

# Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI 450	Appreciating Creativity in Practice	Fall	2021
Section	Day of Week	Time	Classroom
n/a	Tuesdays	12:00 - 3:00 pm	remote
Professor	Ryerson Email	Phone	Office & Office Hours
Dr. Maren Hancock	marenh@ryerson.ca	Email preferred	Tuesdays 3:00 - 4:00 pm online, or by appointment.
<b><i>Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.</i></b>			

## Course Description

What makes for a great work of art? Why do we respond profoundly to some creators' work? In this course, students explore in-depth the body of work of an iconic artist, production company or artistic movement in light of its historical, cultural, commercial, technological and/or ideological context. Depending on the year offered, the focus could be on an influential musician, television showrunner, film director, choreographer, visual artist, publisher or video game creator.

## Course Details

This course is a deep dive into DJ culture, positioning it as an artistic movement with a vast "historical, cultural, commercial, technological and ideological impact." According to DJ studies

scholar Dr. Mark Katz, “the DJ is one of the central figures in popular culture and popular music today”, and DJ culture continues to transform the soundscape of popular music. Students will explore DJ culture’s history and innovations, including the major music genres resulting from DJ practices (e.g. dub reggae, disco, hip hop, house, techno, drum n bass, grime and more) and DJ culture’s influence on other media industries such as gaming, fashion, and broadcast media. We also examine the myriad business aspects of DJing as we consider the DJ as a prototype worker in the creative industries. This course is taught from the perspective of a professional DJ and highlights contributors to DJ culture who have been historically marginalized within it, specifically Black, Latinx, Indigenous, Asian and other global majority groups, as well as women, trans, non-binary, and LGBTQ+ stakeholders.

The course will be taught remotely both synchronously and asynchronously, utilizing Zoom, Google Suite, and D2L. Classes are formatted to include lectures, guest speakers, oral presentations, case studies, and audio, video and other digital media. Each week will include approximately 2 hours of asynchronous content and 1 hour of synchronous content; totalling 3 hours of class time per week. Lectures will be pre-recorded, and weekly synchronous classes will take place over Zoom during the last hour of class (2 pm to 3 pm EST). During the 60 minute live/synchronous class, students will engage in small groups via breakout rooms, as well as in discussion with the instructor and the class at large. The instructor’s office hour takes place online immediately after the live class, from 3 - 4 pm EST; students who are unable to attend the instructor’s office hour can email the instructor for an appointment.

## Required Readings, Resources & Materials

### Course Materials

#### Required Readings

Required readings can be found in the D2L under “Resources” and “One-Stop Course Readings”.

- Bernardo A. Attias (2013) excerpt: p 17-21 ‘The Early Format Wars’ in “Subjectivity in the Groove: Phonography, Digitality and Fidelity”, *DJ Culture in the Mix: Power, Technology and Social Change in Electronic Dance Music* (2013) (course reserves)
- Denise Benson (2015) “We’ave” in *Then & Now: Toronto Nightlife History* p 303-316 (course reserves)
- Bill Brewster and Frank Broughton (2014), Chpt. 10 “Garage” 268-289; Chpt 11 “House” 292-317, in *Last Night a DJ Saved My Life* (course reserves)
- Mark V Campbell (2014). “Scratch, Look and Listen: Improvisatory Poetics and Digital DJ Interfaces” *Critical Studies in Improvisation* Vol. 10 no. 1  
<https://www.criticalimprov.com/index.php/csieci/article/download/3071/3578?inline=1>

