

**Faculty of Communication & Design**

**School of Creative Industries**

**CRI 300: Digital Design Studio, Fall 2016 (v. September 7)<sup>1</sup>**

**RCC 359B**

**Instructors:** Chris Kim  
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(Student consultation by appointment)

**Website:** This course will make extensive use of the D2L Brightspace online course platform for communicating with students, coordinating group work, submitting assignments, reporting grades etc. All students should ensure they have access to D2L Brightspace and should seek training and information from Ryerson CCS if they are unable to effectively use it. (See the website <http://www.ryerson.ca/courses/>.)

**Note:** Students must contact members of the teaching team from their @ryerson.ca email addresses. Any emails received from non-Ryerson addresses (gmail, hotmail etc.) will be ignored. Please include “CRI 300” in the subject line of all emails sent to the instructor regarding course matters. All email inquiries will be responded to within 48 hours.

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<sup>1</sup> Subject to change and revision up to the start of term and during the term. Always check to make sure you have the up to date and definitive version.

## **Calendar Description**

Working effectively in the Creative Industries requires an understanding of media production based on sound principles of digital design. This studio course provides a project-based introduction to developing digital media content for the Web. Using industry-standard software and production practices, students will design and produce digital content. Taking into account current media ecologies, students will learn the basics of graphic design, interaction design, audio/video production and web authoring.

## **Course Details**

### Program Information

This is a required course for all Creative Industries students and is restricted to students enrolled in the BA in creative industries. Students must obtain their CRI 200 credits to register for this course.

### Teaching Methods/Learning Objectives

This is a studio-based learning environment. Teaching methods will include a combination of lectures, demonstrations, individual and group discussions, and in-class exercises, held in computer labs. Attendance will be taken at the beginning of each class.

Upon the successful completion of this course, students will:

- Gain a basic insight into historical and technological aspects of digital media and computer-mediated communication
- Develop practical skills, techniques, and strategies for producing and manipulating still images, audio / video content, and interactive media
- Possess a transcultural perspective on the shifting landscape of digital technologies and media production

In the latter weeks of the course, students will have the opportunity to work in class with the benefit of the instructor's feedback.

### Course Meetings

This course will make use of weekly three-hour sessions, each consisting of lecture and in-class exercise components. Students will attend course meetings once every week.

### Course Material / Required Software

Required additional readings will be delivered by the instructor via digital means.

Students will require access to computers with Adobe Creative Suite software in order to complete their assignments. Free access is available at University central drop-in labs and the FCAD MAC lab (RCC 224) or by laptop loan (via the FCAD Equipment Distribution Centre, RCC 166); or students may opt to purchase a one-year subscription through the Ryerson Bookstore. Open lab schedule will be made announced in the beginning of the course term.

All FCAD students have access to Lynda.com online tutorials. This is a great resource for those students who would like to continue to learn a specific software package covered in this course. Instructions for enabling your FCAD Lynda.com access can be found here:

<http://fcadhelp.fcad.ryerson.ca/index.php?Knowledgebase/Article/View/19/0/how-to-create-your-lyndacom-profile>

## Backing Up Your Data

As the lab computers in the RCC building are formatted on a regular (and occasionally ad hoc) basis, students are strongly encouraged to store all project files on personal storage devices at the end of each class or work session. Students can choose to purchase portable hard drives or use cloud-based storage services, such as Dropbox and Google Drive.

## **Evaluation**

### Posting of Grades

Grades will be posted using the MyGrades feature in D2L Brightspace. The marks for each assessed project will be posted approximately one week after the due date.

### List of Assignments and Marks

Assignment	Format	Due Date	%
Poster / Advertisement Design	Still image (Photoshop / Illustrator)	End of day (week 4)	15
Professional Web Presence	Publicly accessible WordPress blog	End of day (week 6)	10
Motion Graphics Sequence	Short animation clip (Adobe After Effects)	End of day (week 9)	20
Culminating Project	Free format	End of day (week 11)	30
Concept Quizzes	D2L Brightspace submission	End of day (weeks 3, 7, 9)	15
Participation & Self-Improvement	-	-	10

#### **Project #1: Poster or Advertisement Design (15%)**

Using an image editing software application, students are required to produce a still image that effectively informs, educates, and persuades the audience.

