper resources.	Assess through class discussion and written tests if students have developed the ability to find information through proper resources.
Social Interaction The student demonstrates the ability to work in teams, including people from a variety of backgrounds, and build consensus.	Evaluate the collaboration and integration of the team with a rubric for creative and critical team performance and project outcomes.

### Teaching & Learning Methods

- Lecture/readings
- Compare and contrast exercises
- Screenings
- Project-based labs
- Research assignments

### Required Text

None.

### Optional Text

*The New Digital Storytelling: Creating Narratives with New Media – Revised and Updated Edition; Second Edition; Alexander, Bryan; Praeger, 2017; ISBN: 1440849609*

**Required Materials (bring to class every week):**

- Earbuds/headphones  
\$10 - \$20

**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.

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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.

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B-	80-82.9	2.7
C+	77-79.9	2.3
C	70-76.9	2.0
D	60-69.9	1.0
F	59.9 and below	0.0
WF	Withdraw Failing	0.0

**Grading:**

Participation/Engagement	10%	Examinations	15%
Critique	10%	Final Project	20%

**Topics**

WEEK	Lecture Topic	Laboratory Exercise	Homework Assignment
1	<p>Principles of Traditional Storytelling. The science of story: What makes a good story. Story structure/arcs. Character, conflict, and emotion. Underdog stories. Building tension. Types of tension. Narrative transportation.</p>	<p>LAB: The Impact of Conflict: Write an origin story or since you became a student at City Tech. Re-write to include conflict and character change. Discuss, compare, and contrast.</p> <p>Case Studies: Classic and traditional episodic TV, film, broadcast ads including direct-response techniques.</p>	<p>Written Story Assignment: Expressing Memories and Emotion</p>
2	<p>Principles of Digital Storytelling &amp; The Influence of Technology. Creating a digital narrative and identifying characteristics of digital storytelling – interactive, participatory, non-linear. Modern day episodic TV – streaming video story arcs, web series, film, broadcast ads and pre-roll. Knowing your audience, audience behavior, platform, grabbing attention and making a connection. Multi-purposing content.</p>	<p>LAB: Small group exercise - Create a three-panel SOS (Situation, Obstacle, Solution) image story – create story, take photos with your phone, assemble.</p> <p>Case Studies: Modern/contemporary episodic TV, film, broadcast ads including story-centric techniques.</p>	<p>Image Story Assignment: Create a five-panel SOS image story about a famous person, which incorporates two new story arc elements: rising action and falling action. Research, find images on the Internet, assemble.</p>

3	<p>The Art of Interviewing. The interview process, the psychology behind it, navigating communication with your subject on/offline, planning, gaining trust, types of questions, being an active listener, complete statements.</p> <p>Image story project student presentations.</p> <p>Types of digital stories explored: traditional news story, web-based news story - image and graphics only, interview feature story, documentary.</p>	<p>LAB: Small group exercise - Write, plan and record an audio interview.</p> <p>Case Studies: Audio podcast interview.</p> <p>Introduction to audio editing.</p>	<p>Audio Story Assignment: Pitch Proposal – Profile piece, social issue, event, or personal story.</p>
4	<p>Production Techniques: Audio. Writing, content, audio recording, voice and delivery. Intro to audio editing.</p> <p>Types of digital stories explored: Testimonial, fundraising.</p>	<p>LAB: Audio editing exercise.</p> <p>Podcast listening exercise: transcribe the layers of audio in a podcast – voice, SFX, environment, music.</p> <p>Case Study: Selected NPR or other story-driven podcast.</p>	<p>Audio Story Assignment: Production – Record your audio story.</p>
5	<p>Production Techniques: Audio. Editing, adding music, sound effects, mixing, exporting.</p> <p>Types of digital stories explored: Demonstration, and product videos.</p>	<p>LAB: Audio editing exercise.</p>	<p>Audio Story Assignment: Post-Production – Edit your audio story.</p>
6	<p>Production Techniques: Camera. Elements of composition, rule of thirds, central framing, leading lines, head room, lead room, focus, white balance, exposure, static, pan, tilt, shot types, b-roll.</p>	<p>Small group exercises - Camera operation.</p>	<p>Video Story Assignment: Small Group - Multi-Purposing Project – Brainstorm, writing question list, find/record interviewee.</p>

7	<p>Multi-Purposing Content: How to multi-purpose video content with one big idea – teaser, feature, IDs, promos.</p> <p>Audio story project student presentations.</p>	<p>LAB: Small group exercise - Shoot and multi-purpose a video interview – teaser, feature, ID, and promo.</p> <p>Small group exercise - Mini-exercise on camera operation.</p>	<p>Video Story Assignment: Small Group - Multi-Purposing Project – Continued - Record an interview for multi-purposing.</p> <p>Study for midterm.</p>
8	<p>Social Media Storytelling. Live feeds as event storytelling, VLOGs, influencers, viral video, creating effective content posts – short vs. long, photo albums, local stories, engagement.</p>	<p>LAB: Video editing exercise.</p> <p>Mid-term examination.</p>	<p>Video Story Assignment: Small Group - Multi-Purposing Project - Edit an interview for multi-purposing.</p>
9	<p>Social Media Storytelling and Tools. Apps, and techniques, GIFs, boomerangs, montages, funnel-based; priming-and-reminding,</p>	<p>LAB: Social media video exercise.</p> <p>Case Study: Humans of New York.</p>	<p>Social Media Story Assignment: Create a series of promotional social video posts and write the copy for each post.</p>
10	<p>Storytelling For Mobile Devices. Production quality considerations and tech specs, narrative types – zoom, replay and gesture-based.</p>	<p>Case Studies: Shadows Never Sleep.</p> <p>Final project introduction – groups announced.</p>	<p>Social Media Story Assignment: Create a series of promotional social video posts and write the copy for each post.</p>
11	<p>Tearing Down Silos – Creating For Multiple Platforms. Omni-channel vs. multi-channel, constructing cohesive messages, storefronts, email marketing, channel pairing analytics</p>	<p>Case Study: Disney</p> <p>Small group production meetings.</p>	<p>Final Project Research</p>
12	<p>Advanced Production Techniques Adding motion graphics – text, lower thirds, bumpers.</p>	<p>LAB: Advanced production exercises.</p> <p>Small group production meetings.</p>	<p>Create a pitch and write a proposal for a multi-channel campaign brief</p>
13	<p>Advanced Production Techniques Camera operation – depth of field, editing tricks, sound effects.</p>	<p>Pitch - Students present final project ideas.</p> <p>Small group production meetings.</p>	<p>Final Project: Multi-channel campaign.</p>

14	The Future of Storytelling Installations, experiential, virtual reality, immersive theater/experiences.	Final examination. Small group production meetings.	Final Project: Multi-channel campaign
15	Final Project Presentations and Screenings	Written reflection, and survey.	

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](#) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

<b>Course Title</b>	<b>Special Topics in Graphic Design</b>
<b>Proposal Date</b>	<b>Fall 2020</b>
<b>Proposer's Name</b>	<b>Prof. Maria Genevieve Hitchings</b>
<b>Course Number</b>	<b>COMD 3505</b>
<b>Course Credits, Hours</b>	<b>3 Credits, 4 Hours (2 lecture, 2 lab)</b>
<b>Course Pre / Co-Requisites</b>	<b>COMD 2400 or department permission</b>

<b>Catalog Course Description</b>	This skills course offers rotating topics in the graphic design field. Topics may include signage and reway-finding systems, exhibition design, lettering, experimental typography, and others. Students can take this course more than once (and up to 2 times) with a different topic.
<b>Brief Rationale</b> Provide a concise summary of why this course is important to the department, school or college.	We designed this class to follow the structure of other Special Topics classes in our curriculum. Topics will focus on several relevant areas of study within the speciality of Graphic Design. This allows our department the flexibility of maintaining offerings that are insync with industry standards.
<b>CUNY – Course Equivalencies</b> Provide information about equivalent courses within CUNY, if any.	N/A
<b>Intent to Submit as Common Core</b>	N/A
<b>For Interdisciplinary Courses:</b> - Date submitted to ID Committee for review - Date ID recommendation received  - Will all sections be offered as ID? Y/N	N/A
<b>Intent to Submit as a Writing Intensive Course</b>	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 CHECK LIST

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.

<b>Completed NEW COURSE PROPOSAL FORM</b>	<b>X</b>
· Title, Number, Credits, Hours, Catalog course description	<b>X</b>
· Brief Rationale	<b>X</b>
· CUNY – Course Equivalencies	<b>X</b>
Completed <a href="#">Library Resources and Information Literacy Form</a>	<b>X</b>
<b>Course Outline</b> 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 <ul style="list-style-type: none"> <li>· Discipline Specific</li> <li>· General Education Specific Learning Outcome and Assessment Tables</li> </ul>	X
Example Weekly Course outline	X
Grade Policy and Procedure	X
Recommended Instructional Materials (Textbooks, lab supplies, etc) <b>Textbook to be determined</b>	X
Library resources and bibliography: <b>N/A</b>	X
<b>Course Need Assessment.</b> 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? <b>Current B.F.A Graphic design, Motion design, Web design, Illustration and Advertising students who would like to differentiate themselves through gaining skills and experience exploring a current design industry topic.</b> 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. <b>18 students</b>	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. <b>Computer aided</b>	X
Where does this course overlap with other courses, both within and outside of the department? <b>None</b>	X
Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? <b>Yes</b>	X
If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. <b>N/A</b>	X

<b>Course Design</b> Describe how this course is designed. <b>Course is designed by a lecture component and a laboratory exercise to support lecture topic. The lab exercise is to be expanded and completed as a weekly homework assignment.</b>	X
Course Context (e.g. required, elective, capstone) <b>Course will satisfy one of students' four skills course requirements.</b>	X
Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? <b>Lecture with lab for each session</b>	X
Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture) <b>Group work, Case studies, Lectures</b>	X
How does this course support Programmatic Learning Outcomes? Programmatic Learning Outcomes <ol style="list-style-type: none"> <li>1. Prepare and deliver oral communication that promotes knowledge and understanding.</li> <li>2. Think critically to evaluate evidence and the perspectives of others before accepting or formulating an opinion.</li> <li>3. Research and evaluate information sources.</li> </ol> <b>Please visit: <a href="http://www.citytech.cuny.edu/communication-design/communication-design-bfa.aspx">http://www.citytech.cuny.edu/communication-design/communication-design-bfa.aspx</a></b>	X
Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. <b>No</b>	X
<b>Additional Forms for Specific Course Categories</b>	
<a href="#">Interdisciplinary Form</a> (if applicable) <b>N/A</b>	X
Interdisciplinary Committee Recommendation (if applicable and if received)* *Recommendation must be received before consideration by full Curriculum Committee <b>N/A</b>	X
<a href="#">Common Core (Liberal Arts) Intent to Submit</a> (if applicable) <b>N/A</b>	X
Writing Intensive Form if course is intended to be a WIC (under development)	X
If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. <b>N/A</b>	X
<b>(Additional materials for Curricular Experiments)</b>	<b>N/A</b>
Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information).	
Established Timeline for Curricular Experiment	N/A

**Course Needs Assessment:** The proposed course, COMD 3505 Special Topics in Graphic Design, will be offered by the Communication Design Department, to address several areas of professional practice pertinent to the study of Graphic Design. This advanced Graphic Design course enables students to apply industry-specific concepts to longform research projects while refining their typographic and design sensibilities.

