

# Creative Industries

at The Creative School

Course Code	Course Title	Year	Term
CRI300	Digital Design Studio	2022	Fall
<p><i>Only @ryerson emails will be used for communication between faculty, staff, and students. All updates posted on D2L Brightspace: <a href="https://courses.ryerson.ca/d2l/home">https://courses.ryerson.ca/d2l/home</a></i></p>			

Professor	Email	Phone	Office & Office Hours
Derek Schraner	<a href="mailto:dschraner@ryerson.ca">dschraner@ryerson.ca</a>	email only	online, in scheduled class
Sections	Days of Week	Times (all ET)	Meetings
031	Tuesdays	12:00 - 3:00 (PM)	Google Meet (link TBA)
011	Fridays	12:00 - 3:00 (PM)	Google Meet (link TBA)
061	Mondays	9:00 (AM) - 12:00	Google Meet (link TBA)

Professor	Email	Phone	Office & Office Hours
Alexandra Perlin	<a href="mailto:aperlin@ryerson.ca">aperlin@ryerson.ca</a>	email only	online, in scheduled class
Sections	Days of Week	Times (all ET)	Meetings
051	Fridays	12:00 - 3:00 (PM)	Meet or Zoom (links TBA)
021	Mondays	1:00 - 4:00 (PM)	Meet or Zoom (links TBA)

Professor	Email	Phone	Office & Office Hours
Faris Abu-Kwiek	<a href="mailto:faris.abukwiek@ryerson.ca">faris.abukwiek@ryerson.ca</a>	email only	online, in scheduled class
Sections	Days of Week	Times (all ET)	Meetings
041	Fridays	12:00 - 3:00 (PM)	Meet or Zoom (links TBA)

**PLEASE NOTE:** Prof. Derek Schraner holds the copyright in the works of all original materials used in this course and students registered in this course can use the materials for the purposes of this course but no other use is permitted, and there can be no sale or transfer or use of the work for any other purpose without explicit permission of Prof. Derek Schraner.

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## Course 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.

Program Information: This course counts towards the Minor in Communication Design. For more information see: [https://www.torontomu.ca/calendar/2022-2023/minors/communication\\_design\\_minor/](https://www.torontomu.ca/calendar/2022-2023/minors/communication_design_minor/)

## Course Details

### Teaching Methods

This course will be conducted online, in weekly and biweekly activities. The learning environment will be "flipped", with asynchronous access to course materials each week on the D2L Brightspace Learning Management System. Teaching methods include e-readings, recorded lectures and slides, quizzes, group discussion forum posts, self-paced practice tutorials and assignments, and "live" Google Meet style check-ins during regularly scheduled class times. Students must complete time-limited activities each week.

### Variations within CRI300

Multiple sections of the course share a common outline, topics/sources, theory/readings, quizzes, tutorials, discussion forums, assignments, and evaluation criteria. However, specific approaches to lectures and other materials may vary; please contact your section's instructor for details.

### Plagiarism Detection

Requirements for the submission of work are described in course materials, such as assignment sheets. Please note that, even when an instructor has not indicated that a plagiarism detection service will be used, or when a student has opted out of the plagiarism detection service, if the instructor has reason to suspect that an individual piece of work has been plagiarized, the instructor is permitted to submit that work in a non-identifying way to any plagiarism detection service.

# Required Readings, Resources & Materials

**Please Note!** Instructors may be able to direct you to resources, but can not provide support for technical issues. The University has issued a minimum technology requirement for remote learning. Details can be found at: <https://www.torontomu.ca/centre-for-excellence-in-learning-and-teaching/learning-guide/>

**Hardware:** Students will need a device (i.e. computer) capable of accessing Brightspace to send and receive email, access required readings, create and respond to discussion forum posts, and complete testing. Check its Brightspace compliance at <https://courses.rverson.ca/d2l/systemCheck>

**Software:** Students will require access to the Adobe Creative Cloud software suite (including Photoshop, Illustrator, and After Effects, all available in the "All Apps" plan) to complete activities. This access **may or may not** be provided to course registrants. See also: <https://www.adobe.com/ca/creativecloud/buy/students.html>

**Services:** Online tutorial service LinkedIn Learning (formerly Lynda) **may or may not** be made available free of charge to our students for a limited time. Visit for additional assistance with subject matter, any applicable apps, concepts, etc. For details, please visit <https://www.torontomu.ca/linkedinlearning/>