#### **Project #2: Professional Web Presence (10%)**

Combining traditional techniques of HTML/CSS and Ryerson-hosted WordPress instances, students are required to establish their public presence on the Web.

#### **Project #3: Short 2D Motion Graphics Sequence (20%)**

Using traditional animation techniques and/or a motion graphics / compositing software, students are required to create a short animation piece based on the theme or the subject of their choice.

#### **Project #4: Culminating Project (30%)**

Based on knowledge and insights gained in class, students are required to create an interactive digital media project (of any preferred format) for a real or fictitious campaign that communicates a clear message to the audience.

#### **Concept Quizzes (15%)**

Students are required to complete brief online quizzes that are posted on D2L Brightspace at the start of each designated class. Each quiz covers various key concepts discussed in the previous weeks during class lectures and via required readings.

#### **Participation & Self-Improvement (10%)**

The instructor will assign marks based on your participation in class and perceived improvement throughout the course.

### Class Critique and Bonus Marks

Students are invited to present their works in progress or completed assignments for informal in-class critique and earn additional bonus marks. There are a total of four critique sessions, each dedicated to its respective course assignment, held throughout the semester, and each student can sign up for the maximum of two sessions.

Each participating student will be asked to describe various aspects of his or her presented work, including design objectives, inspirations, challenges, and lessons learned throughout the process, over the span of three minutes. Other students in the audience may ask up to five questions related to the presenter's work.

The resultant bonus mark (up to five percent, or half a letter grade, added to the original assignment grade) will be assigned based on the quality of the presentation and the inspired discussion, and will remain independent of the presented assignment.

### Evaluation Criteria

Students will be evaluated on technical merits, creativity and originality, and basic design principles demonstrated in assignments.

A brief artist statement (300 words max.) must be provided for each submitted assignment. Descriptive and reflective in nature, the artist statement explains the creator's original goal and relevant inspirations, while examining the completed project in relation to the current state of the industry.

It is important to cite sources in all written projects. Students need to cite both direct quotes and paraphrased statements in accordance with the (MLA) template provided in the Creative Industries Student Handbook. Students must explicitly cite or mention source materials in the accompanying artist statement, in case the submitted assignment appropriates one or more identifiable elements from such works.

### Late Work

All assignments are due by 11:59PM on the designated due date, and extensions to deadlines will only be granted in exceptional circumstances. Late work will have 5% deducted per day.

