



OCAD UNIVERSITY
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GRADUATE STUDIES COURSE OUTLINE

Digital Theory

DIGF 6019

Seminar

Winter 2016

Credit Value: 0.50

Course Meeting Times and Location: Every Wednesday, 6:30pm-9:30pm, 205 Richmond St W (RHA), Room 310

CATALOG DESCRIPTION

This course commences with an examination and mapping of the historical precedents of digital media, taking into consideration the social, cultural and political contexts of its emergence. Students will identify major significant movements which rapidly coincided with the shift from analog to digital culture. In digital media, conceptual and theoretical trends tend to respond to technical developments. Accordingly this course covers topics of digital reality, simulation and virtuality; interactivity and agency; media archaeology and migration; subjectivity, race, gender, and online identity; the politics of cyberculture; indigenous interventions; globalization and the political economy of digital media.

FACULTY / INSTRUCTORS

Faculty Member Name: David Murphy
Email Address: dmurphy@faculty.ocadu.ca
Office Hours/Location: TBA
Mailbox: TBA

David Murphy is a PhD Candidate in York/Ryerson's Communication and Culture program specializing in video game history, theory, and culture. His past work has appeared in *Games and Culture*, *The International Journal of Canadian Studies*, and *Game Studies: The International Journal of Computer Game Research*. In addition to academic pursuits, David is an active volunteer in the Canadian video game community through his membership in Toronto's Hand Eye Society.

Faculty Member Name: Dr. Dave Colangelo
Email Address: dcolangelo@faculty.ocadu.ca (I reply between 9am-5pm)
Website: davecolangelo.com
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Dave Colangelo holds an MA in Cultural Studies from Goldsmiths College, University of

London and a PhD in Communication and Culture from Ryerson and York Universities. His research and writing is centred upon expanded cinema, screen cultures, and the impact of digital media on art, curation, architecture, and scholarship. Colangelo's writing has appeared in *Public Art Dialogue* and *The Journal of Curatorial Studies*. His work as a media artist (with collaborator Patricio Davila) has been presented at the International Symposium for Electronic Art (Istanbul 2011, Sydney 2013, Vancouver 2015), the Biennale of Architecture and Urbanism in Shenzhen/Hong Kong (2013-14), and in the *Leonardo Electronic Almanac*. He is currently a Research Consultant for Streaming Museum in New York City.

LEARNING EXPECTATIONS

The ability to undertake critical analysis and structure arguments in the field of digital theory is essential to the Digital Futures program. Both the written and verbal exposition aspects need to be developed to a good level by students at a graduate level. This includes the ability to undertake research through the use of both academic and non-academic literature reviews, as well as to correctly reference texts in writing. For Masters students moving on to a subsequent thesis, this course is a vital foundation for the critical skills that will be required. For all students, the skills that are developed on this course provide an essential competitive edge in both industry and academia in terms of thought leadership, reflection, rational argument and rhetoric. A very significant effort is required to master this course but the rewards reflect this effort.

Theory is crucial. But why does the Digital Futures program also care about the past? Almost all significant developments in digital technology have precursors in analogue technology and human sociocultural behaviour and structures. For this reason, the historical context becomes immensely valuable when looking to understand the impact and potential for today's digital environments. This context and history is also a resource for ideation, innovation and enterprise.

Pre-requisites: Enrolment in the Digital Futures MA or Diploma program

Co-requisites: None

Anti-requisites: None

LEARNING OUTCOMES

By the end of this course, students will be able to:

1. Apply digital theory to thinking, making, and writing about digital art, design and culture, and be able to explain the relevance and value of this to their practice/work
2. Develop discursive practices to generate new directions in their work based on an engagement with digital theory and the history of technology
3. Debate historical and current debates in digital theory and culture, with a sensitivity towards potential biases such as race, gender, and species
4. Critique the work and writing of others in an intelligent and congenial manner informed by an understanding of terms and concepts of digital history and theory

DEPARTMENT MISSION

The graduate program in Digital Futures responds to the increasingly important and sophisticated role of digital technology as a catalyst for integrating societal, cultural and economic change. Students in the program essentially participate in and prepare for and

attempt to understand global digital revolution that fuses together disruptive technology and new thought leadership. This revolution is catalyzing our innovation in digital applications, products, media content, practices and services.

