



ORIGINAL COURSE IMPLEMENTATION DATE: January 2019
 REVISED COURSE IMPLEMENTATION DATE: September 2025
 COURSE TO BE REVIEWED (six years after UEC approval): March 2031
 Course outline form version: 29/08/2024

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: GD 403	Number of Credits: 3 Course credit policy (105)												
Course Full Title: Dynamic Media III: Integrated Media Course Short Title: Integrated Media													
Faculty: Faculty of Humanities	Department/School: Graphic and Digital Design												
Calendar Description: Students explore diverse and inclusive storytelling by crafting narratives for various audiences. Students use advanced dynamic media techniques to apply human-centred approaches while integrating visual effects, immersive experiences, and interactive technologies. Note: The differential tuition fee includes an Adobe CC subscription for the class duration at no additional cost.													
Prerequisites (or NONE):	GD 303.												
Corequisites (if applicable, or NONE):	None.												
Pre/corequisites (if applicable, or NONE):	None.												
Antirequisite Courses (<i>Cannot be taken for additional credit.</i>) Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>	Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See policy 207 for more information.)</i> Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes Expected frequency: Annually Maximum enrolment (for information only): 24												
Typical Structure of Instructional Hours <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 5px;"> <tr> <td style="width: 80%;">Lecture/seminar</td> <td style="width: 20%; text-align: center;">30</td> </tr> <tr> <td>Supervised laboratory hours (design lab)</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Tutorials/workshops</td> <td style="text-align: center;">10</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td style="text-align: right;">Total hours</td> <td style="text-align: center;">60</td> </tr> </table>	Lecture/seminar	30	Supervised laboratory hours (design lab)	20	Tutorials/workshops	10					Total hours	60	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.
Lecture/seminar	30												
Supervised laboratory hours (design lab)	20												
Tutorials/workshops	10												
Total hours	60												
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: No	Transfer Credit (See bctransferguide.ca .) Transfer credit already exists: Yes Submit outline for (re)articulation: No <i>(If yes, fill in transfer credit form.)</i>												
Department approval	Date of meeting: November 27, 2024												
Faculty Council approval	Date of meeting: January 17, 2025												
Undergraduate Education Committee (UEC) approval	Date of meeting: March 28, 2025												

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Examine pluralistic approaches to storytelling including Indigenous, non-Western, or marginalized groups.
2. Develop narratives considering various audiences and contexts using a human-centred approach.
3. Apply dynamic media in experiential design and interactive technology.
4. Integrate visual effects in dynamic media, such as using particle systems and rotoscoping, to tell stories.
5. Manage technologies that disseminate content using various platforms.
6. Strategize narrative, rhetoric, art direction, techniques, and media to create a dynamic experience.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Project:	100%	%	%
	%	%	%

Details:

Project 1: 50%

Project 2: 50%

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, demonstrations, tutorials, visual research, user research, digital presentations, problem-solving, experiential learning, and critiques.

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1. Book	Austin Shaw	Design for Motion Fundamentals and Techniques of Motion Design	2022
2. Book	Austin Shaw	Motion Design Toolkit Principles, Practice, and Techniques	2022
3. Online resource	National Film Board of Canada	Indigenous-Made Animation Films	2024
4. Other	Jennifer Taback & Meggan Van Harten	DePlume (Indigenous Women-led Creative Agency)	2024
5. Online resource	Interaction Design Foundation	Human-Centered Design (HCD)	2024

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Computer lab for this course provides access to Adobe CC, scanners and colour printing. It is recommended that students enrolled in the BFA Graphic and Digital Design major have a MacBook pro, but can access a Mac computer while on campus.

Course Content and Topics

- Considering visual brand narratives for various audiences and digital contexts with a human-centred approach.
- Examining Indigenous storytelling to expand perspectives on learning through narratives.
- Strategizing narrative, rhetoric and art direction for purposeful outcomes.
- Extending a visual identity into motion; how successful brands manage their brand story through motion across platforms.
- Consider the context of media and message.
- Exploring integration of techniques, and media to create a dynamic experience.
- Advanced shape animation using vector tools and motion software.
- Creating advanced kinetic-typography animation for visual communication.
- Using multiple cameras to create dynamism and camera transitions to influence storytelling.
- Rotoscoping and advanced video compositing.
- Exploring video frame rate and how video and graphics assets should be formatted to create a stop-motion effect.
- Production considerations of video for various outputs including web, experiential, and social media applications.