**Course Design:** The course is expected to run in both Fall and Spring semesters with different topics at its core giving students the opportunity to explore specific subject areas in greater depth, a necessity for advanced study. Topics include signage and way-finding systems, exhibition design, lettering, experimental typography and typeface design. Students will be able to take this course more than once (and up to 2 times) with a different topic. The enrollment will be a maximum of 18 students per section. We anticipate one section per semester the first year and hope to increase enrollment the following semester by being able to respond to the popularity of different topics.



**New York City College of Technology**

The City University of New York  
Department of Communication Design

## **COMD 3505 Special Topics in Graphic Design**

### **Course Description**

This skills course offers rotating topics in the graphic design field. Topics may include signage and way-finding systems, exhibition design, lettering, experimental typography, and others.

Students can take this course more than once (and up to 2 times) with a different topic.

2 hr. lecture, 2 lab hrs, 3 cr

### **Prerequisites**

COMD 2400 or department permission

### **Course Objectives**

INSTRUCTIONAL OBJECTIVES	ASSESSMENT
<b>For the successful completion of this course, students should be able to:</b>	<b>Evaluation methods and criteria:</b>
Explore best practices for exhibition and wayfinding design including considerations for costs, project management, and sustainable materials. Explore practices for type design from conception to follow through.	Students will display competency through discussions, research and by creating an exhibition space and wayfinding system, or comprehensive typographic design project.
Expose students to design problems that are dimensional in nature and/ or exist in a physical space.	Students will display competency through discussions, research and by creating an exhibition space and wayfinding system, or comprehensive typographic design project.
Explore 3-dimensional design principles as they relate to space and human behavior.	Students will display competency through discussions, research and by creating an exhibition space and wayfinding system, or or comprehensive typographic design project.
Define and explain exhibition space design and wayfinding theory.  Expose students to independent exploration and experimentation with typographical concepts.	Students will display competency through discussions, research and by creating an exhibition space and wayfinding system.  Students will display competency through discussions, research and by creating a comprehensive typographic design project.

### General Education Outcomes

General Education Outcome:	How the outcome is covered:
<b>Oral Communication</b> Prepare and deliver oral communication that promotes knowledge and understanding.	Evaluate how well students absorbed and consequently applied the learning through oral critiques of projects.
<b>Think Critically</b> Think critically to evaluate evidence and the perspectives of others before accepting or formulating an opinion.	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.
<b>Research</b> Research and evaluate information sources.	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 Methods

- Demonstrations
- Lectures

- Critiques
- Presentations

### Required Materials

Sketchbook  
 Tracing Paper  
 Pencils  
 Markers  
 External Drive/Cloud access

### No required Textbook

### Grading:

Sketchbook & Process	20%
Projects	70%
Participation	10%

### 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

#### FALL:

#### Exhibition Design & Wayfinding Systems

Graphics and information systems / Experience through a particular space

### WEEK by WEEK

WEEK	Lecture Topic	Laboratory Exercise	Homework Assignment
1	<u>Introduction</u> <b>Part 1: Exhibition Design</b> Experience through a particular space  <b>Part 2: Wayfinding Systems</b> Graphics and information systems	<u>Overview</u> Overview of the visual presentation and exhibition design profession. Highlights include retail design, trade shows, expositions, and museum exhibition design (Retail, museum, trade show, or showroom)  Focus on creating interpretive environmental experiences through storytelling, sustainability, and experience design	<ul style="list-style-type: none"> <li>● Research exhibition topics and create several rough sketches</li> <li>● Gather visual references</li> </ul>

2	<p><b>Exhibition Design</b> Overview within the context of today's environmental needs with a focus on sustainable, biodegradable materials</p>	<p>Discussion of exhibition topics</p> <p>Overview of materials when designing for 2D and 3D spaces</p> <p>Student presentation of research topic proposal</p>	<ul style="list-style-type: none"> <li>● Research exhibition topics and create several rough sketches</li> <li>● Develop timeline based on historical event</li> </ul>
3	<p><b>Exhibition Design</b> Museum and educational spaces</p> <p>Safe practices, and techniques for design and production of 3D presentation structures</p>	<p>Review concepts, research materials and event timeline</p> <p>Begin creating visuals on computer</p>	<p>Continued development of exhibition space</p>
4	<p><b>Exhibition Design</b> Retail spaces</p> <p>Impact of sustainable materials and practices for exhibitions and tradeshow events on society, design, cost and project management</p>	<p>Effective merchandise presentations for the consumer and marketplace. Store, fixture, and point-of-purchase design</p>	<p>Continued development of exhibition space</p>
5	<p><b>Exhibition Design</b> Pop-up temporary event.</p> <p>Lecture on design and documentation of an exhibition from concept to installation</p>	<p>Exhibition design proposal with models, photographs and drawings of original work</p>	<p>Exhibition space due week 12</p> <p>Next week Wayfinding Systems</p>
6	<p><b>Wayfinding Systems</b></p> <p>Focus on the development of the interactive components and graphic elements; Specifically, all collateral and print items for mobile exhibition</p>	<p>Students use narrative tools to shape and color their visitors' experience</p> <p>Students generate design posters, books, pamphlets, digital documentation, floor plans, elevations, and graphic materials, as well as models, to formally show their designs</p>	<p>Development of additional exhibition materials</p> <p>Begin development of accompanying materials (signage, poster, promotional materials)</p>
7	<p><b>Wayfinding Systems</b></p> <p>Exploring graphic requirements of the Americans with Disabilities Act (ADA)</p>	<p>Review &amp; further refinement of exhibition materials</p>	<p>Begin assembly of scaled exhibition space prototype and additional materials</p>

8	<b>Field Trip</b> No lecture Quiz based on lectures	Exhibition space Finalize list of production requirements based on research and topic	Exhibition materials due class, week 13
9	<b>Wayfinding Systems</b> Signage	Visual Explanation Development of explanation	Continued development of exhibition space and materials
10	<b>Wayfinding Systems</b> Kiosks and Interactive Presentations	Interactive storytelling and user experience Storyboarding assignment	Continued development of exhibition space and materials
11	<b>Wayfinding Systems</b> Floorplans and Elevations	Exhibition Space Scaled exhibition space prototype  Dioramas	Continued development of exhibition space and materials
12	<b>In Class Presentations</b> Exhibition Space	Exhibition Space presentations & critique  Discussion of cost, sustainable materials, and project management considerations	Continued development of exhibition space and materials
13	<b>In Class Presentations</b> Exhibition Materials	Exhibition Materials presentations & critique  Discussion of cost, sustainable materials, and project management considerations	Continued development of exhibition space and materials
14	<b>Project Development</b>	Production	Continued development of exhibition space and materials
15	<b>Projects DUE</b>	Final Presentations	

**SPRING:**

**WEEK by WEEK / TOPIC: Lettering & Experimental Typography**

Below is an example of a three project semester format. Instructors, in consultation with the course leader, may consider an alternate format. Through design history, research, process and technique students develop projects related to typography and the letterform.

WEEK	Lecture Topic	Laboratory Exercise	Homework Assignment
1	<b>Introduction</b> Class requirements	A look at letters in design: typography, typefaces and lettering	Bring sketchbooks, tracing paper, pencils, erasers.  Create an observation journal. Lettering related inspiration and research
2	<b>Review:</b> basic typographical terms and basic shapes of the letterforms  <b>Introduction to Project 1</b> Lettering: Set of Three 3 months 3 Music Genres 3 Holidays	Sketch basic letterforms based on shapes  Design Process: Understanding the end product to start developing ideas  Develop series of thumbnail ideas	Complete series of thumbnail sketches
3	<b>Project 1 Continued</b> Developing sketches, edits and refinement  <b>History Review:</b> Prehistory to Early Renaissance	Sketch to proportion and defining style as you progress  Start Edits	Refine sketches and develop multiple edits.
4	<b>Project 1 Continued</b> Digitizing sketches  <b>History Review:</b> Renaissance/Baroque/Rococo	Digitize final sketch  Technique Demo: Pen Tool /Build with shapes /Trace / others	Complete digitize version of drawing using one of the techniques shown in class.
5	<b>Project 1 Continued</b> Color, texture, shadows, details  <b>History Review:</b> Industrial Revolution & Art Movements: <i>Victorian/Arts and Crafts/ Art Nouveau</i>	Add texture and color to digital lettering  Creating a color library Creating multiple textures	Complete adding color and textures

6	<p><b>Project 1 Continued</b> Last Edits</p> <p><b>History Review:</b> The Bauhaus and The New Typography</p>	Work on last edits	Complete project
7	<p><b>Project 1 DUE</b> Presentations</p> <p><b>Introduction to Project 2</b> OBSERVATION And Experimentation The letters around us. Actual letter forms are everywhere, but things that look like letters are also there. We will experiment with image as type.</p> <p>Possible end product: Museum Style gift cards Exhibition Poster</p>	<p><b>Project 1 DUE</b> Presentations</p> <p>Random pick two letters of the alphabet</p>	<p>Observe the environment around you and <b>take</b> <b>pictures</b> of things that look like your letters.</p> <p>Written Research of the Letter</p>
8	<p><b>Project 2 Continued</b> Creating variable layouts to incorporate image and text.</p>	Looking at the imagery collected by all. students design a series of cards that showcase a particular letter. These will include image and text	Complete layouts and add actual image and text
9	<p><b>Project 2 Continued</b> Final edits</p>	Continue edits	Final edits and printouts
10	<p><b>Project 2 Due</b> Presentations</p> <p><b>Project 3 Introduction</b> Designing a typeface</p>	<p><b>Project 2</b> Presentations</p>	<p>Sketch ideas for Typeface design</p> <p>Research modular typefaces</p>
11	<p><b>Project 3 Continued</b> The construction of a Modular typefaces. A look at font editors</p> <p><b>History Review:</b> Typographers of the 20th Century The New York School</p>	Continue to develop and refine letters	Complete letters lowercase: n, o, i, k

