


New York City College of Technology, CUNY

**CURRICULUM MODIFICATION PROPOSAL FORM**

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](#) 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>	<b>Sound Track Update</b>
<b>Date</b>	<b>October 7 2020</b>
<b>Major or Minor</b>	<b>Minor</b>
<b>Proposer's Name</b>	<b>John Huntington</b>
<b>Department</b>	<b>Entertainment Technology</b>
<b>Date of Departmental Meeting in which proposal was approved</b>	<b>October 5, 2020</b>
<b>Department Chair Name</b>	<b>John McCullough</b>
<b>Department Chair Signature and Date</b>	
<b>Academic Dean Name</b>	<b>Gerarda Shields</b>
<b>Academic Dean Signature and Date</b>	
<b>Brief Description of Proposal</b> (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body.)	<b>Updating the course requirements in the Sound Program-Specific Modules, and updating the Course Description for ENT 4475 Sound Design.</b>
<b>Brief Rationale for Proposal</b> (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><b>In 2016 the department streamlined and updated the sound Program-Specific Module, appropriately focusing the course requirements on the skills and knowledge required in the live sound market. One unintended side effect of this streamlining, however, was that students who are more interested in media and content creation and less on live sound technology ended up finishing their studies in the ENT 4475 Sound Systems class which is intensely technological and does not match their interests. The proposed arrangement of course requirements leaves intact the successful live sound existing course progression, broadening some requirements, while allowing students focused on content and media creation a path supporting their interests.</b></p> <p><b>In addition, this proposal updates the obsolete course description for the ENT 4470 Sound Design course, and corrects an incorrect course number in the prerequisite for METC 2240, Music Technology</b></p>

<b>Proposal History</b> (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list).	<b>This is a new proposal.</b>
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Please include all appropriate documentation as indicated in the Curriculum Modification Checklist.

For each new course, please also complete the New Course Proposal and submit in this document.

Please submit this document as a single .doc or .rtf format. If some documents are unable to be converted to .doc, then please provide all documents archived into a single .zip file.

## Specific Changes:

There are two changes in this proposal.

### Program-Specific Module for Sound

#### **Existing:**

Sound

ENT 2370 Sound Technology II

ENT 3390 Sound for Multi-Media **or**

ENT 4470 Sound Design

ENT 4475 Sound Systems

#### **Proposed:**

Sound

ENT 2370 Sound Technology II

ENT 3390 Sound for Multi-Media **or**

MTEC 2240 Music Technology **or**

MTEC 2260 Music Synthesis and Sampling

ENT 4475 Sound Systems or ENT 4470 Sound Design

### Course Description for ENT 4470 Sound Design

#### **Existing:**

#### **ENT 4470 Sound Design**

2 cl hrs, 2 lab hrs, 3 cr

An investigation of the techniques and practices of sound design, emphasizing the use of modern computer-based recording and playback techniques. Sampling, harddisk playback systems, sequencing, MIDI, systems integration, the use of surround systems, low- frequency elements and specials to achieve a variety of effects will be covered. Sound design practices will include script analysis, sound

cue construction, integration with director and communication with other members of the design team. Additional areas of concentration will include development of cues based on functional, transitional, underscoring, surreal and hyper-real techniques; integration of musical and soundscape aesthetics; practice on Macintosh computer platforms using Digital Performer, Pro-Tools and a variety of plug-ins; programming of automation equipment and development of robust redundant systems capable of sustaining a high-use theatrical environment. (offered as needed) Pre- or corequisite: ENT 2370

**Proposed:**

**ENT 4470 Sound Design**

2 cl hrs, 2 lab hrs, 3 cr

An investigation into the techniques and practices of sound design in entertainment primarily focusing on theatre, themed attractions, and similar live forms, with a secondary focus on the techniques used in film, television, and similar media. With a focus on audio as a means of storytelling, sound design practices covered include elements of script analysis, sound cue construction, digital audio production, integration with director and communication with other members of the design team, all while emphasizing the use of interactive computer-based playback techniques. (Typically offered each Spring) Pre- or corequisite: ENT 2370