## Optional / Offline Resources

- Student Card (to borrow equipment, as possible/necessary):
  - Andy Kufluk Equipment Distribution Centre (RCC166): <https://www.torontomu.ca/rta/facilitiesequipment/facilities-edc/>
  - RULA's Laptop Loan Program (main circulation desk): <https://library.torontomu.ca/services/technology/laptops/>
- Students will need a means to back up data. Shared computers may be updated on a regular (and occasionally ad hoc) basis, and students are strongly encouraged to save all project files on portable storage devices at the end of each work session. Students may purchase such personal devices or use cloud-based storage services, such as Dropbox and/or Google Drive.

## Required Readings

All readings and resources will be available for students to access via D2L Brightspace. This list is subject to change, and additional required readings may be delivered by the instructor digitally. Students are expected to know the weekly reading contents and be prepared to discuss them in class.

- Week 1**
  - Shutterstock. (2021). 2021 Creative Trends - The Shutterstock Blog. <https://content.shutterstock.com/creative-trends/> [Read: 3:55]
  - Creative Commons. Wanna Work Together? July 23, 2010. <https://vimeo.com/13590841> [Video: 3:00]
- Week 2**
  - Drenttel, William, & Helfand, Jessica (2010). An Introduction to Graphic Design. Design Observer. <https://designobserver.com/article.php?id=8727> [Read: 14:43]
  - Stock-Allen, N. (1999). An Introduction to the History of Graphic Design. <http://www.designhistory.org/>





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- ❑ **Week 3**
  - Bradley, S. (2010). The 7 Components Of Design. <https://www.vanseodesign.com/web-design/7-design-components/> [Read: 7:14]
  - Novin, G. (n.d.). Traditional Graphic Design versus Digital Graphic Design. <http://guity-novin.blogspot.ca/2013/12/traditional-graphic-design-vs-digital.html> [Read: 18:08]
- ❑ **Week 4**
  - Chapman, C. (2010). Color Theory for Designers: The Meaning of Color. Smashing Magazine.
    - <https://bit.ly/2YnRGQx> [Read: 18:25]
    - <https://bit.ly/2Weduve> [Read: 8:03]
    - <https://bit.ly/3f9DDE1> [Read: 17:04]
  - Echo Gillette. This is not BLUE (a lesson in color theory). Aug 7, 2019. [https://youtu.be/NVhA18\\_dmg0](https://youtu.be/NVhA18_dmg0) [Video: 10:50]
- ❑ **Week 5**
  - Hughes, K. (2014). Typography rules and terms that every designer must know. Creative Bloq. <http://www.creativebloq.com/typography/what-is-typography-123652> [Read: 14:50]
  - Barrett-Forrest, B. (2013). The History of Typography - Animated Short. <http://youtu.be/wOglkxAfJsk> [Video: 5:09]
- ❑ **Week 6**
  - Motion Plus Design. "What is Motion Design?" 2012. <https://vimeo.com/29732896> [Video: 9:30]
  - Townsend, A. (2014). A Brief History of Movie Special Effects. Time Inc. <http://content.time.com/time/photogallery/0,29307,2055255,00.html> [Read: 7:59]
- ❑ **Week 7**
  - McAfee, Ryan. 11 Keys to Creating a Memorable Cinematic Montage. September 26, 2018. <https://blog.pond5.com/21085-11-keys-creating-memorable-cinematic-montage/> [Read/Video]
- ❑ **Week 8**
  - Hanson, D. (1998). The History of Sound in the Cinema. Cinema Technology, (August). <https://thesounddesignprocess.files.wordpress.com/2012/04/dion-sound1.pdf> [Read: 13:40]
- ❑ **Week 9**
  - Monmouth College Communication Studies. (n.d.). Adobe Audition Tutorial. <http://department.monm.edu/cata/Goble/pdf/AdobeAuditionTutorial.pdf> [Read: 5:32]
- ❑ **Week 10**
  - Cotton, B. (1994). The history of interactivity. Eye. <https://bit.ly/2SvowuZ> [Read: 7:16]
  - O'Reilly, T. (2005). What Is Web 2.0. <https://bit.ly/2VXcpce> [Read: 45:27]
- ❑ **Week 11**
  - Shah, Saqib. The history of social networking. May 14, 2016. [Read 18:57] <https://www.digitaltrends.com/features/the-history-of-social-networking/#!bzFtCO>
- ❑ **Week 12**
  - May, Tom. "Five Things They Never Tell You about Becoming a Graphic Designer." Creative Boom, 2 Mar. 2020. <https://bit.ly/2XSabvZ> [Read: 5:18]