12	<b>Project 3 Continued</b> Contemporary Typeface Designers	Continue to develop and refine letters	Complete letters lowercase:
13	<b>Project 3 Continued</b>  <b>History Review:</b> The 1960s to the 1980s Corporate Identity (Lou Dorfsman, Herbert Matter Paul Rand, Chermayeff and Geismar), Pushpin Studios Milton Glaser and Seymour Chwast. others	Continue to develop and refine letters  Test letters	Complete letters lowercase:
14	<b>Project 3 DUE</b>  <b>History Review:</b> The Poster of the “Third World” More on the 80’s: Paula Sher, Louis Fili, Neville Brody, April Greinman, Emigré Magazine, others		
15	<b>FINAL meeting</b>		

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](#) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

<b>Course Title</b>	<b>Creative Project Management</b>
<b>Proposal Date</b>	<b>Fall 2020</b>

<b>Proposer's Name</b>	<b>Prof. Anita Giraldo</b>
<b>Course Number</b>	<b>COMD 3507</b>
<b>Course Credits, Hours</b>	<b>3 Credits, 4 Hours (2 lecture, 2 lab)</b>
<b>Course Pre / Co-Requisites</b>	<b>COMD 2400 or department permission</b>
<b>Catalog Course Description</b>	<b>Creative project management uses workflow analysis models and project management principles. Strategic methods are analyzed and applied to student projects. Measurable objectives(s), financial considerations and creative business practices are studied in context of realistic cross-media projects.</b>
<b>Brief Rationale</b> Provide a concise summary of why this course is important to the department, school or college.	<b>Broad knowledge of digital and analog media projects and their management is now the requisite of the large majority of creative professions.</b>
<b>CUNY – Course Equivalencies</b> Provide information about equivalent courses within CUNY, if any.	<b>Baruch College (CUNY) offers a continuing education course in Project Management; while the Zicklin School of Business studies (also at Baruch) offers an advertising Marketing Management Major, a field of study parallel but not conducive to the communication design majors in our program.</b>
<b>Intent to Submit as Common Core</b>	<b>N/A</b>
<b>For Interdisciplinary Courses:</b> - Date submitted to ID Committee for review - Date ID recommendation received  - Will all sections be offered as ID? Y/N	<b>N/A</b>
<b>Intent to Submit as a Writing Intensive Course</b>	<b>Yes</b>

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 CHECK LIST

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.

<b>Completed NEW COURSE PROPOSAL FORM</b>	<b>X</b>
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· Title, Number, Credits, Hours, Catalog course description	X
· Brief Rationale	X
· CUNY – Course Equivalencies	X
Completed <a href="#">Library Resources and Information Literacy Form</a>	X
<b>Course Outline</b> 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) <b>Textbook to be determined</b>	X
Library resources and bibliography: <b><i>Project Management: A Systems Approach to Planning, Scheduling and Controlling</i>, Harold Kerzner, PhD.</b>	X
<b>Course Need Assessment.</b> 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? <b>Third-year COMD students interested in strategic creative project management, as well as students in Hospitality Management and Business &amp; Technology of Fashion with similar needs and interests.</b> 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. <b>Anticipate once-yearly offering with an enrollment of 18 students (Fall projected)</b>	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. <b>Computer aided</b>	X

Where does this course overlap with other courses, both within and outside of the department? <b>None</b>	X
Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? <b>Yes</b>	X
If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. <b>N/A</b>	X
<b>Course Design</b> Describe how this course is designed. <b>Course is designed with a lecture component and a laboratory exercise to support the lecture topic. The lab exercise is to be expanded and completed as a weekly homework assignment.</b>	X
Course Context (e.g. required, elective, capstone) <b>Course will satisfy one of the students' three strategy course requirements.</b>	X
Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? <b>Lecture with lab for each session; one field trip at the discretion of the instructor..</b>	X
Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture) <b>Lecture, Group Work, Case Study</b>	X
How does this course support Programmatic Learning Outcomes? <b>From our Programmatic Learning Outcomes, upon finishing this course students will be able to a)Write to express ideas clearly and concisely, b)Prepare and deliver oral communication that promotes knowledge and understanding, and c) Research and evaluate information sources.</b>  Please visit: <a href="http://www.citytech.cuny.edu/communication-design/communication-design-bfa.aspx">http://www.citytech.cuny.edu/communication-design/communication-design-bfa.aspx</a>	X
Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. <b>No</b>	X
<b>Additional Forms for Specific Course Categories</b>	
<a href="#">Interdisciplinary Form</a> (if applicable) <b>N/A</b>	X
Interdisciplinary Committee Recommendation (if applicable and if received)* *Recommendation must be received before consideration by full Curriculum Committee <b>N/A</b>	X
<a href="#">Common Core (Liberal Arts) Intent to Submit</a> (if applicable) <b>N/A</b>	X
Writing Intensive Form if course is intended to be a WIC (under development)	X

If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. <b>N/A</b>	<b>X</b>
<b>(Additional materials for Curricular Experiments)</b>	<b>N/A</b>
Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information).	
Established Timeline for Curricular Experiment	N/A

**Course Needs Assessment:** As a Communication Design department, we educate our students to perform professionally in visual communications fields like Advertising, Graphic Design, Web Design and Motion Graphics. It is often underestimated how crucial a role management plays in the successful realization of projects throughout the industry. Likewise, many freelancers in the creative industries find that management training has resulted in their success, both financially and professionally.

This course aims to give our students the ability to assess projects so they enter the ones most appropriate to their professional and financial objectives; plan and budget their projects to ensure timely and profitable completion and teach students how to prosper as creative professionals.

**Course Design:** The course is designed to employ several pedagogic methodologies. Our aim is to prepare our students to enter the competitive creative fields with the tools to ensure their success. While other courses in the major focus on portfolios and creative work, this course teaches students how to manage their projects and time so they succeed in the business side of the creative endeavor.

Therefore, this course stresses business writing skills through written projects and reports. Several designed oral presentations of student work make up a significant part of the course so students are comfortable presenting and defending their design decisions. And, teamwork projects develop the collaborative component needed in today's complex communication environment.



**New York City College of Technology**

The City University of New York  
Department of Communication Design

**Course Description**

Creative project management uses workflow analysis models and project management principles. Data visualization and strategic methods are analyzed and applied to student projects. Measurable objectives(s), financial considerations and creative business practices are studied in context of realistic cross-media projects in to ensure predictable, reliable and profitable results.

COMD Strategy Course. Writing Intensive Course.

3 Credits, 4 Hours (2 lecture, 2 lab)

**Prerequisites**

COMD 2400 or department permission

**Course Objectives**

INSTRUCTIONAL OBJECTIVES	INSTRUCTIONAL OUTCOMES
<ul style="list-style-type: none"> <li>• Define and explain the changing roles of communication media, in contemporary contexts.</li> <li>• Demonstrate an understanding of the purpose, use and proper methods of project research with respect to accuracy, budget and quality.</li> <li>• Demonstrate the ability to bring multi-layered projects to completion balancing time, quality and budgetary expectations with creative objectives.</li> <li>• Presentation of original material.</li> <li>• Mastering presentation skills</li> </ul>	<ul style="list-style-type: none"> <li>• Use of appropriate &amp; accurate terminology in written and verbal communication;</li> <li>• Use of and adherence to appropriate &amp; accurate specifications and practices</li> <li>• Demonstrate the ability to plan and interface with creative colleagues on projects.</li> <li>• Citation &amp; documentation of supporting material.</li> <li>• Students will be required to present professional-quality reports, verbally and written, in both digital and written formats.</li> </ul>

**General Education Outcomes**

General Education Outcome:	How the outcome is covered:
<p><b>Information Literacy</b> The students demonstrate the ability to determine conclusions and consequences supported by the information provided and research applied</p>	<p>Assess through class critique to determine how well students synthesize and apply research to their project concepts and subsequent development.</p>

<p><b>Social Interaction</b> The students demonstrate the ability to work individually and in teams, including those from a variety of backgrounds, and build consensus.</p>	<p>Evaluate the collaboration and integration of the team with a rubric for creative and critical team performance and project outcomes with sensitivity to inclusive media.</p>
<p><b>Thinking Critically</b> The students demonstrate the ability to discern the product compared to client goals and project requirements.</p>	<p>Evaluate through class discussion and written tests if students are able to discern the veracity of conclusions through provided information.</p>

### Teaching/Learning Method

Students are expected to explore, construct and demonstrate knowledge of the technology, terminology, skills, tools, policies and procedures to understand the applied theory and management of project management and project work flows. This includes the fundamentals of social media strategy, digital production, schedule creation and analysis, editing, media storage and access, digital print output and distribution technologies. Emphasis is placed on the development of refined written and verbal presentation skills.

Students are expected to work individually to document, analyze and apply learning about key project management topics and concepts. Each student is required to demonstrate an understanding of the topics from reading resource material and completing written assignments prior to the class sessions. Students are expected to articulate their thoughts during class sessions in the form of written reports, discussions and presentations.

A written mid-term project will cover subject matter and presentations covered in class.

The Open Lab/Blackboard internet application is used to provide access to course materials, keep current with course developments and allow students to communicate, collaborate and submit course assignments inside and outside the classroom.

Suggested Texts:

*The Mind of the Strategist: The Art of Japanese Business.* Kenichi Ohmae or free download: [http://www.green-ebook-shop.com/get\\_book.php?file=0070479046-d2637163037](http://www.green-ebook-shop.com/get_book.php?file=0070479046-d2637163037)

Or

<http://www.pdfbooksx.com/books-PDF-1804936/>

And study guide:

[http://www.economist.com/media/globalexecutive/books/mind\\_of\\_the\\_strategist\\_e\\_03.pdf](http://www.economist.com/media/globalexecutive/books/mind_of_the_strategist_e_03.pdf)

### Recommended Texts

- *Interactive Project Management* by Nancy Lyons & Meghan Wilker, Peachpit Press, (2012)
- Lectures, reference and supplemental materials will also be provided on Blackboard/OpenLab

### Grading

- In-class productivity 10%
- Assignments 30%
- Quizzes 10%
- Mid-term project 20%
- Final project 30%

