Digital Futures Syllabus

COURSE CODE AND TITLE: ACCIO

DIGF 1B04

NUMBER OF CREDITS: 0.5

Day and Time: Tuesdays 6:30pm – 9:30pm (with some exceptions, see schedule below)
First class: 10th September
Last class: 3rd December 2013
Location: Room 264

Professors: Tom Barker + Adam Tindale
Email: atindale@faculty.ocadu.ca
Office hours: by appointment

ACCIO

"I've seen things you people wouldn't believe. Attack ships on fire off the shoulder of Orion. I watched c-beams glitter in the dark near Tannhäuser Gate. All those moments will be lost in time, like tears in rain. Time to die."

– Roy Batty Replicant, Blade Runner (1982)

In this course you'll be challenged and you'll be taking part in activities that are not exactly mainstream. Our aim is to catalyze your thinking, build on your passions and expose you to the context of Digital Futures. Everyone needs those formative conversations and debates that happen late into the night and Accio gives you that – just not always at night.

The course encourages you to develop a personal interpretation and direction within the program, as well as an understanding of the broader context of the field digital futures. It offers a place to think about the big picture and provides cohesion across areas of focus in the program. The course also engages with industry and the digital community through seminars, inspirational guest speakers, and trips to places where innovation is happening every day.

You already ***thought*** you knew why you were coming to the DF:TIDA program. By the end of Accio you will ***really know*** why you are on this program.

Accio context

"Any sufficiently advanced technology is indistinguishable from magic."

– Arthur C. Clarke, "Profiles of The Future", 1961 (Clarke's third law)

It took us 6 million years to evolve. In contrast, just 189 years ago in 1823 the digital world started with the mechanical difference engine. So think of humans and computers in terms of evolution: 1 computational year of evolution is 31,0000 human years – or 462 generations of people based on today's average life expectancy. Now wonder the digital world is changing so fast and is so exciting. What may be akin to surfing a wave with a traditional subject is more like trying to surf a tsunami with Digital Futures. How do you find your own bearings in this crazy digital domain?

This course is called Accio after a Harry Potter spell. There are two reasons for this. Firstly, technology has become like magic as Arthur C. Clarke pointed out. Secondly, this course will draw you together from many diverse backgrounds and interests to share some experiences, just like the spell does. From Wikipedia (2012):

Accio Description: This charm summons an object to the caster, potentially over a significant distance. Its opposite is the Banishing Charm.

Seen/mentioned: First mentioned in Harry Potter and the Goblet of Fire, when it was briefly used by Molly Weasley on the Weasley twins to confiscate their Weasleys' Wizard Wheezes' products from their pockets, before they left for the Quidditch World Cup. Hermione was also mentioned trying to learn this charm during her ride aboard the Hogwarts Express. Later on in the same book, Harry summons his broom to complete the First Task of the Triwizard Tournament. Near the end of the book, Harry uses it to summon the Triwizard Cup after he encounters Voldemort. When Ron goes mad in the department of mysteries in Order of the Phoenix, he attempts to use it to summon a brain.

And don't worry if you're not into Harry Potter: there are no required readings by JK Rowling!

More about the course

"The rationale here is to pull these kids right out of their comfort zone.. in fact right out of this mundane world altogether and [for students to] understand that the digital future is what is imagined and made by them.."

– Tom Barker, 2013

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The course involves a large creative collaborative project to vision a futuristic digital society, studio time and field trips to stir your thoughts. You'll work together as a group, you'll meet some amazing people in the digital and creative industries and you'll have a chance to ask them all about how they got to be doing what they do. We have also programed serious down time to allow you to reflect – imagine: down time without any digital connections, no phone, laptop, internet, nothing except pen and paper. You also have some big tasks from us.

Accio is the one course where you can reflect on all the other courses. DF:TIDA students find themselves more scattered about at OCAD U because they're soaking up so many diverse courses and can regard Accio as a 'home'. It is co-led by the program chair Tom Barker, so you can learn a lot about the underlying principles behind the program. You can also help shape our thinking about what is essentially a living, dynamic program -- it has to be since our faculty also have to surf that same digital tsunami.