# Weekly Schedule (subject to change)

see also <https://www.torontomu.ca/calendar/2022-2023/dates/>






**WEEK ONE classes begin 2022-Sep-06, Tuesday (more specific timelines determined by class/section)**

	LECTURE TOPICS	<b>OVERVIEW:</b> introduction, statements, citations, Creative Commons, etc.
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides and Brightspace Quiz on this week's materials

**WEEK TWO classes begin 2022-Sep-13, Tuesday (more specific timelines determined by class/section)**






	LECTURE TOPICS	<b>GRAPHIC DESIGN BASICS:</b> introduction, history, basics
	LAB/WORKSHOP	Tutorial: Introduction to Adobe Photoshop (Ps)
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).

**WEEK THREE classes begin 2022-Sep-20, Tuesday (more specific timelines determined by class/section)**






	LECTURE TOPICS	<b>GRAPHIC DESIGN ADVANCED:</b> elements, principles, traditional, digital
	LAB/WORKSHOP	Assignment: Photoshop (details at <b>Brightspace &gt; Content &gt; Assignments</b> )
	CLASS DISCUSSION	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).

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**WEEK FOUR classes begin 2022-Sep-27, Tuesday (more specific timelines determined by class/section)**

	LECTURE TOPICS	<b>COLOUR THEORY</b>
	LAB/WORKSHOP	Tutorial: Introduction to Adobe Illustrator (Ai)
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).

**WEEK FIVE classes begin 2022-Oct-04, Tuesday (more specific timelines determined by class/section)**






	LECTURE TOPICS	<b>TYPOGRAPHY</b>
	LAB/WORKSHOP	Assignment: Illustrator (details at <b>Brightspace &gt; Content &gt; Assignments</b> )
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).

**Thanksgiving statutory holiday (University closed) on 2022-Oct-10, Monday**






**Study Week (no classes) from 2022-Oct-11, Tuesday to 2022-Oct-14, Friday**

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**WEEK SIX classes begin 2022-Oct-18, Tuesday (more specific timelines determined by class/section)**

	LECTURE TOPICS	<b>MOTION GRAPHICS BASICS:</b> introduction, history, animation
	LAB/WORKSHOP	Tutorial: Introduction to Adobe After Effects (Ae)
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).

**WEEK SEVEN classes begin 2022-Oct-25, Tuesday (more specific timelines determined by class/section)**

	LECTURE TOPICS	<b>MOTION GRAPHICS ADVANCED:</b> effects, compositing, modern uses
	LAB/WORKSHOP	Assignment: After Effects Montage (details at <b>Brightspace &gt; Content &gt; Assignments</b> )
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).






**WEEK EIGHT classes begin 2022-Nov-01, Tuesday (more specific timelines determined by class/section)**

	LECTURE TOPICS	<b>AUDIO AND VISUALS:</b> various topics, mashups, piracy, copyright
	LAB/WORKSHOP	Tutorial: After Effects (Ae) continued
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).








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**WEEK NINE classes begin 2022-Nov-08, Tuesday (more specific timelines determined by class/section)**

	LECTURE TOPICS	<b>AUDIO</b>
	LAB/WORKSHOP	Assignment: After Effects KineType (details at <b>Brightspace &gt; Content &gt; Assignments</b> )
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).

**WEEK TEN classes begin 2022-Nov-15, Tuesday (more specific timelines determined by class/section)**




	LECTURE TOPICS	<b>WEB DESIGN BASICS:</b> development, interactivity, and accessibility
	LAB/WORKSHOP	Tutorial: Introduction to WordPress (WP)
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).

**WEEK ELEVEN classes begin 2022-Nov-22, Tuesday (more specific timelines determined by class/section)**

	LECTURE TOPICS	<b>WEB DESIGN ADVANCED:</b> evolution, social media, metadata, SEO
	LAB/WORKSHOP	Assignment: WordPress (details at <b>Brightspace &gt; Content &gt; Assignments</b> )
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.
	DUE	Completion of this week's readings & lecture/slides, Quiz on this week's material, activities & post(s).