UNIVERSITY MISSION

OCAD University shapes imagination through the delivery of excellent art, design and media education at the undergraduate and graduate levels through student-focused learning that integrates studio-based education with historical, critical, aesthetic, scientific and technological inquiry. OCAD University supports a high-quality, diverse research practice undertaken with extensive outreach and partnerships in a bold and future-facing learning environment. OCAD University offers vibrant disciplinary and cross-disciplinary opportunities for cultural and life-long learning in concert with local, national, Aboriginal and international communities. OCAD University values, respects and advances ethical practice, flexibility, advocacy, diversity, accessibility, aboriginal cultures, wellness, global citizenship and the manifestations of creativity in entrepreneurship, innovation and sustainability. OCAD University prepares students and helps faculty and alumni to be cultural leaders, practitioners, educators, creative thinkers, strategists, inventors and innovators who take calculated risks and make strong contributions to the cultural, social and economic prosperity of Canada and the world.

WEEKLY SCHEDULE

Week #1 – Introduction to Digital Theory (DC and DM) January 13, 2016

McLuhan, Marshall. 1964. "The Medium is the Message." From *Understanding Media: The Extensions of Man*. Cambridge: MIT Press.

(Available Online)

<http://web.mit.edu/allanmc/www/mcluhan.mediummessage.pdf>

Benjamin, Walter. 1968. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*, edited by Hannah Arendt, 217-51. New York: Schocken.

(Available Online)

<https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

Manovich, Lev. 2001. "What is New Media?" from *The Language of New Media*. Cambridge Mass: MIT Press.

(Available Online)

http://dss-edit.com/plu/Manovich-Lev_The_Language_of_the_New_Media.pdf

Styerl, Hito. 2013. "Too Much World: is the Internet Dead?" *e-flux journal*. 49 (11).

(Available Online)

<http://www.e-flux.com/journal/too-much-world-is-the-internet-dead/>

Week #2 – All Watched Over: Control Society, Sur (sous, dans, devant, derriere) veillance, Freedom (DC) January 20, 2016

Deleuze, Gilles. 1992. "Postscript on the Societies of Control." *October*. 59: 3-7.
(Available in Course Pack)

Galloway, Alexander, and Eugene Thacker. 2004. "Protocol, Control, and Networks." *Grey Room* Fall 17: 6-29.

(Available in Course Pack)

Chun, Wendy Hui Kyong. 2006. "Introduction," in *Control and Freedom: Power and Paranoia in the Age of Fiber Optics*. Cambridge, MA: MIT Press.

(Available in Course Pack)

See also: The New Aesthetic (<http://new-aesthetic.tumblr.com/>), Bruce Nauman (Video Corridor), Julia Scher (Security by Julia), Wafaa Bilal (3rdi)

Week #3 – Public Spheres: Flows, Networks, and Hybrid Spaces (DC) January 27, 2016

Habermas, Jurgen. 1974. "The Public Sphere: An Encyclopaedia Article (1964)." *New German Critique*. 3: 49-55.

(Available in Course Pack)

Gauthier, Dylan. 2015. "Networked Monumental: Site, Production, and Distributed Publics – Online, and in Everyday Life." *Public Art Dialogue*. 5(1): 17–54.

(Available in Course Pack)

Bernal, Victoria. 2013. "Civil Society and Cyberspace: Reflections on Dehai, Asmarino, and Awate." *Africa Today*. 60 (2): 20-36.