Upstream objectives

"Let me introduce the 'X-shaped Designer'. Each point of the X is an expertise; Art, Science, Design and Enterprise. The 'X-shaped Designer' acquires practical knowledge in each of these areas, but also learns to collaborate brilliantly with experts and industries in each of the four areas. Inventor Thomas Edison once said, it took him 60 days to become familiar enough with a field to innovate in it. By leveraging opportunities and knowledge in the digital domain, I believe that an X-shaped designer can get this innovation period down to just 6 days"

– Tom Barker, 2012

300,000 people in the USA now make their living in the smart phone App business. These jobs didn't exist 6 years ago because Apps didn't exist either. Canadian jobs in digital will exceed jobs in the automotive industry within 6-8 years. When you graduate there will be a huge new digital areas that barely exist today. We can't train you for everything that doesn't yet exist, but we can prepare you to embrace change, learn how to learn, be flexible and nimble and have enough self-awareness to be in charge of your digital careers. Your own creativity engine is the core of your value – skills and experiences are fuel for this engine. Need a bigger engine? Need fine tuning? Digital Futures is all about helping you to achieve that. We'll also help you to become an X-shaped designer by tapping into art, science, design and enterprise.

About the studio leaders

Tom Barker joined OCAD U in January 2012 as chair of the Digital Futures Initiative. He has worked in art, design and technology for 20 years as an practitioner, innovator and entrepreneur. Tom's philosophy is based on collaborative continuous learning and embraces innovation, technology and sustainability. Tom's projects include the London Eye ferris wheel, the Millennium Dome (now the O2 Arena), Bluetooth headset design, Urban design software and the Turner Prize shortlisted entry with Langlands & Bell 'The House of Osama Bin Laden' using a 3D game engine. Prior to joining OCAD U, he was a professor at the University of Technology Sydney and the Royal College of Art London. He was a Course Master at the Architectural Association in London. He ran b Consultants Ltd, worked at Arup and Cray Computers. Tom also set up Smartslab Ltd during the "Dotcom" boom. Born in England, Tom is a graduate of Edinburgh University, Cambridge University, Imperial College, and the Royal College of Art.

Dr Adam Tindale, Human-Computer Interaction. Stolen from ACAD in Alberta where he was Head of Media Arts & Digital Technologies Area, Adam is an accomplished magician working with programing, machine learning, music and sound. His work in Human-Computer Interaction is eclectic and pioneering. Adam's Interdisciplinary PhD is in Music, Computer Science, and Electrical Engineering. Adam is also a performing and composing musician and he significantly boosts our audio expertise. Adam's academic contribution in the field is impressive – it includes publishing for IEEE – and he is currently running Summer workshops at Stanford in the US. His machine learning research was a precedent for the amazing Shazam music identification App. Adam is also a self-confessed coffee and whisky obsessive.

LEARNING OBJECTIVES + OUTCOMES

This course will develop your learning through exploration and discovery. The learning outcomes are qualitative, and significant value is attached to self-development. We can catalyze your thinking during course time, but you need to continue this adventure outside of the class, both together and alone.

Students who successfully complete this course will:

- Have explored through design and criticism a digital society set far into the future
- Be able to explore and articulate their own and collective learning experiences based on discovery
- Form and express a personal interpretation of digital futures and define their individual role
- Reflect upon the needs and new directions of digital creative industries
- Understand the intent and context of the Digital Futures program at OCAD U

TEACHING METHODS + DELIVERY

Large collective group creative project, class discussions and seminars, talks and guest visits, visits to industry and creative venues, online: Canvas, Facebook.

COURSE SCHEDULE + ASSIGNMENTS

The course comprises 3 distinct parts: part 1: primer, part 2: cityscape, part 3: exhibition. These take place sequentially in the schedule and are described below.

Note that students are expected to continuously upload work in progress and finished work, inspiration, links and comments on the public course Facebook page throughout the semester. This activity comprises 20% of the marks.