### Topics

WEEK	Lecture Topic	Laboratory Exercise	Homework Assignment
1	<p><b>Overview of the semester;The Five Project Management Principles:</b> Plan the Work, and Work the Plan : 1. Choosing the right project and knowing the goals; 2. Planning the work before beginning; 3. Assembling the proper team; 4. Tracking progress; 5. Closing the project.</p>	<p>Visit the website of a small consumer goods company e.i.: clothing, appliances, cosmetics, etc. Other than making a profit, what are the company’s goals, what’s their mission? What is their standpoint? Identify how they accomplish their objectives based on their public relations news items on their ABOUT US page.</p> <p>Assemble in a document and upload.</p> <p>Make a note of images, links interviews, etc.</p>	<p>1) Expanding the Lab Exercise, back up your opinions with facts from news-related items: research and cite according to date.</p> <p>2) How would you implement the five project management principles simple design-to-release collaborative project with COMD 4701 (or another design project-centered class). [design of the Commencement Cover or another department project]. Document the list of requirements. Upload.</p> <p>3) Reading TBD: project planning phases.</p>
2	<p><b>The Five Project Management Principles</b>(continued) and the <b>Plan B.</b> Avoiding planning mistakes before they happen: Working on projects with clear objectives, team responsibilities and deadlines.</p> <p><b>ISO:</b> what it is, how it’s used effectively.</p>	<p>Discussion about Contingencies: ordering tasks so seamless workflow can continue.</p> <p>Draw a flow chart of the steps needed to create a crowdfunding campaign (Indie Go-go, Kickstarter, GoFundMe, etc)</p>	<p>1) Project-manage a job interview or evening with someone you want to impress. Take into account the Five Project Management principles for its success. Account for unexpected changes. Specific data is required. Upload.</p> <p>2) Reading TBD: Developing the Work Breakdown Structure.</p>
3	<p><b>Mapping projects: Ganns and WBS charts.</b> The purpose and difference of time-based and hierarchy-based organization of projects and staff.</p>	<p>Meet and greet COMD 4701 (or another design project-centered class). Project managers are paired off with designers. Each speaks for two minutes uninterrupted about a topic of their choice. Purpose: to learn how to listen to the needs and experience of a [new; unknown] colleague with the ultimate goal of developing trust.</p>	<p>1) Make a WBS (Wireframe) from one item of the navigation bar of a non-profit organization (The GSA, HfH, American Red Cross or the United Nations, GMHC, etc).</p> <p>2) Reading TBD: Leading a Project.</p>

4	<p><b>The 3-C's Model (The Strategic Triangle) and the Golden Triangle</b></p> <p>The key factors for project success: the company's mission, its customers (even internal clients) and competitors and its sustainable model: Capability, Consistency and Cultivation. Balancing the Quality-Budget-Schedule equation.</p>	<p>Using the assigned About-Us web pages of two different companies, compare how each uses the 3-Cs to accomplish one specific project or task. Assemble comparatives in a two-column spreadsheet. Transfer to a designed slide doc application and present</p> <p>Midterm Project is assigned: Write the management plan for a phone app.</p>	<p>1) Finish the spreadsheet begun in-lab and transfer to a <b>designed</b> slide document presentation and prepare for in-class presentation next week.</p>
5	<p><b>The Strategic Planning</b></p> <p>Dividing tasks and analyzing the cause and effects of a project's components: The Ishikawa [Fish] Diagram.</p>	<p>After the individual class presentations, divide the components of one of the companies from the previous week according to the categories described by Ishikawa.</p>	<p>1) Finish the Fishbone Diagram. Create a fishbone diagram for the app.</p> <p>2) Reading TBD: Keys to Better Team Performance.</p>
6	<p><b>Staff and Personnel/Client and Supplier Communications:</b> How the right team communication ensures project success.</p> <p>Job descriptions and reporting structure of different creative enterprises.</p> <p>How to read a resume for a prospective team member.</p>	<p>Writing exercise:</p> <ol style="list-style-type: none"> <li>1) Should a project manager be paid for performance or the number of people s/he manages?</li> <li>2) Should a project manager try to upgrade her/his personnel?</li> <li>3) Should a project manager be promoted to lead a project or assigned to lead it?</li> </ol> <p>Communication Exercise with COMD 4701 (or another design project-centered class)</p>	<p>1) Compile a list of personnel for a multi-faceted project (web, ad, identity or phone app development for Midterm) Find the job description and salary schedule for each of the members of the team. Make a reporting structure using a wireframe.</p> <p>2) Reading: TBD.</p> <p>3) Finish their midterm projects and prepare for presentation via projected <b>designed</b> slide document.</p>
7	<p>Field Trip to view industry-specific project management implementations</p>		<p>Finish their midterm projects and prepare for presentation via projected <b>designed</b> slide document.</p>
8	<p><b>Midterm Presentations</b></p>		<p><b>Midterm Presentations</b></p>

9	<p><b>Visualizing Data:</b> The purpose and methods of organizing data into visual presentations. Historical overview of this process from the Bauhaus to present, with and without design considerations.</p>	<p>Study of data diagram chart (assigned from the NYT, WSJ or other publication); what is being expressed, methods, data comparison.</p> <p>Typical data streams: demographics for a product; a media kit; news-related statics.</p>	<p>1) Using any of the visualization methods and charts discussed in class, create visual charts for a set of given data (A time chart, media placement, personnel assignment, R&amp;D data.</p> <p>2) Reading: TBD. Developing Project Schedule.</p>
10	<p><b>Strategic Approaches: Time Management.</b> The 100% Rule</p> <p>Risk management and planning for errors/mistakes in projects and time costliness; contingencies.</p>	<p>Based on the lecture, write the 100% rule document for a project in another class. Remember to take into consideration the time it takes for revisions, critiques and output.</p> <p><b>Final is assigned. From the Midterm, project-manage the phone app's social media marketing plan.</b></p>	<p>Add contingencies to your documents, listing any needed suppliers, budget considerations and future self-investment, specific with dollar amounts and dates.</p>
11	<p><b>Strategic Approaches:</b></p> <p>How to prepare and present an effective oral presentation.</p> <p>A) Design of material</p> <p>B) Timing the presentation for maximum impact</p> <p>C) Navigating the question and answer periods before and after.</p>	<p>Students are assigned a research topic and they are to design a 6-minute Pecha Kucha presentation, complete with illustrations and data in a screen presentation</p>	<p>Finish and practice your 6-minute slide presentation.</p>
12	<p><b>Strategic Approaches:</b></p> <p>Lecture on the data and planning for the social media campaign for a small business venture.</p> <p>Discuss two social media outlets' business models; explore their advertising sites.</p> <p>The ethics of social media usage: damage control, language, case studies</p>	<p>In-class presentation of the Strategic Approach Doc from previous week.</p> <p>Understanding and using metrics to judge the effectiveness of a material or method and quickly changing course to minimize time and money loss on social media</p>	<p>1) Create an ad or identity for the midterm app and research the best options for its marketing on a social media platform.</p> <p>2) Reading TBD: Ending a Project</p> <p>3) Bring Final Project research this far, organized into a 3-6 -minute presentation.</p>

13	<p><b>Business Documents:</b> The SOW, the Estimate, the Work Contract, the Purchase Order, the Invoice: how to read and interpret each. Navigating the Media Kit (reviewed). The DBA, the Sole Proprietorship, the Partnership, documents for small business owners. Freelancing know-how, Copyrights, Trademarks, Patents, Non-disclosure agreement, Work-for-hire, Transmittals, Employment Applications.</p>	<p>Make a spreadsheet of the different types of business documents covered in the lecture noting whether they are in-house, out-of-house, payable, receivable or contractual.</p> <p>Present preliminary data for Final Project. Critique of presentation and data. [<b>Required presentation</b>]</p>	<p>1) For your app's marketing campaign, which of the documents in your spreadsheet are pertinent? Make a note of which and why in your spreadsheet.</p> <p>2) Study the media kits of the three publications to be on next week's quiz.</p> <p>3) Reading TBD</p>
14	<p><b>Project Management Software packages, advantages and disadvantages.</b></p>	<p>Quiz: From the assigned media kit, answer the 20 questions given</p>	<p>Finishing details on the Final Project.</p>
15	<p>Students present their final projects</p>	<p>N/A</p>	<p>N/A</p>

## Bibliography

*Project Management: A Systems Approach to Planning, Scheduling and Controlling*, Harold Kerzner, PhD.

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

A class roster roll will be taken at the beginning of each class. While CUNY has no official attendance policy, in this class, only two absences will be allowed. After two absences, a student may be withdrawn because of unsatisfactory attendance (code WU). Students arriving after the roll is taken will be marked "late." Students may be notified at the earliest opportunity in class after they have been absent or late. After being absent two times or equivalent (2 lateness = 1 absence), a student may be asked to withdraw from the class (code W before the College drop deadline) or may be withdrawn from the class (WU).

## Academic Integrity Standards

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

## NEW COURSE PROPOSAL FORM

This form is used for all new course proposals. Attach this to the [Curriculum Modification Proposal Form](#) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

<b>Course Title</b>	<b>Principles in Motion Design</b>
<b>Proposal Date</b>	<b>Fall 2020</b>
<b>Proposer's Name</b>	<b>Prof. George Larkins</b>
<b>Course Number</b>	<b>COMD 3520</b>
<b>Course Credits, Hours</b>	<b>3 Credits, 4 Hours (2 lecture, 2 lab)</b>
<b>Course Pre / Co-Requisites</b>	<b>COMD 2400 or department permission</b>
<b>Catalog Course Description</b>	From the 1930s experimental films of Walter Ruttmann, through the movie titles of Saul Bass, Pablo Ferro, Maurice Binder, and Kyle Cooper, to the birth of MTV and the influence of new technologies, this course surveys the history of motion design and the individuals, companies, current trends, and strategies that define the field today. Students are exposed to essential vocabularies, concepts, and strategies that are important to a motion designer.
<b>Brief Rationale</b> Provide a concise summary of why this course is important to the department, school or college.	This aims to give students the ability to work through the process of ideation to innovation to help them develop the skill levels of a professional environment.
<b>CUNY – Course Equivalencies</b> Provide information about equivalent courses within CUNY, if any.	N/A
<b>Intent to Submit as Common Core</b> If this course is intended to fulfill one of the requirements in the common core, then indicate which area.	N/A
<b>For Interdisciplinary Courses:</b> - Date submitted to ID Committee for review - Date ID recommendation received	N/A

- Will all sections be offered as ID? Y/N	
Intent to Submit as a Writing Intensive Course	Yes

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 CHECK LIST

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.