## Week-by-Week Schedule of Term & Course Meetings

Week	Date Range	Agenda	Deadlines
1	Sept 6-12	<ul style="list-style-type: none"> <li>• Introduction to graphic design</li> <li>• <b>EXERCISE:</b> Introduction to Adobe Photoshop <ul style="list-style-type: none"> <li>• Creating a blog banner</li> </ul> </li> <li>• <b>Poster / Advertisement Design: Assigned</b></li> </ul>	
2	Sept 13-19	<ul style="list-style-type: none"> <li>• Elements and principles of graphic design</li> <li>• Traditional design skills in the world of digital media</li> <li>• <b>EXERCISE:</b> Introduction to Adobe Illustrator <ul style="list-style-type: none"> <li>• Designing a vector logo / identity</li> </ul> </li> <li>• <b>Culminating Project: Assigned</b></li> <li>• <b>Individual work period</b></li> </ul>	
3	Sept 20-26	<ul style="list-style-type: none"> <li>• Current trends in graphic design</li> <li>• Occupations in graphic design industry</li> <li>• <b>Individual work period</b></li> <li>• <b>Planning consultation for Culminating Project</b></li> </ul>	<b>Concept Quiz #1</b> (end of day)
4	Sept 27-Oct 3	<ul style="list-style-type: none"> <li>• <b>Class critique and discussion (sign-up)</b></li> <li>• Web design and development</li> <li>• Interactivity and graphic design</li> <li>• Accessibility on the web</li> <li>• <b>EXERCISE:</b> Introduction to WordPress and basic HTML <ul style="list-style-type: none"> <li>• Accessing the Ryerson-provided WordPress instance</li> <li>• Styling the blog and using basic HTML commands</li> <li>• Embedding images and multimedia elements</li> </ul> </li> <li>• <b>Professional Web Presence: Assigned</b></li> <li>• <b>Planning consultation for Culminating Project</b></li> </ul>	<b>Poster / Advertisement Design</b> (end of day)
5	Oct 4-17	<ul style="list-style-type: none"> <li>• Typography, color, and images on the web</li> <li>• Semantic Web: SEO and metadata</li> <li>• Demystifying Web 2.0</li> <li>• Social web: Facebook, Twitter, LinkedIn</li> <li>• <b>Individual work period</b></li> <li>• <b>Planning consultation for Culminating Project</b></li> </ul>	
	Oct 8-16	Fall study week for all undergraduate programs	
6	Oct 18-24	<ul style="list-style-type: none"> <li>• <b>Class critique and discussion (sign-up)</b></li> <li>• Animation and motion graphics</li> <li>• <b>EXERCISE:</b> Introduction to Adobe After Effects <ul style="list-style-type: none"> <li>• Pre-production, storyboards, and workflow</li> </ul> </li> <li>• Workspace and interface</li> <li>• <b>Motion Graphics Sequence: Assigned</b></li> <li>• <b>Planning consultation for Culminating Project</b></li> </ul>	<b>Professional Web Presence</b> (end of day)
7	Oct 25-31	<ul style="list-style-type: none"> <li>• Sound / audio in film and mass media</li> <li>• Digital audio and copyright</li> <li>• <b>EXERCISE:</b> Introduction to Adobe After Effects (continued) <ul style="list-style-type: none"> <li>• Creating a simple motion graphics composition</li> </ul> </li> <li>• <b>Planning consultation for Culminating Project</b></li> </ul>	<b>Concept Quiz #2</b> (end of day)
8	Nov 1-7	<ul style="list-style-type: none"> <li>• Moving images and cinema</li> <li>• Visual effects and compositing</li> <li>• Experimental projects</li> <li>• <b>EXERCISE:</b> Introduction to Adobe After Effects (continued) <ul style="list-style-type: none"> <li>• Using 3D layers and cameras</li> </ul> </li> <li>• <b>Culminating Project: Reminder</b></li> <li>• <b>Individual work period</b></li> </ul>	
9	Nov 8-14	<ul style="list-style-type: none"> <li>• <b>Class critique and discussion (sign-up)</b></li> <li>• Learning review and student reflection</li> <li>• Next learning steps in digital media</li> <li>• <b>Individual work period</b></li> </ul>	<b>Concept Quiz #3</b> (end of day)  <b>Motion Graphics Sequence</b> (end of day)
10	Nov 15-21	<ul style="list-style-type: none"> <li>• Ad hoc Troubleshooting</li> <li>• <b>Individual work period</b></li> </ul>	
11	Nov 22-28	<ul style="list-style-type: none"> <li>• <b>Class critique and discussion (sign-up)</b></li> <li>• Ad hoc Troubleshooting</li> <li>• <b>Individual work period</b></li> </ul>	<b>Culminating Project</b> (end of day)
12	Nov 29-Dec 5	<ul style="list-style-type: none"> <li>• <b>Class critique and discussion (sign-up)</b></li> </ul>	

## List of Course Readings and Additional Resources

All readings and resources will be available for Creative Industries students to access via D2L Brightspace. This comprehensive list is subject to change and revision up to the start of term and during the term. Students are expected to know the content in weekly readings and arrive in class prepared to discuss the assigned readings for the week.

### **Week 1**

#### **Required Readings**

Brown, K. (2012). *The Universal Arts of Graphic Design*. PBS. Retrieved from <http://youtu.be/sTi5SNgxE3U>

Drenttel, W., & Helfand, J. (2010). An Introduction to Graphic Design. *Design Observer*. Retrieved from <http://designobserver.com/feature/an-introduction-to-graphic-design/8727/>

#### **Recommended Readings**

Stock-Allen, N. (1999). An Introduction to the History of Graphic Design. Retrieved from <http://www.designhistory.org/>

Wikipedia Contributors. (2014). Graphic design. *Wikipedia, The Free Encyclopedia*. Retrieved from [http://en.wikipedia.org/w/index.php?title=Graphic\\_design&oldid=616745559](http://en.wikipedia.org/w/index.php?title=Graphic_design&oldid=616745559)

#### **Additional Resources**

Barnard, M. (2005). *Graphic Design as Communication* (pp. 10–16). Routledge.