- Mark V Campbell (2015) “Sonic Intimacies: On DJing Better Futures”  
<https://decolonization.wordpress.com/2015/03/25/sonic-intimacies-on-djing-better-futures/>
- Chris Christodoulou (2013) “DJs and the Aesthetic of Acceleration in Drum n’ Bass” p 195-217 in *DJ Culture in the Mix* (course reserves)
- Todd Craig and Carmen Kynard (2017) “Sista Girl Rock: Women of Colour and Hip-Hop Deejaying As Raced/Gendered Knowledge and Language.” *Changing English: Studies In Culture and Education* 24, no. 2: p 143-158 (course reserves).
- Alice Echols (2010) *Hot Stuff: Disco and the Unmaking of American Culture* Chpt 1 “I Hear a Symphony: Black Masculinity and the Disco Turn” p 1-28 (course reserves)
- Kai Fikentscher (2013) “ ‘It’s Not the Mix, It’s the Selection’ Music Programming in Contemporary DJ Culture” in *DJ Culture in the Mix* p 123-149 (course reserves)
- Gabriel Lavine (2018) “Remixing Return: A Tribe Called Red’s Decolonial Bounce” *Topia: Canadian Journal of Cultural Studies* vol 35 (course reserves)
- Hillegonda C. Rietveld (2013) “Journey to the Light? Immersion, Spectacle and Mediation” in *DJ Culture in the Mix* p 79-102 (course reserves)
- Tricia Rose (1994) excerpt (p 51-58) from Chpt 2 and excerpt (65-80) from Chpt 3 in *Black Noise: Rap Music and Black Culture in Contemporary America* (course reserves)
- Sarah Thornton. “Authenticities From Record Hops To Raves (and The History Of Disc Culture).” *Club Cultures: Music, Media and Subcultural Capital*. Hanover: Wesleyan UP, 1996. p 26-86 \*excerpts\* (course reserves)

### Required Listening

- Tim Lawrence and Jeremy Gilbert: “The Dancefloor” (Week 1), “Early DJ Culture Pt 1” (Week 2), “Early DJ Culture Pt 2” (Week 3), and in *Love is the Message* (podcast, available on Spotify/Apple)

### Required Viewing

- Assurance* Dir. Juba (2020). Youtube: <https://www.youtube.com/watch?v=H2Yz6xfj6hw>
- “Black to Techno” Dir. Jenn Rkira (Gucci; 2019). Youtube: [https://www.youtube.com/watch?v=WqVq\\_QMH46E&t=52s](https://www.youtube.com/watch?v=WqVq_QMH46E&t=52s)
- “Detroit Techno: The Sound’s House of Mirrors” and “Techno Capitalism”, *Music, Makers and Machines* (Google Arts & Culture)  
<https://artsandculture.google.com/project/music-makers-and-machines>
- “How Dance Music Collectives Are Shaping Our Future” (Google Arts & Culture)  
<https://artsandculture.google.com/story/2QWBKbthhOVw5A>
- I Was There When House Was Born* (2018) YouTube:  
<https://www.youtube.com/watch?v=9Rah1F1zq1k>
- Once Upon a Time in New York: The Birth of Hip Hop, Disco and Punk* (BBC; 2011)  
Youtube (watch all 4 parts): <https://www.youtube.com/watch?v=1kgiRqygvnM>
- Scratch: The Movie* YouTube: <https://www.youtube.com/watch?v=dXZx5QQJ9wE>
- “That B.E.A.T.” (2014) Dir: Abteen Bagheri <https://vimeo.com/58423297>

- “Three Stacks High: Sound System Culture”, *Music, Makers and Machines* (Google Arts & Culture)  
<https://artsandculture.google.com/exhibit/three-stacks-high-sound-system-culture/swJC AeUyU6S2JA>
- Underplayed* Dir. Stacey Lee (2020) (course reserves)

### Optional Reading

- Brewster & Broughton *Last Night a DJ Saved My Life* Chapter 4 “Northern Soul”; Ch 5 “Reggae”; Ch 12 “Techno”
- Laurent Fintoni. “Wheel It Up: History of the Rewind.” Cuepoint, 23 January 2015:  
<https://medium.com/cuepoint/wheel-it-up-history-of-the-rewind-21fdcff243d9>
- Tara Rogers (2010) *Pink Noises* Part 4: “Circulation and Movements” (course reserves)

### Suggested Listening

- CRI 450 Jams!* Spotify account—each week of the course has its own playlist with music relative to that week’s materials [here](#)
- “Annie Mac”, “Carl Cox”, “Miss Kittin”, “Blessed Madonna”, “Four Tet”, and more in *Tiga Presents: First/Last Party on Earth* (podcast; Spotify; Apple)
- Back 2 Back with Willy Joy (podcast; on Apple/Spotify)