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**WEEK TWELVE classes begin 2022-Nov-29, Tuesday (more specific timelines determined by class/section)**

	LECTURE TOPICS	<b>NEXT STEPS:</b> Closing Words and Opening Worlds
	CLASS DISCUSSION	Live "office hours" at scheduled class time. Brief, optional weekly check-in for class management.
	READINGS, ETC.	See this week in the Required Readings section.

<p><i>CLASSES END 2022-Dec-06, Tuesday</i>  <b>NO Final Exam / Essay</b></p>
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## Activities, Evaluation, Marking

Activity extensions are granted only in exceptional circumstances with pre-existing accommodations or academic consideration. Last moment and technical issues are not considered valid excuses for lateness. Penalties are based on the latest work, or part(s) submitted, with 5% deducted per day, or part thereof, and 10% per weekend. In cases where assignments include multiple files, penalties for any part(s) will apply to the whole.

Activity	Brief Description	Due Date Start of class unless noted	% of Final Grade
Ongoing	Brightspace Completion/Progress	Weekly	10%
Ongoing	Quizzes	Weeks 2-11 (inclusive)	20% (10 x 2%)
Ongoing	Discussion Forum Posts	Weeks 2-11 (inclusive)	20% (10 x 2%)
#1	Photoshop (Ps) assignment	Weeks 2-3	10%
#2	Illustrator (Ai) assignment	Weeks 4-5	10%
#3	AfterEffects (Ae1) assignment	Weeks 6-7	10%
#4	AfterEffects (Ae2) assignment	Weeks 8-9	10%
#5	WordPress assignment	Weeks 10-11	10%

Feedback for Completion/Progress of Brightspace Content and Discussion Forum Posts to date available upon request by emailing the instructor at any point in the term. Final marks for Completion/Progress and Discussion Forum Posts are generally shared at the end of term. Quiz results are available on Brightspace upon submission.

Assignment results will be posted on Brightspace. Turnaround time between submitting an item for evaluation and receiving its mark is not guaranteed, but an effort will be made to do so within two weeks' time. Similarly, any student response should be made within two weeks of feedback returned by the evaluator(s).

## Description of Activities

Please note that additional details/information on activities may be posted on the D2L Brightspace course site. Different sections may assign students projects in different ways, and professors reserve the right to (re)assign them to balance numbers and skills. See assignment sheets for more details.

No unscheduled evaluations will be used as part of the grading scheme.

### **(10%) Brightspace (Content Materials) Completion/Progress**

This assessment serves in a capacity similar to attendance and/or participation, and is updated weekly. Learning materials will be posted to the Content section of Brightspace, and their regular, punctual consumption is expected. Regarding any variances, students with registered accommodations should contact the instructor ahead of time; students invoking academic consideration should do so within 72 hours, and will be required to present the appropriate administrator with any required documentation.

### **20% (10 x 2%) Quizzes, online via D2L Brightspace**

Students are expected to complete short weekly quizzes posted at **Brightspace > Assessment > Quizzes** each week, between designated class times. See the weekly schedule for more details. Each quiz covers various key concepts raised in current and/or prior weeks' activities.

### **20% (10 x 2%) Discussion Forum Posts**

- Students will be expected to create and maintain ongoing dialogues online via Brightspace discussion forum posts. Each student must start a new discussion thread, may respond to any existing one(s), and must do so at least once per week. All new threads must be original, each at least 100 words long (excluding quotations, which must be cited) and will be marked out of up to four points, for a maximum possible total of 40, later converted to an overall weighted value of 20% for the term. Please note that posts are not necessarily rewarded for excessive frequency or length.
- Posts should focus on: (1) discussing the process of a design; (2) sharing recommended resources and lessons learned; (3) responding to another's post in a constructive manner, beyond simple reactions.
- **Please note!** Posts are *not* intended to share information about sources of media, templates, or plug-ins.
- Finally, while students may share links, the reuse of prior/existing materials, even their own, in excess of 10% of the overall post length may result in a penalty including, but not necessarily limited to, a mark of zero on their work. See below (Handing in Papers / Late Policy / Other Relevant Information) for more on plagiarism. Posts must be made prior to the next class time for consideration. Posts which are late and/or not submitted via appropriate Brightspace discussion forums will not be accepted/graded. Procrastination or technical issues will not be excused.