PART 1: PRIMER

The Accio course takes as its initial reference the Hayward Gallery's 2013 exhibition in London, UK, and the accompanying catalogue entitled 'An alternative Guide to the Universe'.

Not content to leave it to experts, the artists in this exhibition re-imagined the universe, thinking about what it would be like to live in a different world. They created new cities, uncovered the secrets of flying saucers, invented time travel and made energy limitless. The visionary freedom and power of artists makes art so important to the Digital Futures program.

> From the website: http://www.southbankcentre.co.uk/whatson/alternative-guide-to-the-universe-exhibition-73950
>
> *'This exhibition 'explores the work of self-taught artists and architects, fringe physicists and visionary inventors, all of whom offer bracingly unorthodox perspectives on the world we live in.*
>
> *Eccentric and inspiring, their work re-imagines our social and cultural conventions in ways that fearlessly depart from accepted ways of thinking. Contributors to the exhibition explore fictional identities and design imaginary cities; they build healing machines and record the unseen energy flows of our bodies.*
>
> *They speculate on mysteries of time and space; create devices for time travel and communication with other dimensions; and fashion new letter forms designed to liberate the alphabet from the strictures of Western civilization.*
>
> *Taken together, their work conjures a kind of a parallel universe where ingenuity and inventiveness trump common sense and received wisdom.'*

Week 1 Tue 10th Sept – with Tom, Adam

Welcome and introduction to Accio, the instructors and the students.

Lecture by Tom Barker: 'Creating the Digital Future'.

Readings by Tom and Adam from 'An alternative Guide to the Universe', followed by a class discussion.

TASK 1 (DUE ON 17TH SEPT, WEEK 2) Briefing: each student will make a film about themselves, running for a maximum of 2 minutes. The film approach is an open format and should capture your passions, interests, personality – even your fears. You can use a video camera, smartphone or anything else that is to hand. Put particular care into sound quality though, using a good microphone will make a big difference and you may want to add some music. Each film needs to be uploaded to Canvas (file sizes below 10Mb please!) in time for viewing by the class in week 2. Make your film enjoyable and insightful.

Students will also each complete their personality profile using MBTI Myers-Briggs / Jungian profile at the website:

http://www.humanmetrics.com/cgi-win/JTypes1.htm

Read more about this exercise at:

http://www.myersbriggs.org/my-mbti-personality-type/mbti-basics

Week 2 Tue 17th Sept – with Adam

The class will view and discuss the films about themselves. The class will also talk about how they found the personality profiling – was it accurate? Did it reveal anything new? Was it just fortune telling?

Students will use any remaining time in class to start work on Task 2.

TASK 2 (DUE ON 24TH SEPT, WEEK 3) Briefing: the class will self-organise into teams of 3-4 people. Each team will choose 3 artists to research that were featured in the exhibition 'An alternative Guide to the Universe'.

In selecting 3 artists, a team can only choose one artist from a given category. The artists and categories are:

Invented selves	**Time and Space**	**Cities and Buildings**	**Codes and Technology**	**Fringe Physics**
Morton Bartlett	Alfred Jensen	Richard Greaves	Ionel Talpazan	James Carter
Lee Godie	Paul Laffoley	Bodys Isek Kingelez	Karl Hans Janke	Philip Blackmarr
Eugene Von Bruenchenhein	Guo Fengyi	A.G. Rizzoli	Jean Perdrizet	Emery Blagdon
	George Widener	William Scott	Melvin Way	
	Melvin Edward Nelson	Marcel Storr	Rammellzee	
		Jan Gluszak	Wu Yulu	

Teams will research via the library and web to gain an understanding of the artists, their work and their core messages. The teams will then look for examples of technologies in any area that are now part of our society that would at one time have been considered as crazy or impossible as the work of the artist. The teams will put together a digital slideshow that discusses their chosen artists and makes these comparisons between the real and the imagined. Each presentation will be 15 minutes long. Teams must upload their presentation to Canvas on or before the day of their presentation. Make your work insightful, challenging and interesting with good critical content.