(Available in Course Pack)

See also: Rafael Lozano-Hemmer (Vectorial Elevation), Aaron Koblin (The Sheep Market)

Week #4 – The Virtual and The Real (DM) February 3, 2016

Assignment Due: Annotated Bibliography (25%)

Baudrillard, Jean. 1988. "Simulacra and simulations." From M. Poster (Ed.) *Jean Baudrillard, Selected Writings*. Stanford: Stanford University Press, pp.166-184.

(Available in Course Pack)

Žižek, Slavoj. 1999. "Cyberspace, or the Virtuality of the Real." From J. Bergstrom (Ed.) *Endless Night: Cinema and Psychoanalysis, Parallel Histories*. Berkeley: University of California Press, pp. 96-125.

(Available in Course Pack)

Taylor, T.L. 2002 "Chapter 3: Living Digitally: Embodiment in Virtual Worlds." From R. Schroeder (Ed.) *The Social Life of Avatars: Presence and Interaction in Shared Virtual Environments*. London: Springer-Verlag, pp. 40 - 62.

(Available in Course Pack)

Week #5 – Games: Representation, Race, Identity (DM) February 10, 2016

Assignment Due: Peer Review of Annotated Bibliography (5%)

Nakamura, Lisa. 2015. "Racism, Sexism, and Gaming's Cruel Optimism." From J. Malkowski and T.M Russworm (Eds.) *Identity Matters: Race, Gender, and Sexuality in Video Game Studies*. Manuscript solicited for review by Indiana University Press
(Available in Course Pack)

Shaw, Adrienne. 2012 "Do you identify as a gamer? Gender, race, sexuality, and gamer identity." *New Media & Society* 14 (1), 28-44.
(Available through OCAD library online)

<http://ezproxy-library.ocad.ca/login?URL=http://nms.sagepub.com/content/14/1/28.full>

Vanderhoef, John. 2013 "Casual Threats: The Feminization of Casual Video Games." *Ada: A Journal of Gender, New Media, and Technology* 2.
(Available in Course Pack)

Week #6 – READING WEEK – No Classes
February 17, 2016

Week #7 – Technology and Embodiment (DC)
February 24, 2016

Farman, Jason. 2012. "Embodiment and the Mobile Interface" in *Mobile interface theory: embodied space and locative media*. New York: Routledge.
(Available in Course Pack)

Hansen, Mark B.N. 2004. "What is Virtual about VR? 'Reality' as Body-Brain Achievement" in *New Philosophy for New Media*. Cambridge, MA: MIT Press.
(Available in course pack)

Sobchack, Vivian. 2004. "The Scene of the Screen: Envisioning Photographic, Cinematic, and Electronic 'Presence'" in *Carnal Thoughts: Embodiment and Moving Image Culture*. Los Angeles: University of California Press.
(Available in course pack)

See also: Jeffrey Shaw (The Telepresent Onlookers), Pipilotti Rist (Ever is Over All)

Week #8 – Life and Art After New Media and the Internet (DC)
March 2, 2016

Bishop, Claire. 2012. "Digital Divide: Claire Bishop on Contemporary Art and New Media" *ARTFORUM* September.
(Available in Course Pack)

Graham, Beryl and Sarah Cook. 2010. "Participative Systems" in *Rethinking Curating: Art after New Media*. Cambridge, MA: The MIT Press.
(Available in course pack)

Krysa, Joasia. 2006. "Curating Immateriality: The Work of the Curator in the Age of Network Systems," in *Curating Immateriality*. Brooklyn, NY: Autonomedia.

(Available in Course Pack)

See also: Harrell Fletcher and Miranda July (*Learning to Love You More*), Daily Tous Les Jours (*McLarena*), Raphael Lozano Hemmer (*Body Movies*)

Week #9 – Materiality, Media, Objects, Archive, Design (DC)
March 9, 2016

Assignment Due: Final Research Paper Proposal (5% of Final Research Paper grade)

Featherstone, Mike. 2006. "Archive." *Theory, Culture & Society* 23 (2-3), 591 -596.
(Available through OCAD library online)

<http://ezproxy-library.ocad.ca/login?URL=http://tcs.sagepub.com/content/23/2-3/591.full.pdf+html>

Kimbell, Lucy. 2013. "The Object Strikes Back: An Interview with Graham Harman." In *Design and Culture* 5(1).