### Suggested Viewing

- Women-focused: *Girl: The Movie* (2018) Dir. Kandace Jordan (Amazon Prime)
- Women-focused/Canada: “Rock the Box” (2015) NFB (documentary short) Dir. Katherine Monk, stream free on NFB.ca: [https://www.nfb.ca/film/rock\\_the\\_box/](https://www.nfb.ca/film/rock_the_box/)
- Acid House: *Everybody in the Place: An Incomplete History of Britain 1985-1992* (BBC, 2019). Stream free on YouTube: <https://www.youtube.com/watch?v=Thr8PUAQuag>
- Drum n Bass: *Jungle Fever* BBC 2 (1994) stream free on YouTube  
<https://www.youtube.com/watch?v=nQyCyTo3mt4>
- Grime: *Tower Block Dreams: South End Pirate Radio* (BBC, 2004) stream free on Youtube  
[https://www.youtube.com/watch?v=Qi8qX8tkm\\_M&t=3s](https://www.youtube.com/watch?v=Qi8qX8tkm_M&t=3s)
- Techno/House: *Modulations: Cinema for the Ear* (1998) Dir. Laura Lee
- House: *Pump Up the Volume: The History of House*. Channel Four, 2001.  
stream free on YouTube [https://www.youtube.com/watch?v=J\\_Hz6FQyVJ8&t=11s](https://www.youtube.com/watch?v=J_Hz6FQyVJ8&t=11s)
- Dub: *Dub Echos*  
<https://www.theguardian.com/film/2009/may/13/dub-echoes-jamaica-music>
- Fiction: *Spin* DisneyPlus
- Fiction: *High Fidelity* (2020) (the reboot with Zoe Kravitz on Hulu)
- Fiction: *Turn Up Charlie* (Netflix, 2020)
- Fiction: *It’s All Gone Pete Tong*. (2004). Dir. Michael Dowse. True West / Odeon.
- EDM: *After the Raves* (Redbull, 2016)  
<https://www.redbull.com/ca-en/shows/after-the-raves>
- Drum Machines: “Drum Machines” E4 Mark Ronson *Watch the Sound* Apple TV 2021

More:

<https://www.musicradar.com/news/the-20-best-electronic-music-movies-and-documentaries-to-watch-right-now-from-your-sofa>

## Resources

- Spotify CRI 450 profile *CRI 450 Jams!*  
<https://open.spotify.com/user/dvhn960etyvrgw29qtzqcf2v>
- RUL Popular Music Librarian
- Google Arts & Culture *Music, Makers & Machines*
- Discogs.com
- Resident Advisor <https://ra.co/films>
- Mixmag.com <https://mixmag.net/video/series>
- Redbull Music Academy <https://www.redbullmusicacademy.com/lectures>
- DJmag.com



**\*\*Please complete the student technology survey as early as possible; you should have received an email with a link to the survey in your X University Gmail account\*\***






For this course, you need to access Spotify to hear the podcasts that are required listening (and to access the course's Spotify profile and hear the music discussed in the material and live class each week). You can sign up for a free account at Spotify.com, or you can sign up [here](#) for a "premium student account" and get the first month free (\$4.99/month after).

**Note:** The University has issued a [minimum technology requirement for remote learning](#); no additional technology or supports beyond this minimum requirement are required for participation in this course.

## Weekly Schedule (Subject to change)




For this remote course, here is a [table estimating students' approximate time commitment for each area of this course](#).




WEEK ONE		SEPTEMBER 7
	TOPICS/LECTURE	Course introduction and curriculum overview <u>DJing's origins</u> : technological innovations and the early days of radio Intro to debates over authenticity Intro to the DJ as entrepreneur/prototype CRI worker
	LIVE WORKSHOP	Course outline/D2L 'scavenger hunt' (small group work in randomized breakout rooms)

	LIVE CLASS DISCUSSION	Introductions, review course outline, assignments, questions
	REQUIRED READINGS	<ul style="list-style-type: none"> <li>➤ Attias, excerpt ‘The Early Format Wars’ (p 17-21)</li> <li>➤ Fikentscher “ ‘It’s Not the Mix, It’s the Selection’: Music Programming in Contemporary DJ Culture”</li> </ul>
	REQUIRED WEEKLY LISTENING/VIEWING	<ul style="list-style-type: none"> <li>➤ Week 1 video mini-lectures</li> <li>➤ Podcast, Lawrence and Gilbert, <i>Love is the Message</i> “The Dancefloor” (Spotify)</li> </ul>
	DUE	<ul style="list-style-type: none"> <li>➤ Short course/tech survey via email/Google Forms <b>(participation mark: 1 %)</b></li> <li>➤ D2L discussion board post under “Week 1: Introductions”: introduce yourself, your pronouns, and 3 of your favourite songs to dance to <b>(participation mark: 1%)</b></li> </ul>
	REQUIRED READINGS FOR NEXT WEEK	<ul style="list-style-type: none"> <li>➤ Thornton, excerpts from “Authenticities from Record Hops to Raves (and the History of Disc Culture)”</li> </ul>