Meggs, P. B., & Purvis, A. W. (2011). *Meggs' History of Graphic Design* (p. 623). Retrieved from <http://www.ryerson.ebib.com.ezproxy.lib.ryerson.ca/patron/FullRecord.aspx?p=693176&echo=1&userid=jZYV84QN2nhbhx94AxuFcA%3d%3d&tstamp=1407568945&id=956F8586231EF9A61DDC331E5749405BB5534211>

### **Week 2**

#### **Required Readings**

Barrett-Forrest, B. (2013). *The History of Typography - Animated Short*. Retrieved from <http://youtu.be/wOglkxAfJsk>

Bradley, S. (2010). The 7 Components Of Design. Retrieved from <http://www.vanseodesign.com/web-design/7-design-components/>

Novin, G. (n.d.). Traditional Graphic Design versus Digital Graphic Design. Retrieved from <http://guity-novin.blogspot.ca/2013/12/traditional-graphic-design-vs-digital.html>

#### **Recommended Readings**

Arnston, A. E. (2011). *Graphic Design Basics* (pp. 4–17). Wadsworth Publishing. Retrieved from <http://hargrovecourses.com/docs/graphicdesign1/CH1scan.pdf>

Healy, Ú. (2013). The 7 Elements of Good Graphic Design. Retrieved from <http://www.unahealydesign.com/elements-of-good-graphic-design/>

#### **Additional Resources**

Fraser, T., & Banks, A. (2004). *Designer's color manual: the complete guide to color theory and application* (p. 224). Retrieved from <http://catalogue.library.ryerson.ca/record=b1699467>

Hurlburt, A. (1978). *Grid : a modular system for the design and production of newspapers, magazines, and books* (p. 96). Retrieved from <http://catalogue.library.ryerson.ca/record=b1201214>

Lidwell, W., Holden, K., & Butler, J. (2003). *Universal Principles of Design* (p. 216). Retrieved from <http://catalogue.library.ryerson.ca/record=b1439096>

Martin, B., & Hanington, B. (2012). *Universal Methods of Design*.

White, A. W. (2011). *The Elements of Graphic Design*. Allworth Press. Retrieved from <http://www.ryerson.ebib.com.ezproxy.lib.ryerson.ca/>

## Week 3

### Required Readings

A Digital Dreamer. (2014). Graphic Design Jobs and Careers. Retrieved from <http://www.adigitaldreamer.com/articles/graphic-design-jobs.htm>

iStock visual trends. (n.d.). Infographic: Top 10 design trends. Retrieved from [http://printmediacentr.com/wp-content/uploads/2014/07/Hot-or-Not\\_Web\\_and\\_Graphic\\_Design\\_Trends\\_2014\\_Infographic\\_iStock.pdf](http://printmediacentr.com/wp-content/uploads/2014/07/Hot-or-Not_Web_and_Graphic_Design_Trends_2014_Infographic_iStock.pdf)

Taheri, M. (2013). 4 Infographics about Graphic Design Trends. Retrieved from <https://creativemarket.com/blog/2013/11/12/4-infographics-about-graphic-design-trends>

### Recommended Readings

McCallum, T. (2014). 14 Graphic Design Trends For 2014. Retrieved from <http://www.idesigni.co.uk/blog/14-graphic-design-trends-2014-2/>

Sayenko, M. (n.d.). Top Graphic Design Trends in 2014. Retrieved from <http://www.sayenkodesign.com/top-graphic-design-trends-in-2014/>

### Additional Resources

Bringhurst, R. (2005). *The elements of typographic style* (p. 382). Retrieved from <http://catalogue.library.ryerson.ca/record=b1785101>

Dondis, D. A. (1974). *A Primer of Visual Literacy* (p. 206). Retrieved from <http://catalogue.library.ryerson.ca/record=b1099614>

Heller, S., & Fernandes, T. (2010). *Becoming a Graphic Designer* (pp. 7–17). John Wiley & Sons.