### **(10%) Assignment 1: Poster/Advertisement Design using Photoshop (Ps) \***

Using a raster-based image editing software application (i.e. Adobe Photoshop), students must produce a still image which effectively informs, educates, and persuades the audience.

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### (10%) Assignment 2: Poster/Advertisement Design using Illustrator (Ai) \*

Using a vector-based image creation software application (i.e. Adobe Illustrator), students must produce a still image which effectively informs, educates, and persuades the audience.

### (10%) Assignment 3: Motion Graphics Sequence (Montage) using After Effects (Ae) \*

Using motion graphics software (Adobe After Effects), students must create a short 2D animated "montage" piece which effectively informs, educates, and persuades the audience.

### (10%) Assignment 4: Motion Graphics Sequence (Kinetic Typography) using After Effects (Ae) \*

Using motion graphics software (Adobe After Effects), students must create a short 2D animated piece of Kinetic Typography which effectively informs, educates, and persuades the audience.

### (10%) Assignment 5: Professional Web Presence and/or Portfolio site using WordPress (WP) \*

Using internal/locally-hosted WordPress instances and (optionally) traditional techniques of HTML/CSS, students will establish an online presence for their design capabilities.

\* **Please note!** If students do not create their own materials, then they may *only* obtain imagery from the Creative Commons at [search.creativecommons.org](https://search.creativecommons.org) – also known as Openverse at [wordpress.org/openverse](https://wordpress.org/openverse) – or audio from our (RTA) media libraries (see assignment sheets for details). Animation/video source materials are not accepted.

## Assignment Statements

Student assignments will be evaluated in three equally-weighted categories: (1) technical merits; (2) basic design principles and creativity; (3) the quality of their process and documentation (statements).

Each assignment must be accompanied by a statement, using the template provided by the instructor through our Brightspace shell. What is being designed, and why? Who is the audience? What do they need, and how do they need it to be designed? How will you reach them, and what is your process? The statement explains the goal, inspirations, sources, and design process, framing the project in relation to audience and current state of the industry. Students may submit written ideas, sketches, and/or works in progress as part of a statement, but these will not be evaluated. Unless specified otherwise, statements must be in Adobe PDF or Microsoft DOC format.

It is critical to cite all sources of ideas and media used in assignments; students must explicitly cite all claims made and all materials used, in MLA format as described in the Creative Industries Student Handbook. If students choose to create their own new/original source materials, then they must cite themselves. If they do not create their own materials, then they may *only* obtain allowed (e.g. unbranded) images from [Creative Commons \(Openverse\)](#) and/or audio from [our \(RTA\) media libraries](#). **Please note!** Uncited source materials may be assumed to be plagiarized, and penalized as such; citation does not necessarily confer permission. Contact your instructor for more information.

All assignments and their accompanying statements (in their respective formats, as specified by their corresponding assignment sheets) are due by the start of class on their designated weeks, and must have been uploaded to the Assignments section of the D2L Brightspace course shell. Procrastination and technical issues will not be considered valid excuses for lateness.

Please see assignment sheets and statement template for more details.

## Handing in Papers, Late Policy, Other Relevant Information

- Religious or cultural observations accommodations must be requested by the end of the second week of the term. <https://www.torontomu.ca/humanrights/religious-cultural-observances/>
- We expect that all communications by e-mail and in person between students, their colleagues, and instructors will be civil and professional as per Senate Policy #61.
- Grades are posted on D2L Brightspace. Not all materials submitted for marking will be returned, so make extra copies for your records.
- Assignments submitted late, without extension, will result in a penalty of (5% deducted per day, 10% for a weekend). Do not wait until the last moment to submit your paper. Allow for technical glitches. Missed presentations without permission will result in a 0%
- Check with your individual professor to see if they require hard copies or not of the assignments.
- Students are required to retain a copy of all work undertaken as well as all rough materials, references, sources, and notes until the marked original has been returned.
- The professors reserve the right to modify the syllabus and assignments as required over the course of the term, but any changes to the course assignments, due dates, and/or grading scheme will be discussed with the class prior to being implemented.
- On occasion guest speakers may attend our class. Students should refrain from contacting these guests after the class, unless invited to do so.
- The unauthorized use of intellectual property of others, including your professors', for distribution, sale, or profit is expressly prohibited, in accordance with Policy 60 (Sections 2.8, 2.10). Intellectual property in this context includes, but is not limited to: slides, lecture notes, presentation materials used in and out of class, lab manuals, course packs, and exams.
- **Students are expected to show respect for their fellow students:**
  - Arrive on time (**before** 10 minutes after the hour). Be ready to start.
  - Do not indulge in side conversations in class. Disruptive students will be asked to leave. We reserve the right to adjust a student's overall mark if they interfere with colleagues' learning.
  - Please minimize eating in class as much as possible. Coffee or water are fine.