<b>Completed NEW COURSE PROPOSAL FORM</b>	<b>X</b>
· Title, Number, Credits, Hours, Catalog course description	<b>X</b>
· Brief Rationale	<b>X</b>
· CUNY – Course Equivalencies	<b>X</b>
Completed <a href="#">Library Resources and Information Literacy Form</a>	
<b>Course Outline</b> Include within the outline the following.	
Hours and Credits for Lecture and Labs If hours exceed mandated Carnegie Hours, then rationale for this	<b>X</b>
Prerequisites/Co- requisites	<b>X</b>
Detailed Course Description	<b>X</b>
Course Specific Learning Outcome and Assessment Tables · Discipline Specific · General Education Specific Learning Outcome and Assessment Tables	<b>X</b>
Example Weekly Course outline	<b>X</b>
Grade Policy and Procedure	<b>X</b>
Recommended Instructional Materials (Textbooks, lab supplies, etc) <b>Textbook listed above</b>	<b>X</b>
Library resources and bibliography: <b>N/A</b>	<b>X</b>

<b>Course Need Assessment.</b> 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? <b>B.F.A. students from graphic design, web design, advertising and the motion module.</b> 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. <b>18 students</b>	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. <b>Computer aided</b>	X
Where does this course overlap with other courses, both within and outside of the department? <b>None</b>	X
Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? <b>Yes</b>	X
If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. <b>N/A</b>	X
<b>Course Design</b> Describe how this course is designed. <b>Course is designed by a lecture component and a laboratory exercise to support lecture topic. The lab exercise is to be expanded and completed as a weekly homework assignment.</b>	X
Course Context (e.g. required, elective, capstone) <b>Course will satisfy one of students' three strategy course requirements.</b>	X
Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? <b>N/A</b>	X
Anticipated pedagogical strategies and instructional design. <b>Group Work, Case Study, Team Project, Lecture.</b>	X
<ul style="list-style-type: none"> <li>How does this course support Programmatic Learning Outcomes? Value cultural diversity and demonstrate the capacity to collaborate, Grow and adapt, personally and professionally, Organize and interpret complex data. <b>Please visit:</b> <a href="http://www.citytech.cuny.edu/communication-design/communication-design-bfa.aspx">http://www.citytech.cuny.edu/communication-design/communication-design-bfa.aspx</a></li> </ul>	X
Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. <b>No</b>	X
<b>Additional Forms for Specific Course Categories</b>	
<a href="#">Interdisciplinary Form</a> (if applicable) <b>N/A</b>	X

Interdisciplinary Committee Recommendation (if applicable and if received)* *Recommendation must be received before consideration by full Curriculum Committee <b>N/A</b>	X
<a href="#">Common Core (Liberal Arts) Intent to Submit</a> (if applicable) <b>N/A</b>	X
Writing Intensive Form if course is intended to be a WIC (under development)	X
If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. <b>N/A</b>	X
<b>(Additional materials for Curricular Experiments)</b>	<b>N/A</b>
Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information).	
Established Timeline for Curricular Experiment	N/A

**Course Needs Assessment: Explain why we need the class here within the context of holes in our offering or strengthening students to continue on to the profession/be competitive**

**Course Design: The course design supports student success through the use of reflective practice, opportunities to dialog with industry professionals, and a guided introduction to the project research process. Externalizing and modeling tools for ideation scaffolds student development in theoretical and technical response to design problem-solving. Student success is further supported by regular indirect and direct assessment of mastery, and by providing opportunities for students to become proficient in maintaining currency in industry practices.**



New York City College of Technology

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Department of Communication Design

## COMD 3520– Principles in Motion Design

From the 1930s experimental films of Walter Ruttmann, through the movie titles of Saul Bass, Pablo Ferro, Maurice Binder, and Kyle Cooper, to the birth of MTV and the influence of new technologies, this course surveys the history of motion design and the individuals, companies, current trends, and strategies that define the field today. Students are exposed to essential vocabularies, concepts, and strategies that are important to a motion designer.

2 cl hrs, 2 lab hrs, 3 crs

**Pre-requisites:** COMD 2400

Required Text:

Suggested Texts:

*Saul Bass: A Life in Film & Design*, Jennifer Bass, Pat Kirkham  
*Design For Motion*, Austin Shaw

## Course Objectives

INSTRUCTIONAL OBJECTIVES	ASSESSMENT
<b>For the successful completion of this course, students should be able to:</b>	<b>Evaluation methods and criteria</b>
Describe the history and contemporary direction of the motion graphics industry.	Student will demonstrate understanding through by strategic design decisions referencing the context of motion design. Students will present research on selected motion design pioneers.
Define and describe the differences between visual effects (vfx) and special effects (sfx).	Students will demonstrate understanding through graded projects.
Apply design principles such as form, legibility and context to a motion design environment.	Students will demonstrate through class projects and lab exercises and critique.
Research, write, design and storyboard motion graphics sequences for film titles and television graphics	Students will demonstrate proficiency in each phase through supported assignment tasks.
Understand and select strategies behind time-based motion design sequences for film titles, television.	Students will demonstrate proficiency by employing strategy choices for each project and providing rationale for choices verbally in critique and project presentation.

Understand the use of analog effects to achieve motion design solutions.	Students will discover and employ in-camera effects to create motion design projects. Students will include discussion of in-camera effects in analysis of pioneering motion graphics pieces.
Students will create and present a portfolio of all projects for final review.	Students will complete all projects within specified timelines and guidelines. Students will demonstrate professionalism, facility with industry-level vocabulary, and ability to articulate their design process decisions.

<b>General Education Outcome covered:</b>	<b>How the outcome is assessed:</b>
<b>Information Literacy</b> Students will demonstrate the ability to discover and draw from proper resources for information and citation for their work.	Assess through class discussion and presentations.
<b>Oral Communication</b> Speaking: Students will demonstrate the ability to communicate using relevant industry-specific language. Students will be introduced to appropriate nomenclature to defend creative, critical and technical decisions in project concepts and development.	Evaluate through class discussion, critique, and student presentations.
<b>Thinking Critically</b> The student will demonstrate the ability to evaluate evidence and apply reasoning to make valid inferences.	Evaluation of how well students were able to advance their project concepts by applying evidence and using logic to make decisions will be made through performance in critique, class discussion, and student presentations

### Teaching/Learning Method

- Lectures/Case Studies/Readings
- Demonstrations
- Project based labs
- Research Assignments
- Blackboard Descriptions

## Required Text:

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

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## Grading

- Journals/Quizzes 25%
- Homework/Presentations 25%
- Midterm 25%
- Final Project 25%
- Total Points 100%

### Development of Professional Traits

Part of your presentation points will be two tests where you will be assessed through a determination of your ability to interact with industry professionals. Prior to each of the guest speaker visits scheduled for weeks 4 and 10, you will be required to formulate a list of 10 questions for the speaker. These questions should be drawn from your journal reflections and in-class discussions, and you will be evaluated both on the content and delivery of the questions.

**Weekly Course Outline** - Instructor reserves the right to modify at any time – check Blackboard for updates/schedule changes

WEEK	Lecture Topic	Laboratory Exercise	Homework (due following class period unless otherwise indicated)
1	<p><b>What is Motion Design?</b></p> <p>Course overview. Industry figures, past and present. Discussion of the historical strategic use of motion design. Presentation of selected motion design projects for discussion and critique.</p>	Practice in researching and analyzing motion graphic sequences.	<p><u>Homework</u> –</p> <p>Prepare evaluation of assigned title sequence to share with class.</p> <p><u>Journal entry</u> – How has your understanding of motion design has changed? What questions do you have?</p>

<p>2</p>	<p><b>What are methods of creating motion design?</b></p> <p>Motion graphics design strategy; research; style issues; title design considerations; metaphors, symbols and sound. MTV: What was that about?</p> <p>Introduce <b>Assignment 1: Historically Inspired Title Sequence</b></p> <p>View segment: <i>Title Designer– A Documentary Film.</i></p>	<p>Define and describe terms of metaphor, symbols and sounds as they relate to title design. Group discussion.</p>	<p><u>Homework</u> –</p> <p>Research assigned examples of metaphor, symbol, and sound to share with class.</p> <p>Select existing film or tv show, identify main theme and a symbol to communicate it. Be ready to present choice to class.</p> <p><u>Journal entry</u> – How has metaphor been used in the past? How do you see it used today?</p>
<p>3</p>	<p><b>What information is to be conveyed in title design sequences?</b></p> <p>Presentation of selected film and video titles for discussion and critique.</p>	<p>Share selected film/tv show and identified symbol to communicate theme. Participate in critique.</p> <p>Practice preliminary storyboard design: rough pencil sketches; framing, music issues. Discussion of adding color.</p>	<p><u>Homework</u> –</p> <p>Create hand-drawn storyboard (no Photoshop or Illustrator!) for 30-second title design sequence using selected symbol</p> <p><b>TEST: Prepare list of 10 questions</b> to ask next week’s speaker</p> <p><u>Journal entry</u> – How do you consider shot selection as you storyboard?</p>
<p>4</p>	<p><b>Guest Speaker: What issues and challenges do title designers face?</b></p> <p>Viewer expectations, role of title sequence, relationship of titles to the film/show.</p>	<p>Questions for Guest Speaker: Presentation and critique of storyboards.</p> <p>Discussion of titles/graphics</p>	<p><u>Homework</u> –</p> <p>Create motion sequence employing analog elements and in-camera work.</p> <p><u>Journal Entry:</u> Be ready to discuss choices, methods, and relationship to film/show – journal these out.</p>
<p>5</p>	<p><b>Critique: Assignment 1</b></p> <p>Introduce <b>Midterm: Historically Inspired Title Sequence 2</b></p>	<p>Presentation and critique of Assignment 1.</p> <p>Discuss effectiveness of design choices and methods.</p>	<p><u>Homework</u> –</p> <p>Write midterm project proposal – identify project/symbol and methods you will use to create piece.</p> <p><u>Journal Entry:</u> Assignment 1 reflection. What went well? What would you change?</p>

6	Review strategies and tools used in camera for desired results.	Supported worktime for midterm project.	<p><u>Homework</u> –</p> <p>Continue work on midterm</p> <p><u>Journal Entry:</u> Write about a challenge you are facing with your midterm project and how you plan to address it.</p>
7	<p><b>Midterm -</b> Student presentations of projects. Class critique and discussion.</p>	Presentation and critique of Midterm.	<p><u>Journal Entry:</u> Write about one of the works by a classmate that you saw today – note strengths/weaknesses and what drew you to it</p>
8	<p><b>How have motion design possibilities developed and expanded in the digital?</b> A new set of ideas. Kyle Cooper, Karin Fong, Danny Yount, etc.</p> <p>What is possible in the temporal environment?</p>	<p>How has the introduction of the digital changed motion graphics design? What are examples of narrative strategies? Expansion of metaphor, introduction of character/setting/time.</p> <p>Expressing concept in this temporal space</p>	<p><u>Homework</u> –</p> <p>Identify a contemporary motion designer and select one of their title sequences to share with the class. Be prepared to discuss narrative strategy and tools used by the designer in this piece.</p> <p><u>Journal Entry:</u> How has your understanding of motion design expanded as a result of class discussions and assignments so far?</p>
9	<p><b>More tools, more problems: How do motion designers choose methods and tools?</b></p> <p>Starting with strategy and selecting with purpose</p>	<p>Share selected film/tv show title sequences and narrative strategy and tools used.</p> <p>Continue to investigate new ideas and how they have impacted the industry of motion design.</p>	<p><u>Homework</u> –</p> <p>Select a contemporary motion designer whose design strategies you will emulate to create your third assignment.</p> <p>Prepare project proposal that identifies selected film/tv show and the symbol, sound design, and methods you will use to create title sequence. Include storyboard (hand-drawn or digitally rendered).</p> <p><b>TEST: Prepare list of 10 questions to ask next week's speaker</b></p> <p><u>Journal Entry:</u> What connections can you see between the strategies used by your selected designer and those used by the designers introduced in the first half the course?</p>