(Available in Course Pack)

Parikka, Jussi. 2011. "Mapping Noise: Techniques and Tactics of Irregularities, Interception and Disturbance," in *Media Archeology*, Erkki Huhtamo and Jussi Parikka (eds).

(Available in Course Pack)

Week #10 – Affect Theory (DM)
March 16, 2016

Massumi, Brian. 1995. "The Autonomy of Affect." *Cultural Critique* 31, The Politics of Systems and Environments, Part II, 83-109.
(Available in Course Pack)

Clough, Patricia T. 2010. "The Affective Turn: Political Economy and the Biomediated Body." *Theory, Culture & Society* 28 (25), pp. 1 – 22.

(Available in Course Pack)

Leys, Ruth. 2011. "The Turn to Affect: A Critique." *Critical Inquiry* 37, 434 - 472.

(Available in Course Pack)

Week #11– Beyond Humanism (DM)
March 23, 2016

Hayles, N. Katherine. 2000. "Visualizing the Posthuman." *Art Journal* 59 (3), 50-54.

(Available through OCAD library online)

<http://ezproxy-library.ocad.ca/login?URL=http://www.tandfonline.com/doi/abs/10.1080/00043249.2000.10792011>

Haraway, Donna. 1999. "A Cyborg Manifesto." From S. Durring (Ed.) *The Cultural studies reader*. New York: Routledge, pp. 271-292.

(Available in Course Pack)

Week #12 – Capitalism, Ecology, and Political Economy (DM)
March 30, 2016

Wark, McKenzie. 2015. "The Vectoralist Class." *e-flux* (August 29). Retrieved from
(Available in Course Pack)

Klein, Naomi. 2011. "Capitalism vs the Climate." *The Nation* (October 9). Retrieved from
(Available in Course Pack)

Terranova, Tiziana. 2000 "Free Labor: Producing Culture for the Digital Economy." *Social
Text* 18 (2), 33-58.

(Available through OCAD library online)

<http://ezproxy->

[library.ocad.ca/login?URL=http://muse.jhu.edu/journals/social_text/v018/18.2terranova.pdf](http://ezproxy-library.ocad.ca/login?URL=http://muse.jhu.edu/journals/social_text/v018/18.2terranova.pdf)

Week #13 – Recap and Wrap-Up (DC and DM)
April 6, 2016

Assignments: Final Research Paper (35%)

REQUIRED READINGS

See weekly schedule

COURSEPACK

Details of price and where to purchase TBD

SUPPLIES

No special materials are needed for the course.

TEACHING AND LEARNING METHODOLOGIES

Most classes will begin with a short lecture followed by a summary of the week's readings by a pre-assigned group of students. This group will be responsible for presenting the readings in an engaging manner, attempting to incorporate active learning principles in their presentation. They must also provide discussion questions.

We will use a variety of learning strategies in this class including critical responses to artworks, the development of an artist's statement, weekly group presentations as noted above, and a major research paper. Where possible, the instructors will have students engage directly with primary material and artworks.

EXAM

There is no final exam in this course.

ASSESSMENTS, CRITIQUES AND EXAMS

Grades and number of projects, along with phases of work for this course are broken down as follows:

Assessments, Critiques, and Exams	Learning Outcome	Due Date	Percentage of Final Mark
Group Presentation	2,3	As assigned	25 %
Annotated Bibliography	1	Week #4 – Feb 3	25 %
Peer Review of Annotated Bibliography	4	Week #5 – Feb 10	5 %
Final Research Paper Proposal	1,2,3	Week #9 – Mar 9	(5 % of final Research Paper grade)
Participation	2,3,4	n/a	10 %
Final Research Paper	1,2,3	Week #13 – April 6	35 %
Total			100%

To review the full grading policy please refer to the Academic Policies on the OCADU website link below in the Policies section of the course outline.