Week 3 Tue 24th Sept – with Adam

The teams will present and discuss their Task 2 presentations.

TASK 3 (DUE ON 1ST OCT, WEEK 4) Briefing: each student has the task of conceiving, explaining and illustrating an impossible technology and its application. Your technologies must be illustrated on a portrait format 24" tall by 18" wide single physical poster. The poster may use 2D/3D traditional media, digital printing, photomontage, diagrams and text. Make your work vibrant, creative and imaginative. The poster must include a title and the names of the creator.

PART 2: CITYSCAPE

The cityscape stage of the course introduces new reference works that explore the ideas of maps. There are 7 books about unusual maps and each team will reference some of these for inspiration as part of their own map making assignment. The core map book that all teams will refer to is 'A Map of the World: The World According to Illustrators and Storytellers' by Antonis Antoniou. Teams will also choose 2 books from the following additional books:

1. 'Cartographies of Time: A History of the Timeline' - Daniel Rosenberg
2. 'From Here to There: A Curious Collection From the Hand Drawn Map Association' - Kris Harzinski
3. 'Maps of the Imagination: The Writer as Cartographer' - Peter Turchi
4. 'Strange Maps: An Atlas of Cartographic Curiosities' - Frank Jacobs
5. 'The Map As Art: Contemporary Artists Explore Cartography' - Katharine Harmon
6. 'You Are Here: Personal Geographies and Other Maps Of the Imagination' - Katharine Harmon

Week 4 Tue 1st Oct – with Tom, Adam

Students pin up their posters undertaken for Task 3 in the classroom and each have 3-4 minutes to present their work, followed by 3-4 minutes of discussion. Although this task is not team based, the posters are pinned up and organised by your team.

TASK 4 (DUE ON 8TH OCT, WEEK 5) Briefing: students will return to their teams to work on this task. The theme of the task is drawing and mapping an imaginary future city. Taking inspiration from the reference map books, teams will brainstorm mapping ideas about aspects of a future city in which society has achieved a transcendental, symbiotic, dependent, or dysfunctional state – thanks to a fusion of physical and digital technology that may have become as pervasive as the air the citizens breath.

The teams will explore and explain their ideas through mapping and diagrams. Each team will work on a single poster that is 18" tall and 48" long. The poster may use 2D/3D traditional media, digital printing, photomontage, diagrams and text. Make your work vibrant, creative and imaginative. The poster must include a title and the names of the team members.

Week 5 Tue 8th Oct – with Tom

Teams pin up their mapping posters undertaken for Task 4 in the classroom and each team has 15 minutes to present their work, followed by a discussion.

TASK 5 (FOR EXHIBITION 29TH NOV) **FINAL PROJECT** Briefing: teams will now begin the most challenging task of the course. The assignment is further develop their ideas about a future city and to create a 3D audio-visual collage/model, complete with neighbourhoods. The physical model may be built out of anything, for example: cardboard, foam, discarded household objects, laser cut plywood. Each team must construct their model on a base-board that is 2'x4' so choosing in an appropriate scale for the city model, consideration should be given to this. Each model must include some simple working electronic elements, such as some lighting, as well as a sonification soundscape for the exhibition – the use of sound to communicate the meaning, city information and ambience of your vision. A final requirement for Task 5 is to create and visualise scenario exemplars about the life of a citizen in the imagined new city.

The city models of Task 5, along with the previous work of Tasks 2-4, will form part of an exhibition that Digital Futures will hold at 49 McCaul Street at the end of the course.

Week 6 Tue 15th Oct – with Adam

Data auralization workshop to help teams plan and create soundscape elements for their city model. Students must bring their laptops to this class.

During the week, students will post their work in progress for Task 5 on the course Facebook page.

Week 7 22nd Oct – with Adam

Construction workshop. Further investigation of soundscape and electronic elements for the city model. The class includes a visit and talk from Peter McCann Architectural Models to offer model making advice.

During the week, students will continue to post their work in progress for Task 5 on the course Facebook page.