10	<p><b>Guest Speaker Critique: Assignment 3</b></p> <p>Introduce <b>Final: Title Sequence Project</b></p>	<p>Presentation and critique of Assignment 3 (proposals and storyboards).</p> <p>Discuss effectiveness of design choices and methods.</p>	<p><u>Homework</u> –</p> <p>Begin work on final project as outlined in storyboard and proposal.</p> <p><u>Journal Entry:</u> Sound as a symbol. What is some of the most memorable audio you recall from a title sequence? Give specific examples of what it conveyed and how.</p>
11	<p><b>What choices am I making and why?</b></p> <p>Review of guidelines; strategy and design issues; case studies. Review of cultural and technology timeline.</p>	<p>Supported work time for final project.</p> <p>Strategies in digital methods.</p>	<p><u>Homework</u> –</p> <p>Selected readings to be determined by instructor.</p> <p><u>Journal Entry:</u> Reflect on your use of digital methods. How do you learn new methods or platforms now and how do you see yourself continuing to learn emerging technologies?</p>
12	<p><b>Project management – delivering quality on time</b></p> <p>Discussion: How to pace work on a project? How to recover from setbacks and allow for expansion/revision.</p>	<p>Supported work time for final project.</p>	<p><u>Homework</u> –</p> <p>Selected readings to be determined by the instructor.</p> <p><u>Journal Entry:</u> Reflect on your record of delivery on deadline. What has challenged you? How have you succeeded?</p>
13	<p>Individual student conferences: critique and advisement on final projects.</p>	<p>Supported work time for final project.</p>	<p><u>Homework</u> –</p> <p>Selected readings to be determined by the instructor.</p>
14	<p>Individual student conferences: critique and advisement on final projects</p>	<p>Continue to refine your final project for presentation.</p>	<p><u>Homework</u> –</p> <p>Selected readings to be determined by the instructor.</p>
15	<p><b>Student presentations of final project.</b> Critique and review of the semester's work.</p>	<p>Students will present their final projects and portfolios for the final critique.</p>	

# Bibliography

Greene, David. *Motion Graphics: How Did They Do That?* Rockport Publishers, Inc., 11005.

Heller, Steven and Womack, David. *Becoming ADigital Designer. A Guide to Careers in Web, Video, Broadcast, Game and Animation Design.* John Wiley and Sons, 11008.

Heller, Steven and Dooley, Michael. *Teaching Motion Design.* Allworth Press, 11008.

Carter, Rob, Day, Ben, Meggs, Philip. *Typographic Design: Form and Communication.* Third Edition. Wiley Publishing.

## LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline.**

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

<b>1</b>	<b>Title of proposal</b> COMD B.F.A. Strategy/Skills Major Curriculum Modification  COMD 3402 Brand Strategy for Creatives	<b>Department/Program</b> Communication Design
	<b>Proposed by</b> (include email & phone) COMD Curriculum Committee ddavis@citytech.cuny.edu	<b>Expected date course(s) will be offered</b> Spring 2021 <b># of students 18</b>

2 The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?

No

3 Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.

Yes

4 Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.

As the profession's needs change it will be important to see examples of creative business solutions to study as examples. This need is ongoing and the curated resources the library can invest in would be a good support.

5 Library Faculty Subject Specialist

Monica Berger



Comments and Recommendations

We already have the textbook for this course in the collection and we may buy one or two more copies for our Reserve textbook collection.

Date 2/20/2020

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline.**

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

<b>1</b> <b>Title of proposal</b> COMD B.F.A. Strategy/Skills Major Curriculum Modification  Storytelling For Creatives	<b>Department/Program</b> Communication Design
<b>Proposed by</b> (include email & phone) COMD Curriculum Committee <a href="mailto:jkapusinski@citytech.cuny.edu">jkapusinski@citytech.cuny.edu</a>	<b>Expected date course(s) will be offered</b> Spring 2021 <b># of students 18</b>

**2** **The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?**

No

**3** **Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.**

Yes

**4** **Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**

As the profession's needs change it will be important to see examples of creative business solutions to study as examples. This need is ongoing and the curated resources the library can invest in would be a good support.

5 **Library Faculty Subject Specialist** \_\_\_\_\_

Monica Berger \_\_\_\_\_



**Comments and Recommendations**

We will need to purchase the current edition of the textbook for our textbook Reserve collection.

**Date 2/20/2020**

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

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline.**

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

<b>1 Title of proposal</b> COMD B.F.A. Strategy/Skills Major Curriculum Modification  Special Topics in Graphic Design	<b>Department/Program</b> COMD
<b>Proposed by</b> (include email & phone) COMD Curriculum Committee mhitchings@citytech.cuny.edu	<b>Expected date course(s) will be offered</b> F2021 <b># of students 18</b>

**2 The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?**

Yes, freely available texts online (OER) will be used for this course.

**3 Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.**

Yes

4 **Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**

Students will be required to register for City Tech library card to access online library sources chosen in guidance with library faculty subject specialist relating to course special topic.

5 **Library Faculty Subject Specialist** \_\_\_\_\_

Monica Berger \_\_\_\_\_ 

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**Comments and Recommendations**

This course does not require any new texts but it has a significant information literacy component and I welcome working with the proposer to either design a workshop or otherwise consult on assignment design.

**Date Feb. 20, 2020**

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

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline.**

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

<p>1 <b>Title of proposal</b> COMD B.F.A. Strategy/Skills Major Curriculum Modification</p> <p>Creative Project Management</p>	<p><b>Department/Program</b> Communication Design</p>
<p><b>Proposed by</b> (include email &amp; phone) COMD Curriculum Committee <a href="mailto:agiraldo@citytech.cuny.edu">agiraldo@citytech.cuny.edu</a></p>	<p><b>Expected date course(s) will be offered</b> Spring 2021</p> <p><b># of students 18</b></p>

2 **The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?**

No

- 3 **Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.**

Yes

- 4 **Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**

As the profession's needs change it will be important to see examples of creative business solutions to study as examples. This need is ongoing and the curated resources the library can invest in would be a good support.

- 5 **Library Faculty Subject Specialist**

Monica Berger



**Comments and Recommendations**

Based on a phone conversation with Professor Giraldo, it seems that the library already has the required textbook and additional readings are freely available. We would be happy to purchase any new materials if needed.

Since students will be performing some research and learning how to cite material, I would be glad to share and/or revisit the workshop content I provided for *Communication Design Theory* COMD 3504 that focused on citation and attribution, copyright, and library research basics. The workshop covered use of images including Creative Commons licenses and attribution as well as Fair Use.

**Date 2/20/2020**

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

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline.**

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

<b>1 Title of proposal</b> COMD B.F.A. Strategy/Skills Major Curriculum Modification  <b>Principles in Motion Design</b>	<b>Department/Program</b> Communication Design
<b>Proposed by</b> (include email & phone) COMD Curriculum Committee <a href="mailto:glarkins@citytech.cuny.edu">glarkins@citytech.cuny.edu</a>	<b>Expected date course(s) will be offered</b> Spring 2021 <b># of students 18</b>

**2 The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?**

No

**3 Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link.**

Yes

**4 Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**

As the profession's needs change it will be important to see examples of creative business solutions to study as examples. This need is ongoing and the curated resources the library can invest in would be a good support.

**5**

**Library Faculty Subject Specialist** Monica Berger 

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### **Comments and Recommendations**

We have one of the two recommended books but will need to purchase the Design for Motion, Shaw book. Most of the other optional books listed are fairly old and I welcome further discussion of what newer books would be best.

An information-literacy-oriented workshop or assignment consultation for this class may be appropriate since students are doing some research. We welcome collaboration.

**Date 2/20/2020**

## **Chancellor's Report**

### **Section AI: Special Actions**

#### **AI.1 Discontinuation of the Communication Design Management AAS Program**

RESOLVED, that the program in Communication Design Management leading to an Associate Applied Science at New York City College of Technology (HEGIS number 5009.00, State program code 01354) be deregistered, effective June 2021.

RATIONALE: Based on our industry analysis and program assessment the skills in this serve students better within the context of the COMD B.F.A. We've therefore integrated the content laterally into the program and four-year timeframe. We have already stopped accepting students into the program and 0 students are currently registered.

### **Section AI: Special Actions**

#### **AI.1 Discontinuation of the Communication Design Management BTech Program**

RESOLVED, that the program in Communication Design Management leading to a BTech at New York City College of Technology (HEGIS number 0599.00, State program code 87007) be deregistered, effective Jun 2021.

RATIONALE: Based on our industry analysis and program assessment the skills in this serve students better within the context of the COMD B.F.A. We've therefore integrated the content laterally into the program and four-year timeframe. We have already stopped accepting students into the program and 0 students are currently registered.

## Affected Departments

- COMD 3420 Storytelling for Creatives - Consultation with English Department

### New Course Proposal - Storytelling For Creatives

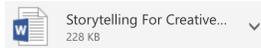


Josh Kapusinski

Today, 2:52 PM

Robert Leston; Douglas Davis

🔄 Reply all | ▾



Download

Hi Chair Leston,

My name is Josh Kapusinski and I am an Assistant Professor in the Communication Design Department. We are proposing a new course in our department, which I wrote called Storytelling For Creatives. We are aware that the English department has a storytelling course - ENG 3760 - Digital Storytelling. I am emailing you to let you know that our course does not duplicate major components of the one that your department offers and that we have been careful in reviewing other similar courses so that they should not be seen to compete with our new course. The department of Entertainment Technology also has a storytelling course, in which our course is more closely related and we've met to ensure that we are not stepping on each other's toes.

I've enclosed the outline for our new course. It approaches storytelling from more of an advertising perspective which compliments and will be integral in improving the work of our students in the concentrations that we offer: graphic design, motion (video), illustration (many students create children's books for their senior capstone project), web design and advertising.

We also have a course called Copywriting For Creatives and intend to have Business Management for Creatives so this falls into that sequence or series of courses.

Let me know if you have any issues with our new course.

Thanks and have a good day!

Josh.

Josh A. Kapusinski  
Assistant Professor, Communication Design  
New York City College of Technology, CUNY  
300 Jay Street, Brooklyn, NY, 11201  
jkapusinski@citytech.cuny.edu  
joshkapusinski.com

- COMD 3420 Storytelling for Creatives - Consultation with Entertainment Technology Department  
On 9/12/19 an in-person meeting occurred with ENT. On 10/10/19 ENT chair John McCullough and faculty member Ryoya Terao spoke at our department meeting to discuss the collaborative nature of our departments and new courses proposed.