Group Presentation Assignment

You will be assigned a group of no more than 4 people. In your group, you are responsible for meeting at least one week before your presentation date. Group members are responsible for presenting a 15 minute summary of the week's topics and readings, producing a one-page (two-sides) handout, and providing 5 questions with which to stimulate a discussion that they will moderate.

Presentations will be evaluated based on comprehension of the material, clarity of presentation and accuracy of content, cooperation of group members, quality of discussion questions, and quality of mediation.

The following rubric will be used:

		Levels of Achievement			
		Exemplary (5-4)	Proficient (3)	Acceptable (2)	Unacceptable (1-0)
Criteria	Comprehension	Group demonstrates a deep knowledge of material	Group demonstrates a general knowledge of material	Group demonstrates some knowledge of material	Group does not demonstrate comprehension of material
	Clarity and Accuracy	Material presented very clearly and accurately	Material presented clearly and accurately	Material presented with some errors in clarity and accuracy	Material presented inaccurately and unclearly
	Cooperation	Group members highly	Group members	Group members	Group members uncoordinated and

		coordinated and prepared	coordinated and prepared	somewhat coordinated and prepared	unprepared
	Quality of Discussion Questions	Five stimulating questions	Some stimulating questions	Few stimulating questions	No stimulating questions
	Quality of Mediation	Discussion facilitated expertly and cooperatively	Discussion facilitated effectively	Discussion facilitated somewhat effectively	Discussion facilitated poorly

Total /25

Annotated Bibliography

Provide an annotated bibliography for your research paper that includes at least 5 scholarly sources. This assignment will be assessed based on accuracy of referencing, quality of sources, and analysis.

Research Paper Proposal

Provide a 250 word description of your proposed research paper. See “Research Paper” for more information. You must include 3 primary sources, annotated, as well as Chicago style (Author-Date) formatting.

Peer Review of Annotated Bibliography

Annotated bibliographies will be distributed amongst the class. Students will be assigned another classmates annotated bibliography and asked to assess it based on the criteria given for the annotated bibliography.

Final Research Paper

Your research paper should have a coherent thematic or question through which you can conduct a literature review and cogent analysis. Your chosen topic should feed your thesis interest. Broad topic ideas might include; time and the digital, space and the digital, remediation/mediation, the residual, obsolescence, cyborgs, control society, sound and the digital, the digital brain, memory in the digital age, reproduction in the digital age, augmenting technologies, the new digital science paradigm, feminist approaches to digital science, postcolonial readings of the digital as progress, the metaphor of the window, a globalization analysis of the mobile or digital revolution, efficiencies of ubiquitous computing, or future smart buildings, etc.

FOR MORE INFORMATION ABOUT ASSIGNMENTS SEE CANVAS

GRADING BREAKDOWN

The following grades are used at the graduate level in the university:

Letter Grade	Numerical Scale
A+	95-100
A	85-94
A-	80-84
B+	75-79
B	70-74
C	60-69
F	0-59

P	Pass
I	Incomplete
W	Withdrawn
AU	Audit

STUDENT FEEDBACK ON COURSES

OCAD University is committed to ensuring excellence in teaching and learning. As you approach the end of the course (weeks 10-13 in a 13 week course) you will be asked to complete an online course evaluation during class time. Please bring a laptop or other web-enabled device to class with you on the day that the evaluation is scheduled by your course instructor. Your feedback is valued by faculty and is an important part of on-going efforts to enhance course design and teaching across the university.

COURSE POLICIES AND STUDENT EXPECTATIONS

To obtain pass standing in a course, a student must complete required and assigned course work, as described in the course outline, to the satisfaction of the teaching faculty. Evaluation of student performance is based upon a reasonable diversity of methods. Students are evaluated on their work according to the breakdown in the Grading Scheme and criteria listed below.

Attendance: students are expected to attend every class. If a student is unable to attend, they must let the instructor as soon as possible and provide a plan for making up for the time not spent in class.