Week 8 29th Oct – with Tom

Using visuals and other information as necessary, teams each give a 10 minute update to the class on where they have got to with Task 5 and their plans taking it through to the exhibition.

The remainder of the class is mentoring time.

During the week, students will continue to post their work in progress for Task 5 on the course Facebook page.

Weekend activity

Saturday 2nd Nov + Sunday 3rd Nov

Students meet up in their manifesto groups and go together to the GamerCamp games festival in Toronto. http://www.gamercamp.ca/

Gamercamp is hosted in Toronto and celebrates its videogame culture. Leading up to the festival, Gamercamp will be partnering with fantastic organizations from around the city to highlight its vibrant games scene. Check out their website in advance to see what is going on.

There is also a Gamercamp Guide: grab the Guidebook app at the Apple and Android App Stores and search for Gamercamp. You'll get the schedule and information about the festival at your fingertips, available even offline. Guidebook is also available on a mobile web version for BlackBerries and Windows Phone.

Thanks to faculty member Emma Westecott's excellent contacts, OCAD U can get everybody a **discount** of 20% on this event. You can attend the talks and the social, or just the talks at a lower price.

STUDENTS WILL NEED TO LET SABRINA LINDO IN DF KNOW WHICH PASS THEY WOULD LIKE AND GIVE HER CASH BY FRIDAY 18th OCTOBER. THE TICKETS ARE BEING PURCHASED BY OCADU AND SABRINA WILL DISTRIBUTE THEM TO YOU BY EMAIL.

Students will discuss and reflect together on this trip on the course Facebook page.

During the week, students will continue to post their work in progress for Task 5 on the course Facebook page.

Week 9 5th Nov – with Tom

There are two parts to this class.

In part 1, Bonnie Devine from OCAD U's Aboriginal Visual Culture Program will be running a mini workshop about narrative. This will help students to build the Task 5 scenario exemplars about the life of a citizen.

In part 2, Tom will be running an introductory CityEngine software mini workshop and showing teams how to create cities using Python-based generative modelling. Teams who include CityEngine design work in their Task 5 exhibition will receive +5% on their grade.

Week 10 12th Nov – with Tom (time+date+venue TBC)

Note that this trip takes place at 10:00am and replaces the normal evening class

Two field trips. The first is to the **artist's studio** of Simone Jones, an artist working with robotics and film media. Students should to Simone's studio directly and arrive at 6:30pm (from OCAD U catch the Dundas streetcar, get off at the Sorauren stop just west of Lansdowne).

Simone Jones, Associate Chair of Digital Futures – Biography: Born in a Red Cross outpost in northern Ontario, Canada, She graduated from the Ontario College of Art with a concentration in Experimental Art and received her MFA in Sculpture Installation from York University in Toronto. She was the Jill Kraus Visiting Assistant Professor of Art at Carnegie Mellon University, Pittsburgh, with a joint appointment in the School of Art and Robotics from 2000 - 2003. Simone has exhibited at national and international venues and her work can be viewed at www.simonejones.com .

Students will leave the artist's studio at 7:30pm for the second field trip to the **transmedia** company Xenophile Media http://www.xenophile.ca in Kensington market. Xenophile are two-time Emmy award winning innovative developers of cross-platform experiences in games, interactive media, documentary, dramas and kids genres.

Students will discuss and reflect together on these trips on the course Facebook page.

During the week, students will continue to post their work in progress for Task 5 on the course Facebook page.

PART 3: EXHIBITION

Week 11 19th Nov – with Adam

Teams have mentoring time in class to help them prepare Task 5 for the exhibition.

Week 12 26th Nov – with Tom

Teams install the work in 49McCaul as part of the eLeo Digital Futures exhibition. Students have access to the venue up until the opening night.

Replacing week 13: (times+dates+venue TBC)

Friday 29th November at 6pm: eLeo exhibition opening at 49 McCaul. Open to the public. Drinks served. The exhibition is open from 29th November to 5th December.

Teams take down their work on Thursday 5th December, 6pm.

EVALUATION CRITERIA:

Individual assignments are marked individually. The group work is assessed with a single collective grade for each stage. The grades cover work and process as well as the presentation elements.