## Our Discussion today: Growth



Douglas Davis

Thu 9/12/2019, 4:43 PM

Sara J Woolley; Eli Neugeboren; George R Larkins; George Garrastegui; Anita Giraldo; Lloyd Carr; Daniel Wong; Maria Hitchings; Maria Giuliani; MaryAnn Bieh; +5 more ↘

🔒 Reply all | ▾

Hello B.F.A. Faculty,

Just after our DAC meeting today Professors Josh Kapusinski, George Larkins and I met with ENT Chair John McCullough and Professors Heidi Boisvert and Ryoya Terao. It was a productive meeting about the collaborative nature of our departments and I've invited them to our October 10th meeting at 1 pm.

I feel that it would be helpful to her the direction of their department and their position from them so that we can all develop our course proposals without gridlock or overlap. The tone of the meeting suggests to me that we can find a way forward in person. This will also help us discuss and avoid any accreditation issues on the way to building out our Skills Courses, building our Pre-College and Continuing Education Businesses.

After hearing them we can decide how to move forward and vote on any items that need to be decided that way. I'll also be scheduling a meeting with the Continuing Education director once I can learn more about how we would like to structure the profit split.

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Thanks.

Douglas Davis  
Strategist, Author, and Professor

/ Principal, [The Davis Group](#)  
/ Author, [Creative Strategy and the Business of Design](#), HOWBooks / Simon & Schuster  
/ Chair, B.F.A. in Communication Design, New York City College of Technology

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Be social :) for faster replies  
@douglasQdavis or email [me@douglasdavis.com](mailto:me@douglasdavis.com)  
[thinkhowtheythink.com](http://thinkhowtheythink.com)

NOTE: This device will revise words and phrases before it sends email...

Think Different = Mind of its own.

- COMD 3402 Brand Strategy for Creatives - Consultation with Business Department

Proposed Strategy For Creatives Draft.

webmail.citytech.cuny.edu/owa/projection.aspx

Reply all | Delete Junk | ...

## Proposed Strategy For Creatives Draft.

 Douglas Davis <ddavis@citytech.cuny.edu> Reply all |  
Mon 1/20, 3:20 PM  
Lucas M. Bernard

Sent Items

You replied on 2/4/2020 10:23 AM.

 Strategy For Creatives.d...  
139 KB

Show all 1 attachments (139 KB) Download

Hi Lucas,

I hope you're inside warm somewhere. I'm sending this because I'd like to propose this course. We need to blur the line between business and creativity a bit more at Tech and this draft is my first stab based on my book.

This article is my rationale  
<https://www.printmag.com/design-education/learning-wrong-lessons-education-age-disruption/>

Any thoughts or objections?

—

Thanks

Douglas Davis  
Strategist, Author, and Professor  
Chair, B.F.A. in Communication Design  
New York City College of Technology  
The City University of New York

Reply all | Delete Junk | ...

## Davis: Proposed Strategy For Creatives Draft.



Lucas M. Bernard

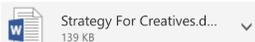
Sat 2/8, 9:09 AM

Douglas Davis; Sanjive Vaidya; Denise Hardesty Sutton

Reply all | ...

Inbox

You replied on 2/8/2020 10:11 AM.



Show all 1 attachments (139 KB) Download

Hi,

Sorry it took so long to look at this, but I was bogged down with some beginning-of-term issues, etc. Anyway, on to the issue of your course proposal (I have taken the liberty of including Denise and Sanjive in my reply as they may have valuable ideas to share):

Some years ago I was part of a Parson's panel discussion on the topic of "[Illustrating Finance](#)." Other participants included [Jonathan Jarvis](#), a Media Designer who works on branding with Google, and [Minh Uong](#), Art Director at The New York Times. The idea was to explore the use of illustration and other visualizations to explain financial concepts. Many of the ideas discussed are quite similar to the concepts in your course proposal, although with a marginally different goal. In our discussion panel, we were interested in how transmit complex dynamical constructs, i.e., financial concepts, using visualizations. Challenges included "missing the point," "being trivial," etc. In your course, you want students to learn how translate brands/images/memes into deliverable "product," e.g., illustrations/visualizations/media campaigns/etc. Your **proposed course** will present a tough challenge for instructors, but a **valuable and relevant one for students**. It is a bit similar to the pedagogical issues faced in Architecture, as I have discussed with Sanjive, i.e., translating ideals/brands/marketing into structures, but within the legal, financial, and physical constraints of the world. Denise is also interested in related concepts, e.g., how particular ideals of, for example, "the beautiful" are transmitted through literature and fashion.

BTW, I'd like to take this opportunity to give an enormous **shout-out to Denise** who was just **awarded a Fulbright Scholar's Fellowship** - way to go, Denise! 🥳🥳

Of course I realize that this is a work-in-progress, so I'll risk **one minor critical remark** regarding the proposal: the assessment piece is a bit weak. What I mean is that I think you should flesh-out the grading criteria so that students know more precisely what they will be graded on and how they will be assessed. Given the very subtle concepts you are trying to get across, I think you need to spell out, perhaps with a rubric, how it will work. For example, instead of simply saying, e.g., "Participation/Engagement - 25%," maybe explain exactly what that participation/engagement should consist of and how it will be assessed. My 2-cents 🤔

All that said, **please be assured of my full support in the development and implementation of your course**. It is in no way in conflict with any Business Department activities. I'll be happy to write a formal letter of support should you need one.

Talk later,

**Lucas M. Bernard, PhD**

Chairman & Associate Professor

Department of Business

The New York City College of Technology

The City University of New York

300 Jay Street, N11111

Re: Davis: Proposed Strategy For Creatives Draft.

webmail.citytech.cuny.edu/owa/projection.aspx

Reply all | Delete | Junk | ...

## Re: Davis: Proposed Strategy For Creatives Draft.

 **Douglas Davis**  
Sat 2/8, 10:11 AM  
Lucas M. Bernard; Sanjive Vaidya; Denise Hardesty Sutton

Reply all

Sent Items

Thanks Lucas,

Congratulations Denise!

And Sanjive is always welcome wherever I am.

I very much appreciate the detailed comments constructive feedback and support. I do admit the proposal is a bit challenging to see the complete picture without the content from my book alongside it. I may include a pdf with it to ensure clarity.

Thank you for the constructive criticism on grading. I decided to stay slightly loose because we were wanting to experiment with grading the quality of the result of using the strategic, frameworks and tools or the quality of the discussion and in the room dynamic of a strategy session conveying the ideas. This will undoubtedly be the most exciting thing for the instructor (me) because it provides the most flexibility to adapt to the skill set of the cohort when grading.

While I have you here, I'd like to use our hall as a runway. We need to do a fashion show.

I mean right?!

—

Thanks

Douglas Davis  
Strategist, Author, and Professor  
Chair, B.F.A. in Communication Design  
New York City College of Technology  
The City University of New York

Hey John What number would you like the Intro Game Design Class?



John McCullough

Today, 11:42 AM



I've copied Heidi here, to get some more feedback, but if you call it MTEC 2001 Introduction to Game Design, that would be a good start for now. It will move the course into our department and we can make any further edits as needed.

We can make any alterations afterwards when we have a better idea of how it fits into our new curriculum after we finish our strategic plan.

Thanks,  
John

John McCullough  
Associate Professor/Technical Supervisor  
Entertainment Technology Department - Chair  
New York City College of Technology  
ETCP Certified Rigger-Theatre  
Phone: 718-260-5506





Douglas Davis

Today, 12:39 PM

Heidi J Boisvert; John McCullough

Reply all

Thanks,

Again, fingers crossed. I'm going to hold a vote 2nd week of March. I think the Department is close to making the realization that our budget and the confusion students experience with Game Design in both places is worth addressing.

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Thanks.

Douglas Davis  
Strategist, Author, and Professor

/ Principal, [The Davis Group](#)  
/ Author, [Creative Strategy and the Business of Design](#), HOWBooks / Simon & Schuster  
/ Chair, B.F.A. in Communication Design, New York City College of Technology

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Be social ;) for faster replies  
@douglasQdavis or email [me@douglasdavis.com](mailto:me@douglasdavis.com)  
[thinkhowtheythink.com](http://thinkhowtheythink.com)

NOTE: This device will revise words and phrases before it sends email...

Think Different = Mind of its own.

...

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Heidi J Boisvert

Today, 12:27 PM

John McCullough; Douglas Davis ↕

↻ Reply all | ▾

Hi Douglas,

Yes, this is fine for now. We'll be overhauling a lot of the curriculum post strategic plan, so numbers may shift anyways.

I would like to keep the same name, and I think MTEC 2101 (to be in keeping with our 1100 sequence) would be good, but MTEC 2001 is fine, too.

I appreciate your efforts.

Warmly,

Heidi



## DEPARTMENT MINUTES

### **Department of Communication Design January Strategic Planning Day 1 Minutes 01/21/2020**

**Present: MaryAnn Biehl, Michael Cannetti, Lloyd Carr, Douglas Davis, George Garrastegui, Anita Giraldo, Maria Giuliani, Tanya Goetz, M. Genevieve Hitchings, Josh Kapusinski, George Larkins, Robin Michals, Eli Neugeboren, Jenna Spevack, Luis Vasquez, Sara Woolley, Dan Wong**

**Absent: John McVicker**

#### vUPDATES

- March 19<sup>th</sup> – Seniors Orientation
- March 26<sup>th</sup> – Early Registration /BFA students
- Info session for students – BFA, Career path, Specific Internship
- First semester occupying space in pearl
- Grace Gallery, Main Office & N1118, is currently on 11<sup>th</sup> Floor

#### Maria Giuliani - Six (6) Steps to Advisement

- Students should locate an advisor from their department.
- Login to Degree Works.
- Mapping & Planning schedule.
- Review academic career planner, found in course catalog.
- Know career specifics.
- Become more familiar with writing intense & core course.

#### Curriculum

- Students are encouraged to see advisors before classes begin so that both students and advisors can be on the right track during the semester.
- COMD Catalog – skills & strategy courses are listed to help students with career specifics.
- Skill Courses - Students have ability to choose 4 courses.
- Curriculum changes and Proposal – Review of Draft Advisement sheet.
- All Faculty are encouraged to check Audit and make sure students reach 120 credits in order to graduate.
- Demand for Intro to Film classes – need resources to add additional section.
- Douglas Davis – purchase 6 additional cameras for students in Film classes.
- Dept. documentary/helpful in gaining acknowledgement to COMD programs.
- COMD continues to work on a better strategy to advertise courses, such as info sessions, shows, clubs, meet the pro, social media, websites, posters.
- Future task – make course list easy and accessible for students to follow.
- Identifying and separating specifics on Curriculum sheet to fit new BFA programs.
- Thanks to Maria & MaryAnn for working on MCF.
- Comparing and recognizing the significant changes in enrollment from 2017 – 2020.