## University Policies

Students are reminded that they are required to adhere to all relevant university policies found in their online course shell in D2L and/or on the Senate website: <http://torontomu.ca/senate/course-outline-policies>

Students should refer online to for specific information with respect to the following policies:

- [Policy #60: Academic Integrity](#)
- [Policy #61: Student Code of Non-Academic Conduct](#)
- [Policy #135: Final Examinations](#)
- [Policy #157: Toronto Metropolitan University's E-mail Accounts for Official Communication](#)
- [Policy #159: Academic Accommodation of Students with Disabilities](#)
- [Policy #166: Course Management](#)
- [Policy 167: Academic Consideration](#)
- *And all other course outline policies:* <https://www.torontomu.ca/senate/course-outline-policies/>

## Important Resources Available at TMU

- [The Library](#) provides research workshops and individual assistance. If the University is open, there is a Research Help desk on the second floor of the library, or go to [Library Online Workshops](#).
  - [Student Life and Learning Support](#) offers group-based and individual help with writing, math, study skills, and transition support, as well as [resources and checklists to support students as online learners](#).
  - You can submit an [Academic Consideration Request](#) when an extenuating circumstance has occurred that has significantly impacted your ability to fulfill an academic requirement. You may always visit the [Senate website](#) and select the blue radial button on the top right hand side entitled: Academic Consideration Request (ACR) to submit this request).
  
  - Please note that the Provost/ Vice President Academic and Dean's approved a COVID-19 statement for Fall 2020/Winter 2021/Fall 2021/Winter 2022 related to academic consideration. This statement has been built into the Online Academic Consideration System and is also on the [Senate website](#):
  - *Policy 167: Academic Consideration for Fall 2020/Winter 2021/Fall 2021/Winter 2022 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate [Policy 167: Academic Consideration](#).*
  - Also NOTE: Outside of COVID-19 symptoms, the new Policy 167: Academic Consideration does allow for a once per term academic consideration request without supporting documentation if the absence is less than 3 days in duration and is not for a final exam/final assessment. In the absence is more than 3 days in duration and/or is for a final exam/final assessment, documentation is required. For more information please see Senate [Policy 167: Academic Consideration](#).
  - [TMU COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
  - [TMU COVID-19 Vaccination Policy](#)
  - If taking a remote course, familiarize yourself with the tools you will need to use for remote learning. The [Continuity of Learning Guide](#) for students includes guides to completing quizzes or exams in D2L Brightspace, with or without [Respondus LockDown Browser and Monitor, using D2L Brightspace](#), joining online meetings or lectures, and collaborating with the Google Suite.
  - Information on Copyright for [Faculty](#) and [students](#).
  - *At TMU, we recognize that things can come up throughout the term that may interfere with a student's ability to succeed in their coursework. These circumstances are outside of one's control and can have a serious impact on physical and mental well-being. Seeking help can be a challenge, especially in those times of crisis. Below are resources we encourage all TMU community members to access to ensure support is reachable.*
    - [TMU Mental Health and Wellbeing](#)
- If support is needed immediately, you can access these outside resources at anytime:**
- **Distress Line** — 24/7 line for if you are in crisis, feeling suicidal or in need of emotional support (phone: 416-408-4357)
  - **Good2Talk**- 24/7 hour line for postsecondary students (phone: 1-866-925-5454)
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- For more information on CI Academic Policies & Procedures and links to resources please see: <https://www.torontomu.ca/creativeindustries/academic-advising/>