Class Participation: students are expected to participate in the course by attending class, contributing to discussions, coordinating activities with group members, completing group work, and engaging in peer-review.

Late Work: Late work is not acceptable except in the case of documented illness or extraordinary circumstances. Late work will not be accepted without prior permission of the faculty member. All late work will be assessed a minimum penalty of **20%** per week. Even with prior permission, no late work will be accepted more than **7 days** after the initial due date. Students may not re-submit previously graded work or work produced for other courses for evaluation.

Mid-term Standing: Teaching faculty must provide students with a written **numerical** interim grade based on work to date at least one week prior to the final deadline to withdraw from a course without academic penalty. This grade should reflect **20%** of the term's work.

Incomplete Grades: Please refer to the [Academic Standing & Grading Policy](#) for details regarding incomplete grades and extensions.

Final Grades: All grades are not final until they are reviewed and approved by the Registrar's Office.

INSTRUCTOR EXPECTATIONS

The instructor will:

- arrive at least 10 minutes before class and stay 10 minutes after class to answer questions and comments.
- answer email queries promptly, during regular business hours, and always within one business day
- make an effort to return assignments and evaluations as soon as possible

The instructor will not:

- provide lecture notes. It is the responsibility of students to ask other students in the class for notes if they are unable to attend

University Policies

It is important that you become familiar with university policies, and the related procedures and guidelines – they reflect the rights and responsibilities of students, faculty and staff. Policies and procedures are subject to change and are not tied to a specific academic year, unless otherwise noted.

Academic Standing & Grading Policy: This policy outlines the assessment criteria and procedures related to grading, coursework extensions and academic standing in graduate programs.

Academic Misconduct Policy: This policy defines academic misconduct, how to avoid it, and how the university responds to violations of this policy.

Academic Integrity: This policy focuses on academic integrity: what it is, how to make sure you conduct yourself and your work in an ethical manner. It also outlines how the university responds to violations of academic integrity.

Academic Consideration for Religious Observance Policy: OCAD University is committed to inclusion. If you foresee a conflict between a religious obligation and any scheduled class assignments, including the final examination or critique, notify your instructor in writing and, in the case of the final examinations and critiques, must make a written request to the appropriate Faculty Office within three weeks of the first class. Late requests for an exam or critique deferral are subject to a \$70 fee.

Respectful Work and Learning Environment Policy: The University is committed to a respectful working and learning environment. This policy outlines what is considered acceptable behavior in a classroom and other learning environments, including and not limited to discrimination of any sort.

Health and Safety Policy: Read about what you can expect and how you can contribute to maintaining health and safety standards of the university.

Non-Academic Misconduct Policy: This policy is a guide to what the University considers to be appropriate behavior. It outlines the procedures for dealing with incidents of non-academic misconduct including bullying, harassment, assault, threats, extortion, drugs trafficking, etc.

[Link to further information on OCAD U's academic regulations.](#)

Student Resources

Students have access to the following resources at OCAD University:

Office of Graduate Studies: The Office of Graduate Studies is generally your first point of contact at OCAD University. Among the varied services and supports it provides or facilitates, the Office of Graduate Studies is responsible for workshops related to professional development and funding opportunities, offers academic advising and guides you on your path to completing your thesis or major research paper/project.

Fabrication Shops & Studios Webpage: Visit the fabrication shops and studios webpage for relevant policies, hours of operation and extended access hours.

Writing & Learning Centre: Access the Centre to develop your skills and excel as a student. They offer services including ideas and approaches for writing, research, critical thinking, studio process and academic study skills.

Health & Wellness Centre: This team of health care professionals' goal is to make your time at OCAD U a positive and fulfilling experience and help you maintain optimal physical and mental health while completing your education.

Mature Students: a collection of links that will direct you to services that will enhance your student experience and give you encouragement and support.