## Office Hour

- Office hours must be submitted at the beginning of the semester. Faculty is encouraged to do their scheduled hours and notify the department of any changes.
- New Office Hour Policy - Teaching 3 credit = 1 hour, teaching 6 credit = 2 hours, teaching 9 credit = 3 hours

## Pearl Building – New Beginning

- Thanks to COMD CLTs for getting pearl ready for spring 2020.
- Department working on getting additional space on 2<sup>nd</sup> fl. Pearl.
- Potential Gallery / Adjunct office hours – P117
- Eli Neugeboren vision & drawings were helpful in the setup of pearl rooms.
- Jenna Spevack design new Graphic principle room P125 – access to space & accessibility for students.
- Tour of new drawing room P111, new portfolio, senior project P117.

## Goals & Target

- Neugeboren – working with ETSY on getting students scholarships & awards / congrats to him on helping our students.
- Meeting on Feb 5, @6pm - P125 / everyone is welcome. Focusing on fundraising activities, please send ideas, resources, etc. regarding meeting.
- Mission statement – moving forward with department culture & curriculum to ensure positive future for COMD.

## January Strategic Planning Day 2 1/22/2020

Present: Sara Woolley, George Garrastegui, George Larkins, Maria Hitchings, Robin Michals, Maria Giuliani, MaryAnn Biehl, Daniel Wong, Anita Giraldo, Lloyd Carr, Tanya Goetz, Eli Neugeboren, Chair: Douglas Davis. Late: Jenna Spevack, Josh Kapusinski,

Not Present: John Mcvicker.

-Class Change- Strategy for Creatives—possible name change?

\* VOTE- Everybody agrees with motion for class to be changed to Brand Strategy for Creatives.

Senior Project- Remodeling- 84 students enrolled right now.

- Invite adjunct faculty to participate in Senior project- 1 hour for training another for office hours.
- Picked by discipline.
- Registrar wants class to meet 15hrs for instruction.
- 11 mandatory meetings, should be 13.

## Gallery

Sara working in collaboration with Emily Boone from English Department.

New boards for hallways in Pearl building for Foundation classes.

- Discussion- What to tell foundation instructors. Will your work be presented on pin boards or you'll have a show once a semester.

2<sup>nd</sup> year Review- George Larkins & George Garrastegui

- Students not prepared for after graduation work.
- Get portfolio ready- give them confidence they need.
- NASAD- you need to have a check in moment since you're an open enrollment school.
- Present this review after COMD 2400
- At the end of class have them sit there and review them in person.

COMD Classes

Retire these classes

COMD 4764 Design for Mobile devices
COMD 3610 Interactive Art Dir.
COMD 3502 Topic in Advertising
COMD 3712 Topic in Packaging
COMD 3603 Topic in Type
COMD 3627 Time based Type
COMD 3630 Broadcast 2
COMD 3641 2D
COMD 3740 3D

Special Topics- Illustration, Graphic Design

Professional Practice- 3613

Skills

AD	GD	Motion	Illustration	Web
3527	3412	3620	3313	3551
3620	4611	3621	3413	3652
3330	3527	3540	3513	3662
3530	3503	3640	3533	3663

Extras- Storyboard, 3d design. ADV image, Vector Edit, Game concept (Strategy course)

**January Strategic Planning Day 3 1/23/2020**

Present: MaryAnn Biehl, Maria Giuliani, Lloyd Carr, Josh Kapusinski, George Larkins, George Garrastegui, Maria Hitchings, Sara Woolley, Eli Neugboren, Daniel Wong, Anita Giraldo, Jenna Spevack, Robin Michals, Chair: Douglas Davis. Late, Tanya Goetz.

Not Present: John Mcvicker.

Good + welfare-

Steve Villar- NBC Universal internship- 5 approved works, on air graphics.

Talking to Katy Lions- Mape program- 7 students in.

Connie Lui- Creative Director for Yummy Colors.

Moving Pixels reached out, CUNY Cultural core reached out to work on mini series.

Ink Club to get into Moka on their own.

Sara Woolley was Colorist on Wonder Woman.

Maria Hitchings will be paired with scientist on upcoming project.

Daniel Wong- CAA Design Incubation- University of Oakland in Michigan.

Course Work

Retire production for design (?)

Major- Creative Project Management- 3532- could be writing intensive course(?)

COMD 1200- Updated to 4 projects, hand letter, grid, Image making, poster.

4 D's	3 P's	3 C's
<ul style="list-style-type: none"> <li>· Discover-1100</li> <li>· Define-1200</li> <li>· Develop- 2300</li> <li>· Deliver- 2400</li> </ul>	<ul style="list-style-type: none"> <li>Process</li> <li>Practice</li> <li>Present</li> </ul>	<ul style="list-style-type: none"> <li>Creativity</li> <li>Collaboration</li> <li>Conceptual Development</li> </ul>

Motion Graphics I & II Change to Motion Design.

3521 to Motion Design- Strategy class

Skills class should be first before Strategy- Motion design II before Motion Design I.

Skills Motion Design Techniques-

<u>Strategy</u>	<u>Skills</u>
Motion Design- Motion Design Concept	MD II > Motion Design Technique
<ul style="list-style-type: none"> <li>v Strategy in MD^3</li> <li>v ADV Motion Design</li> </ul>	

\*Principles of Motion Design^2

Survey of Motion Design

Motion Theory Design

\*Storytelling for Creatives^1

Moving Portfolio Reviews In house

Getting Apple T.v so people can show their work.

## COMD Department Meeting 2/6/2020

Present: Maria Hitchings, Maria Giuliani, MaryAnn Biehl, George Garrastegui, Eli Neugeboren, Anita Giraldo, Daniel Wong, Josh Kapusinski, Jenna Spevack, John Mcvicker, Robin Michals, Tanya Goetz Chair: Douglas Davis.

Not present Lloyd Carr, Sara Woolley, George Larkins.

Budget- SUNY decline in Revenue. Down 557 Students in CUNY.

CUNY- Making students pay \$120 in Wellness fee. This fee cannot come out of Financial aid must be out of pocket.

Enrollment up in Spring 2020.

Course COMD 3505- New Studio course 4 Hrs.

Exhibition one semester à second semester experimental

\*VOTE- All for COMD 3505 to run.

\* VOTE- All for Motion to Approve updated description: COMD Graphic Design module 3527, 3601, 4611.

Looking at adjuncts for grade inflation-, this should help with students incoming to Senior Project.

Course Proposals- Anita's new course- Experimental or minor modifications. Needs new number offer it once in Fall.

Creative project management- Skill or Strategy, change in description.

\*VOTE- Motion to vote on this with changes- All in favor for Creative project management.

Feedback next week- The 14<sup>th</sup>.

Next meeting to discuss proposals 2/11/2020

Tanya- ASAP students eve with a 2.0 GPA are required to take full workload of classes.

## Change or Adapt a Registered Program

Use the [Request to Change or Adapt a Registered Program](#) form to request program changes that require approval by the State Education Department (see chart).<sup>\*</sup> For **programs that are registered jointly** with another institution, all participating institutions must confirm support for the changes.

### **Exceptions:**

- To change a registered professional licensure program or add a license qualification to an existing program, contact the [Office of the Professions](#) for guidance.
- To change a registered teacher certification or educational leadership certification program or add a certificate qualification to an existing program, use the education program change form.

Changes and Adaptations Requiring State Education Department Approval
<b>Changes in Program Content</b> (all programs) 1. Any of the following substantive changes:
<b>Other Changes</b> (all programs) 2.
<b>Establishing New Programs Based on Existing Registered Programs</b> 3.

### **PLEASE NOTE:**

Establishing an existing program at a new location requires new registration of the program. If the requested action changes the program's major disciplinary area, master plan amendment may be needed if the revised program represents the institution's first program in that major subject area, at that degree level. If a requested **degree title** is not authorized for an institution chartered by the Board of Regents, charter amendment will be needed.

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<sup>\*</sup> CUNY and SUNY institutions: contact System Administration for guidance.



**Check all changes that apply and provide the requested information.**

**Changes in Program Content** (*Describe and explain all proposed changes; provide a side-by-side comparison of the existing and newly modified programs.*)

- Cumulative change from the Department's last approval of the registered program that impacts one-third or more of the minimum credits required for the award (e.g., 20 credits in an associate degree program)
- Changes in a program's focus or design
- Adding or eliminating an option or concentration
- Eliminating a requirement for program completion
- Altering the liberal arts and science content in a way that changes the degree classification, as defined in Section 3.47(c)(1-4) of [Regents Rules](#)

**If new courses are being added as part of the noted change(s)**, provide a syllabus for each new course and list the name, qualifications, and relevant experience of faculty teaching the course(s). Syllabi should include a course description and identify course credit, objectives, topics, student outcomes, texts/resources, and the basis for determining grades.

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**Other Changes** (*describe and explain all proposed changes*)

- Program title**
  - Program award**
  - Mode of Delivery** (**Note:** if the change involves adding a **distance education format** to a registered program, please complete the [distance education application](#).)
  - Discontinuing a program:** The AAS degree in Gerontology is being discontinued in recognition of the shift towards earning baccalaureate degrees that offer greater job opportunities in the workforce. No students are currently enrolled. The program has not been in the catalog in the last 5 years.
  - Format change** (e.g., from full-time to part-time, or to an abbreviated or accelerated semester)
    - a) Indicate proposed format:
    - b) Describe availability of courses and any change in faculty, resources, or support services:
    - c) Use the Sample Program Schedule to show the sequencing and scheduling of courses in the program.
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## Establishing New Programs Based on Existing Registered Programs

### [ ] **Creating a dual-degree program** from existing registered programs

- a) Complete the following table to identify the existing programs:

	<b>Program Title</b>	<b>Degree Award</b>	<b>Program Code</b>
Program 1			
Program 2			

- b) Proposed dual-degree program (title and award):<sup>2</sup>
- c) Courses that will be counted toward both awards:
- d) Length of time for candidates to complete the proposed program:
- e) Use the Sample Program Schedule to show the sequencing and scheduling of courses in the dual-degree program.

### [ ] **Creating a new program from a concentration/track in an existing program.**

If the new program is based *entirely* on existing courses in a registered program, provide the current program name, program code, and the following information:

**Note:** this abbreviated option applies only if a master plan amendment is NOT required *and* there are no new courses or changes to program admissions and evaluation elements. If these conditions are not met, submit a new registration application for the proposed program.

- a) Information from the Application for Registration of a New Program form: cover page (page 1), Sample Program Schedule form, and faculty information charts (full-time faculty, part-time faculty, and faculty to be hired)
- b) Brief description of the proposed program and rationale for converting the existing coursework to a separately registered program:
- c) Expected impact on existing program:
- d) Adjustments the institution will make to its current resource allocations to support the program:
- e) Statement confirming that the admission standards and process and evaluation methods are the same as those in the existing registered program:

**Note:** if the change involves **establishing an existing registered program at a new location**, complete a new registration application for the proposed program.

September 2009

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<sup>2</sup> Only candidates with the capacity to complete the requirements of both degrees shall be admitted to a dual-degree program.

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