## Chancellor’s Report Changes

### Program Specific Entertainment Technology Modules (18 credits)

From	TO
<p><b>Sound</b>            ENT 2370 Sound Technology II  <del>ENT 3390 Sound for Multi-Media</del> <b>or</b>  <del>ENT 4470 Sound Design</del>  <del>ENT 4475 Sound Systems</del></p>	<p><b>Sound</b>            ENT 2370 Sound Technology II            ENT 3390 Sound for Multi-Media <b>or</b>            MTEC 2240 Music Technology <b>or</b>            MTEC 2260 Music Synthesis and Sampling            ENT 4475 Sound Systems <b>or</b> ENT 4470 Sound Design</p>

### New Course Description for ENT 4470 Sound Design

From:		To:	
<b>Course Number:</b>	ENT-4470	<b>Course Number:</b>	ENT-4470
<b>Course Title:</b>	<b>Sound Design</b>	<b>Course Title:</b>	<b>Sound Design</b>
<b>Description:</b>	<p><del>An investigation of the techniques and practices of sound design, emphasizing the use of modern computer-based recording and playback techniques. Sampling, harddisk playback systems, sequencing, MIDI, systems integration, the use of surround systems, low-frequency elements and specials to</del></p>	<b>Description:</b>	<p>An investigation into the techniques and practices of sound design in entertainment primarily focusing on theatre, themed attractions, and similar live forms, with a secondary focus on the techniques used in film, television, and similar media. With a focus on audio as a means of storytelling, sound design practices covered include elements of script</p>

	achieve a variety of effects will be covered. Sound design practices will include script analysis, sound cue construction, integration with director and communication with other members of the design team. Additional areas of concentration will include development of cues based on functional, transitional, underscoring, surreal and hyper-real techniques; integration of musical and soundscape aesthetics; practice on Macintosh computer platforms using Digital Performer, Pro-Tools and a variety of plug-ins; programming of automation equipment and development of robust redundant systems capable of sustaining a high-use theatrical environment. (offered as needed)		analysis, sound cue construction, digital audio production, integration with director and communication with other members of the design team, all while emphasizing the use of interactive computer-based playback techniques. (Typically offered each Spring)
<b>Class Hours :</b>	2	<b>Class Hours:</b>	2
<b>Lab Hours :</b>	2	<b>Lab Hours:</b>	2
<b>Credits:</b>	3	<b>Credits:</b>	3
<b>Prerequisite:</b>		<b>Prerequisite:</b>	
<b>Corequisites:</b>		<b>Corequisites:</b>	
<b>Pre- or corequisites:</b>	ENT 2370	<b>Pre- or corequisites:</b>	ENT 2370

**Rationale:** In 2016 the department streamlined and updated the sound Program-Specific Module, appropriately focusing the course requirements on the skills and knowledge required in the live sound market. One unintended side effect of this streamlining, however, was that students who are more interested in media and content creation and less on live sound technology ended up finishing their studies in the ENT 4475 Sound Systems class which is intensely technological and does not match their interests. The proposed arrangement of course requirements leaves intact the successful live sound existing course progression, broadening some requirements, while allowing students focused on content and media creation a path supporting their interests. In addition, this proposal updates the obsolete course description for the ENT 4470 Sound Design course, and corrects an incorrect course number in the prerequisite for METC 2240, Music Technology

**ALL PROPOSAL CHECK LIST**

Completed CURRICULUM MODIFICATION FORM including:	
<ul style="list-style-type: none"> <li>Brief description of proposal</li> </ul>	
<ul style="list-style-type: none"> <li>Rationale for proposal</li> </ul>	
<ul style="list-style-type: none"> <li>Date of department meeting approving the modification</li> </ul>	
<ul style="list-style-type: none"> <li>Chair's Signature</li> </ul>	
<ul style="list-style-type: none"> <li>Dean's Signature</li> </ul>	
Evidence of consultation with affected departments List of the programs that use this course as required or elective, and courses that use this as a prerequisite.	
Documentation of Advisory Commission views (if applicable).	
Completed <a href="#">Chancellor's Report Form</a> .	

**EXISTING PROGRAM MODIFICATION PROPOSALS**

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