The evaluation criteria, all equally weighted, are:

1. Engagement with the course – quality of thinking and research
2. Creative design and physical outputs – creativity and innovation
3. Quality and clarity visual and written expression – communication and interpersonal
4. Commitment, collaboration and use of time and content management – practical and organisational

Grading distribution is as follows:-

TASK 1 personal film 10%

TASK 2 artist and technology review 10%

TASK 3 impossible technology 10%

TASK 4 mapping 15%

TASK 5 FINAL PROJECT cityscape 35% (+5% for using CityEngine software in the show)

Facebook activity 10%

Participation and attendance 10%

GRADING SCHEME:

The following grades are used:
90-100% A+ = Exceptional
Exceeded expectations in demonstrating knowledge of concepts and/or techniques, and exceptional skill in their application in satisfying the requirements of the course.

80-89% A = Excellent
Demonstrated a thorough knowledge of concepts and/or techniques, and with a very high degree of skill in their application in satisfying the requirements of the course.

70-79% B = Good
Demonstrated a good knowledge of concepts and/or techniques, and considerable skill in their application in satisfying the requirements of the course.

65-69% C = Satisfactory
Demonstrated a satisfactory level of knowledge of concepts and/or techniques and competence in their application in satisfying the requirements of the course.

60-64% C- = Low Satisfactory
Demonstrated a level of knowledge of concepts and/or techniques and their application to the requirements of the course that was minimally satisfactory in an elective or non-major subject, but unsatisfactory in a core course of the student's major subject.

50-59% D = Poor
Demonstrated minimal knowledge and ability to apply concepts and/or techniques in satisfying the requirements of a course.

0-49% F = Fail
Failure to meet minimum course requirements.

REQUIRED TEXTS:

The Alternative Guide to the Universe - Ralph Rugoff
A Map of the World: The World According to Illustrators and Storytellers - Antonis Antoniou

Plus two from the following:

Cartographies of Time: A History of the Timeline - Daniel Rosenberg
From Here to There: A Curious Collection From the Hand Drawn Map Association - Kris Harzinski
Maps of the Imagination: The Writer as Cartographer - Peter Turchi
Strange Maps: An Atlas of Cartographic Curiosities - Frank Jacobs
The Map As Art: Contemporary Artists Explore Cartography - Katharine Harmon
You Are Here: Personal Geographies and Other Maps Of the Imagination - Katharine Harmon

REQUIRED RESOURCES:
Access to computers, web, video camera, basic film editing software, art materials, some sound, lighting and electrical components.

COURSE WEBSITE:
The online presence for the course will be through a combination of:-

- Canvas for information, submissions, marking and course documents
- Facebook for class interaction and reflection

POLICY ON LATE ASSIGNMENTS

For each day an assignment is late, your grade on that assignment will drop 5% from your total. Weekends count. For example, if you were a full week late submitting an assignment, your grade would be marked down 35% from your earned grade. Late assignments must be delivered via email to my email address for date verification and, where applicable, a hardcopy must be submitted to my Liberal Studies mailbox as well.

CLASS CONDUCT AND EXPECTATIONS

1) You must ensure you are properly registered for the course. If you have any concerns about your registration status, you may confirm on-line, confirm with the Faculty of Liberal Arts & Sciences Office, or contact the Registrar. Please first check your registration and read the codes carefully (the codes are clearly explained in the Course Calendar which is available on-line at www.ocad.ca).

2) You are expected to conduct yourself in a manner respectful of your instructor and your fellow students. This includes, at a minimum:

Arriving on time
Turning off your cell phone upon arrival
If late, entering the classroom with the least disruption
Not interrupting or speaking when someone else has the floor
Using your laptop appropriately (i.e. not for email)
Being respectful of fellow classmates, the instructor and all guest speakers

ABSENCES AND MAKE UP TESTS

Only under very special circumstances may students hand in late assignments or be absent from lectures, tutorials, or tests/exams. If a student is sick, it is incumbent upon the student to notify the Instructor and their TA (and the Faculty Office, in the case of missed tests, mid-term exams or final exams) with proper documentation as soon as possible. All exams carry an administrative charge of $70. Students with special needs must contact the office for Students with Disabilities, ext. 339 at least two weeks prior to the test or assignment, if free and confidential resources are to be provided.