Centre for Students with Disabilities: Students with diverse learning styles and needs, who experience learning, ADHD, autism spectrum, mental health, medical, deaf/hard of hearing, mobility/functional and visual disabilities are encouraged to use the services provided by the CSD to enhance the quality of their post-secondary education. The CSD can help students update or obtain formal disability documentation and learning accommodations such as: notetakers, sign language interpreters, recording of classes (affidavit available upon request), access to presented material (overheads, PowerPoint, slides, etc.), reserved seats, assistive technologies and learning strategies, as well as, accommodations specific to tests/exams.

Finance Office : This Office can provide information on the required tuition and ancillary fees, methods of payment, payment deadlines, tuition fee refunds, as well as answer questions about the online Fees Account, student payroll and tax certificates for students (T2202A, T4 or T4A forms).

Financial Aid & Awards: In addition to online resources, staff in this office can advise you with respect to your financial situation, provide referrals to the appropriate financial assistance programs, and assist you with securing the resources required to meet your post-secondary education costs.

Campus Life: Campus Life ensures that students have access to social, learning and development opportunities that encourage personal growth, connection, engagement, leadership, self-confidence, interpersonal and team-building skills.

Career Development: This office is here to support you as a student or new graduate with direction, resources and opportunities that will help you to develop the skills and knowledge base required to be successful creative professionals, in any number of contexts and sectors.

Student Union: The Student Union represents the student body, serves as liaison to administration and faculty, other universities and colleges, all levels of government and the Canadian Federation of Students. It is responsible for ensuring the proper representation and advocacy of the OCAD U student body at large, working hard to ensure that OCADSU provides as much service to students as possible.

Office of the Registrar: This is where you can find student forms, information on academic records, course registration and graduation and convocation. All official written correspondence that pertains to student records can be sourced from the Office of the Registrar.

IT Services : IT Services provides students with the access to AV loans, where students can to sign out AV equipment, classroom technology support, and media kits, as well as, receive IT help concerning email, courses, student portal, logging in to Computer Studio workstations, DBOCAD, and any IT related problems at the IT Help Desk. Additionally,

students can contact the Laptop Help Desk if they are having trouble with laptop hardware; if they are a laptop program student, require assistance in software installations, accessing the OCAD Wireless network for the first time, borrowing laptops and accessories, and media kit loans.

International Student Services: The International Student Services is a place where international students, exchange students and all students wishing to make meaningful global connections have access to innovative services, programs and activities that are responsive to their needs and assist them in becoming successful practitioners in the fields of art and design. International Student Services offers support, information and referrals pertaining to; immigration matters (referrals to government information on study permits and work permits), on- and Off-campus employment for international students, emergency bursary funds for international students, university health Insurance Plan (UHIP), adjusting to life in Canada, student exchange and study abroad opportunities.

Campus Security: Campus Security provides community security services, visual patrolling, medical response and a variety of other duties, including assisting community members, responding to reports of crime, report writing and investigations. Campus Security personnel are highly trained in First Aid, CPR, Automated External Defibrillators (AEDs), conflict resolution, non-violent crisis intervention, crime prevention and other relevant skills. Additionally, they are also able to provide information regarding the OCAD University community to students, staff, faculty, and visitors. Campus Security offers many programs and services that promote campus safety and security.

ADDITIONAL READINGS

See CANVAS

PRODUCTION MATERIALS FEES AND LAPTOP FEES

In applicable courses, production materials fees cover the costs of materials consumed and/or incorporated in the making of student work in the shops and studios. Production materials fees are automatically added to your online fees account at the time of course registration, and are due in full by the first tuition payment deadline in August. Production materials fees are non-refundable after the last day to change courses with a 100% refund, as outlined in the Calendar.

DISCLAIMER STATEMENT

The syllabus, schedule, and course outline may be amended, altered, or changed as the course proceeds. The weekly schedule is open and will be developed in response to the ongoing concerns of the participants. Guest speakers and student presentations will be organized as the term progresses. The class will be notified and when possible, consulted about developments and changes.