Wikipedia Contributors. (2014). History of Western typography. *Wikipedia, The Free Encyclopedia*. Retrieved from [http://en.wikipedia.org/wiki/History\\_of\\_Western\\_typography](http://en.wikipedia.org/wiki/History_of_Western_typography)

## Week 4

### Required Readings

Cotton, B. (1994). The history of interactivity. *Eye*. Retrieved from <http://www.eyemagazine.com/feature/article/the-history-of-interactivity>

Hird, J. (2011). 14 brilliant examples of brands using interactive offline advertising. *Econsultancy*. Retrieved from <https://econsultancy.com/blog/7165-14-brilliant-examples-of-brands-using-interactive-offline-advertising#i.17m3ptbubydq3w>

Kwok, R. (2014). Webcraft 101. *Nature*, 506, 255–257.

### Additional Resources

Cross, J. (2014). 75+ Flat Web Design Examples Inspiration 2015. *Designrazzi*. Retrieved from <http://www.designsrazzi.com/2015/flat-web-design-examples-inspirations-2015/>

Sperka, M., & Stolar, A. (2005). Graphic Design in the Age of Interactive Media. ... *Symposium of Interactive Media Design*. .... Retrieved from [http://pdf.aminer.org/000/213/014/formal\\_design\\_of\\_interactive\\_multimedia\\_documents.pdf](http://pdf.aminer.org/000/213/014/formal_design_of_interactive_multimedia_documents.pdf)

Tondreau, B. (2009). *Layout Essentials* (p. 208). Retrieved from <http://catalogue.library.ryerson.ca/record=b1892693>

W3Schools. (n.d.). HTML Introduction. Retrieved from [http://www.w3schools.com/html/html\\_intro.asp](http://www.w3schools.com/html/html_intro.asp)

Wheeler, A. (2009). *Designing brand identity: an essential guide for the whole branding team*. Retrieved from <http://site.ebrary.com.ezproxy.lib.ryerson.ca/lib/oculryerson/docDetail.action?docID=10366554>

## Week 5

### Required Readings

Chapman, C. (2010). Color Theory for Designers, Part 1: The Meaning of Color. *Smashing Magazine*. Retrieved from <http://www.smashingmagazine.com/2010/01/28/color-theory-for-designers-part-1-the-meaning-of-color/>

Chapman, C. (2010). Color Theory For Designers, Part 2: Understanding Concepts And Terminology. *Smashing Magazine*. Retrieved from <http://www.smashingmagazine.com/2010/02/color-theory-for-designers-part-2-understanding-concepts-and-terminology/>

Chapman, C. (2009). The History and Evolution of Social Media. *WDD*. Retrieved from <http://www.webdesignerdepot.com/2009/10/the-history-and-evolution-of-social-media/>

Digital Trends. (2014). The History of Social Media. Retrieved from <http://www.digitaltrends.com/features/the-history-of-social-networking/#!bzFtCQ>

### Recommended Readings

Glaser, J. (2013). Type Makes A Difference: An Exploration Of Type-Focused Websites. *Smashing Magazine*. Retrieved from <http://www.smashingmagazine.com/2013/10/15/an-exploration-of-type-focused-websites/>

Haack, S. (2013). A Journey Through Beautiful Typography In Web Design. *Smashing Magazine*. Retrieved from <http://www.smashingmagazine.com/2013/08/06/beautiful-typography-web-design/>

### Additional Resources

Bosler, D. (2012). *Mastering Type*. HOW Books. Retrieved from <http://proquest.safaribooksonline.com.ezproxy.lib.ryerson.ca/book/-/9781440313691/firstchapter#X2ludGVybmFsX0h0bWxWaWV3P3htbGlkPTk3ODE0NDZMTM2OTEIMkZ0DUzX2h0bSZxdWVyeT0=>

Hughes, K. (2014). Typography rules and terms that every designer must know. *Creative Bloq*. Retrieved from <http://www.creativebloq.com/typography/what-is-typography-123652>

Kashyap, V., Bussler, C., & Moran, M. (2008). Semantic Web Content. In *The Semantic Web: Semantics for Data and Services on the Web* (pp. 23–33).