# Course Objectives

Introduction (I) Reinforcement (R) Proficiency (P)	By the end of this course, students will be able to:	And in doing so will fulfil the following program learning outcome (at least in part):
I R	Apply a basic insight into historical and technological aspects of digital media and computer - mediated communication to their other projects. <sup>[1(a)R, 3(a); 3(c)R];</sup>  Describe and leverage a transcultural perspective on the shifting landscape of digital technologies and media production. <sup>[1(b)]; 3(c)R; 8(c)];</sup>	<b>Contribute productively to the Creative Industries</b>
		LO 1a - critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,  LO 1b - recommend how Creative Industries as sectors or as individual enterprises should best manage interactions with cultural, economic, legal, governmental and technical spheres and work confidently with industry, government and community organizations in the Canadian and international contexts;
I R P	Apply practical skills, techniques, and strategies for producing and manipulating still images, audio / video content, and interactive media. <sup>[2(a)R; 2(b)]; 4(c)P; 6(a)R; 7(a&amp;c)R];</sup>	<b>Demonstrate an entrepreneurial capacity</b>
		LO 2a - engage in independent learning  LO 2b - transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.
I R	Apply a basic insight into historical and technological aspects of digital media and computer - mediated communication to their other projects. <sup>[1(a)R, 3(a); 3(c)R];</sup>  Describe and leverage a transcultural perspective on the shifting landscape of digital technologies and media production. <sup>[1(b)]; 3(c)R; 8(c)];</sup>	<b>Facilitate the work of artists, writers, designers and media makers by</b>
		LO 3a - apply an integrated knowledge of creative and production processes (both individual and system-base to facilitate the work of artists, writers, designers and media makers
		LO 3b - develop strategies to access funding and investments; to facilitate the work of artists, writers, designers and media makers,  LO 3c - recognizing and responding to future challenges and opportunities in their sectors including technological change to facilitate the work of artists, writers, designers and media makers,.

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I R P	Apply practical skills, techniques, and strategies for producing and manipulating still images, audio / video content, and interactive media. [2(a)R; 2(b)]; 4(c)P; 6(a)R; 7(a&c)R];	<b>Communicate</b>
		LO 4a - verbally communicate within and to creative enterprises, academia and industry effectively and persuasively
		LO 4b - in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively
		LO 4c - communicate by preparing and conducting presentations using a range of appropriate media, within and to creative enterprises, academia, and industry effectively and persuasively
		<b>Conduct research relevant to cultural and industry issues,</b>
		LO 5a - formulate appropriate research question and conceptual frameworks; employing appropriate data collection techniques
		LO 5b - apply appropriate quantitative tools and methodologies and/or
		LO 5c - apply appropriate qualitative tools and methodologies
I R P	Apply practical skills, techniques, and strategies for producing and manipulating still images, audio / video content, and interactive media. [2(a)R; 2(b)]; 4(c)P; 6(a)R; 7(a&c)R];	<b>Implement and manage projects</b>
		LO 6a - problem-solving - implement and manage projects requiring
		LO 6b - team building - implement and manage projects requiring
		LO 6c - negotiation - implement and manage projects requiring
		LO 6d - collaborative work practices - implement and manage projects requiring
I R P	Apply practical skills, techniques, and strategies for producing and manipulating still images, audio / video content, and interactive media. [2(a)R; 2(b)]; 4(c)P; 6(a)R; 7(a&c)R];	<b>Apply skills and knowledge</b>
		LO 7a - critically evaluate the aesthetic quality of creative works
		LO 7b - apply fundamental business and management skills within organizations and as entrepreneurs,



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		<p>LO 7c - integrate an aesthetic sensibility and business acumen to the practical realities of production, promotion, and distribution of commercial or noncommercial cultural products with an understanding of the theoretical and historical underpinnings of one or more creative industry sectors;</p>
		<p>LO 7d - Recognize when more information is required to address the limits of one's own knowledge, abilities, and analyses and determine appropriate next steps</p>
I	<p>Describe and leverage a transcultural perspective on the shifting landscape of digital technologies and media production. [1(b)]; 3(c)R; 8(c)I];</p>	<p><b>Autonomy, Professional Capacity, and Social Responsibility</b></p> <p>LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths</p> <p>LO 8b - act as socially responsible citizens with integrity and strong ethical mores</p> <p>LO 8c - Work towards creating diverse and inclusive cultural opportunities accessible to all</p>