ABSENCE FOR RELIGIOUS PURPOSES

A student who foresees a conflict between a religious obligation and any scheduled class assignments, including the final examination, must notify his/her instructor in writing and in the case of final examinations must make a written request to the appropriate Faculty Office within three weeks of the first class. Late requests for an exam deferral are subject to a fee of $70.

PLAGIARISM AND REFERENCING YOUR RESEARCH SOURCES

Plagiarism is the act of taking someone else's ideas, opinions, writings, etc. and representing them as one's own. You plagiarize whenever you borrow another scholar's ideas or quote directly from a work without giving credit through proper citation or acknowledgement. Plagiarism is a serious offense at OCADU (please see OCADU's Policy in the OCADU Academic Calendar). Any assignment in which the ideas of another author are intentionally represented without acknowledgement and/or presented as the student's own work will receive a grade of zero. Please see http://www.ocad.ca/students/academic_integrity.htm#plagiarism for more information.

The Faculty of Liberal Arts & Sciences and the Writing and Learning Centre at OCADU have developed a set of 'OCADU Writing Style Guidelines' for students to consult with regard to proper research citation. Copies of the Writing Style Guidelines are available at the Writing and Learning Centre and online. You can also consult the MLA, APA, or Chicago style guides online through the library website. Please see http://www.ocad.ca/library/how_do_i/find_style_guides.htm for more information.

ACADEMIC AND NON-ACADEMIC MISCONDUCT

Each student has final responsibility for her or his conduct. Students are expected to be aware of and abide by the regulations as they have been established in OCADU's academic and non-academic policies, which can be found on the OCADU website at http://www.ocad.ca/students.htm under "Student Policies". These policies outline the responsibility of students to "conduct themselves appropriately and reflect the highest standards of integrity in non-academic as well as academic behaviour". All allegations of misconduct will be reported and investigated as per the current policies.

UNIVERSITY RESOURCES:

WRITING AND LEARNING CENTRE:

Resources specific to this course, for students requiring assistance with the material and with writing or reading comprehension, and for those for whom English is a second language, are provided through the **Writing and Learning Centre, room 1501, 113 McCaul, 5th floor (ext. 229); e-mail:** wlc@ocad.ca One-on-one tutoring is available and confidential. The Writing and Learning Centre (WLC) provides free services for all students including writing, critical thinking, critical reading, and study skills, through one-on-

one tutoring, group tutoring, writing and academic skills workshops, resource materials, and ESL assistance.

SERVICES FOR STUDENTS WITH DISABILITIES

Formal and informal student-centred supports, such as counselling, academic accommodations, and specialized services are available year-round to students registered with the Centre for Students with Disabilities. Students who think they may have learning or physical disabilities should contact **Services for Students with Disabilities (ext. 339**), **51 McCaul St. 2nd level,** as soon as possible. Students must be registered with the CSD to receive accommodations and related support. It is important to register early in the semester to ensure the accommodations can be scheduled by the start of the semester.

DOROTHY HOOVER LIBRARY

OCADU Library, 113 McCaul, 2nd Floor , Room 1215
General Reference Desk: ex. 334
Art and Design Reference, Robert Fabbro: ex. 343
Art and Liberal Arts & Sciences Reference, Daniel Payne: ex. 217

STUDENT SERVICE WEBSITE URLS

Library and online databases - http://www.ocad.ca/library.htm
Centre for Students with Disabilities - http://www.ocad.ca/students/disability_services.htm
Health and Wellness Centre - http://www.ocad.ca/students/health_wellness.htm
Writing and Learning Centre - http://www.ocad.ca/students/wlc.htm
Academic Integrity - http://www.ocad.ca/students/academic_integrity.htm
Academic Advising - http://www.ocad.ca/students/academic_advising.htm