O'Reilly, T. (2005). What Is Web 2.0. Retrieved from <http://oreilly.com/web2/archive/what-is-web-20.html>

## Week 6

### Required Readings

Griggs, M. (2014). The beginner's guide to After Effects. *Creative Bloq*. Retrieved from <http://www.creativebloq.com/3d/beginners-guide-after-effects-11410328>

Video Copilot. (n.d.). After Effects 101. Retrieved from [http://www.videocopilot.net/tutorial/after\\_effects\\_101/](http://www.videocopilot.net/tutorial/after_effects_101/)

### Recommended Readings

Pavlus, J. (n.d.). The History of Motion Graphics Is Longer Than You Think. *Co.Design*. Retrieved from <http://www.fastcodesign.com/1665198/the-history-of-motion-graphics-is-longer-than-you-think-video>

### Additional Resources

Asbury, C. (n.d.). 5 After Effects Keyframe Tips. *Premiumbeat.com*. Retrieved from <http://www.premiumbeat.com/blog/after-effects-keyframe-tips/>

Babic, N., Pibernik, J., & Mrvac, N. (2008). Media study: Motion graphics. *ELMAR, 2008. 50th International ...*, (September), 10–12. Retrieved from [http://ieeexplore.ieee.org/xpls/abs\\_all.jsp?arnumber=4747552](http://ieeexplore.ieee.org/xpls/abs_all.jsp?arnumber=4747552)



## Week 7

### Required Readings

Columbia University Graduate School of Journalism. (n.d.). Audio Editing Cheat Sheet with Adobe Audition CS6. Retrieved from <http://digitaltutorials.jm.columbia.edu/?p=1518>

Monmouth College Communication Studies. (n.d.). Adobe Audition Tutorial. Retrieved from <http://department.monm.edu/cata/Goble/pdf/AdobeAuditionTutorial.pdf>

### Recommended Readings

Jisc Digital Media. (2014). An Introduction to Digital Audio. Retrieved from <http://www.jiscdigitalmedia.ac.uk/guide/an-introduction-to-digital-audio>

### Additional Resources

Austerberry, D. (2009). Digital audio. *Broadcast Engineering*. Retrieved from <http://search.proquest.com.ezproxy.lib.ryerson.ca/docview/218619864/fulltextPDF?accountid=13631>

Aveyard, K., & Moran, A. (2013). Introduction: Sound media, sound cultures. ... *Australia, Incorporating Culture & ...* Retrieved from <http://search.informit.com.au/documentSummary;dn=538719021031954;res=IELLCC>

Hanson, D. (1998). The History of Sound in the Cinema. *Cinema Technology*, (August). Retrieved from [http://www.cinematologymagazine.com/pdf/dion\\_sound.pdf](http://www.cinematologymagazine.com/pdf/dion_sound.pdf)

Holman, T. (2012). *Sound for Film and Television* (3rd ed.). Focal Press. Retrieved from [http://proquest.safaribooksonline.com.ezproxy.lib.ryerson.ca/book/audio/9780240813301/3dot-audio-fundamentals/s87\\_xhtml#X2ludGVybmfSx0h0bWxWaWV3P3htbGikPTk3ODAyNDA4MTMzMDElMkZpbmRyb2R1Y3Rpb25feGh0bWwmcXVlcnk9](http://proquest.safaribooksonline.com.ezproxy.lib.ryerson.ca/book/audio/9780240813301/3dot-audio-fundamentals/s87_xhtml#X2ludGVybmfSx0h0bWxWaWV3P3htbGikPTk3ODAyNDA4MTMzMDElMkZpbmRyb2R1Y3Rpb25feGh0bWwmcXVlcnk9)

## Week 8

### Required Readings

FilmmakerIQ. (n.d.). Hollywood's History of Faking It | The Evolution of Greenscreen Compositing. Retrieved from <http://filmmakeriq.com/lessons/hollywoods-history-of-faking-it-the-evolution-of-greenscreen-compositing/>

Townsend, A. (2014). A Brief History of Movie Special Effects. *Time Inc.* Retrieved from <http://content.time.com/time/photogallery/0,29307,2055255,00.html>

### Additional Resources

Dunn, L. (1974). Special Effects Cinematography. *Journal of the University Film Association*, 26(4), 65–66. Retrieved from <http://www.jstor.org/stable/20687263>

## Week 9

### Recommended Readings

McCarthy, F. (2014). 10 Predictions for Social Media and Digital in 2014. *LinkedIn*. Retrieved from <http://www.linkedin.com/today/post/article/20140311235324-23751565-10-predictions-for-social-media-and-digital-in-2014>

Pfanner, E. (2013). Peering Into the Future of Media. *New York Times*. Retrieved from [http://www.nytimes.com/2013/10/15/business/media/peering-into-the-future-of-media.html?pagewanted=all&\\_r=1&](http://www.nytimes.com/2013/10/15/business/media/peering-into-the-future-of-media.html?pagewanted=all&_r=1&)

### Additional Resources

Idio. (n.d.). The Future of Digital Media. Retrieved from <http://www.idioplatform.com/the-future-of-digital-media/>

## **Ryerson Academic Policy Matters**

### Medical Certificates

If a student misses the deadline for submitting an assignment, or the date of an exam or other evaluation component because of illness, he or she must submit a Ryerson Student Medical Certificate AND an Academic Consideration form within 3 working days of the missed date. Both documents are available at [www.ryerson.ca/senate/forms/medical.pdf](http://www.ryerson.ca/senate/forms/medical.pdf). If you are a full-time or part-time degree student, then you submit your forms to your own program department or school. If you are a certificate or non-certificate student, then you submit your forms to the staff at the front desk of the Chang School.

### Religious Observance

If a student needs accommodation because of religious observance, he or she must submit a Request for Accommodation of Student Religious, Aboriginal and Spiritual Observance AND an Academic Consideration form within the first 2 weeks of the class or, for a final examination, within 2 weeks of the posting of the examination schedule. If the required absence occurs within the first 2 weeks of classes, or the dates are not known well in advance as they are linked to other conditions, these forms should be submitted with as much lead time as possible in advance of the required absence. Both documents are available at <http://www.ryerson.ca/senate/forms/reobservforminstr.pdf>. If you are a full-time or part-time degree student, then you submit the forms to your own program department or school. If you are a certificate or non-certificate student, then you submit the forms to the staff at the front desk of the Chang School.

### University Academic Policies

This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. Students should refer online to the 2015/16 Creative Industries Student Handbook for specific information with respect to the following policies:

- Policy #60: Student Code of Academic Conduct
- Policy #61: Student Code of Non-Academic Conduct
- Policy #134: Undergraduate Academic Consideration and Appeals
- Policy #157: Ryerson's E-mail Accounts for Official Communication
- Policy #159: Academic Accommodation of Students with Disabilities

### Important Resources Available at Ryerson

Use the services of the University when you are having problems writing, editing or researching papers, or when you need help with course material:

- ❖ The Library (LIB 2nd floor) provides research workshops and individual assistance. Enquire at the Reference Desk or at <http://www.ryerson.ca/library/info/workshops.html>
- ❖ The Writing Centre (LIB 272- B) offers one-on-one tutorial help with writing and workshops <http://www.ryerson.ca/studentlearningsupport/writing-support/index.html>
- ❖ Learning Success (VIC B-15) offers individual sessions and workshops covering various aspects of researching, writing, and studying. You must book these directly through their website <http://www.ryerson.ca/studentervices/learningsuccess/>
- ❖ English Language Support (VIC B-17) offers workshops to improve overall communication skills [www.ryerson.ca/studentervices/els/](http://www.ryerson.ca/studentervices/els/)
- ❖ There is one general site where you may see and register for all of the workshops offered by all of these areas: <http://www.ryerson.ca/academicintegrity/workshops.html>

Some of your projects are intended to be publicly visible, as a part of the learning experience. If you have any concerns about your work being public, please see your instructor.

**(Please Consult the Creative Industries Student Handbook for More Details on These and Other Academic Policy Matters)**