WEEK TWO






SEPTEMBER 14

	TOPICS/LECTURE	<p><u>Early DJ culture 1943-1969</u></p> <p>World War II Paris underground/origin of “discotheque”</p> <p>Sock hops &amp; platter parties/USA rock records in Europe</p> <p>Régine &amp; debates about primacy in DJ history</p> <p>Radio disc jockeys and music industry connections</p> <p>Francis Grasso (vanguards slip-cueing/beat mixing, 1969)</p>
	LIVE WORKSHOP	<p>In breakout groups, prepare a response to one or both of this week’s readings. Some guiding questions:</p> <ul style="list-style-type: none"> <li>➤ What seems confusing, or in need of clarification or elaboration?</li> <li>➤ What was the biggest "a-ha" moment or "lightbulb" passage in the piece?</li> <li>➤ What demands further discussion and/or debate?</li> <li>➤ Could you formulate 1 or more research questions based on this material?</li> </ul>
	LIVE CLASS DISCUSSION	Findings from breakout groups







	REQUIRED READINGS	Attias, Fikentscher, and Thornton
	REQUIRED WEEKLY LISTENING/VIEWING	<ul style="list-style-type: none"> <li>➤ Week 2 video mini-lectures</li> <li>➤ Lawrence and Gilbert “Early DJ Culture Pt 1”</li> </ul>
	REQUIRED READINGS FOR NEXT WEEK	<ul style="list-style-type: none"> <li>➤ Echols, <i>Hot Stuff</i> Chapter 1 (excerpts)</li> <li>➤ Google A&amp;C “Three Stacks High: Sound System Culture”</li> <li>➤ Optional: Fintoni “Wheel It Up: History of the Rewind.”</li> <li>➤ Optional: Brewster &amp; Broughton Chpt 5 “Reggae”</li> </ul>

WEEK THREE      SEPTEMBER 27


	TOPICS/LECTURES	<p>Early DJ culture continued: Jamaican sound systems &amp; 1960s pre-disco club cultures</p> <p><u>Analogue innovations &amp; techniques: from dub &amp; disco to hip hop (1974-1982):</u></p> <p>Philadelphia (TSOP) and growth of disco</p> <p>Walter Gibbons (first 12" record for DJ mixing)</p> <p>Studio 54 &amp; Saturday Night Fever: influence on pop culture &amp; disco's decline</p> <p>Technics SL-1200MK2 "Direct-Drive" Turntable</p>
	LIVE WORKSHOP	<ul style="list-style-type: none"> <li>➤ During live class individual students will select 2 tracks (1 dub/reggae and 1 disco) and research each song's defining aspects: label; production; history of club and/or DJ play and/or radio play; impact; popularity; artist(s); time; place; structure; lyrics; instruments; artists)</li> <li>➤ Make notes (list form is fine) summarizing your findings (20 minutes allotted; 10 mins per song approximately).</li> <li>➤ In breakout groups, present your findings on each track to your group (20 minutes allotted; 4-5 minutes per student).</li> <li>➤ Choose someone to compile the chosen tracks into a list to post to D2L, and add to either the “disco” or “reggae/dub” playlist categories in the class Spotify account (instructor will provide password).</li> </ul>

	LIVE CLASS DISCUSSION	After the breakout groups, we'll regroup as a class and the instructor will invite group representatives to share their findings either verbally or in the chat.
	REQUIRED READINGS	Echols, Ch 1 in <i>Hotstuff</i>
	REQUIRED LISTENING/VIEWING	<ul style="list-style-type: none"> <li>➤ Week 3 video mini-lectures</li> <li>➤ "Three Stacks High" (Google A&amp;C)</li> <li>➤ Lawrence &amp; Gilbert "Rewind! Early DJ Culture Pt 2"</li> </ul>
	DUE	**Multiple-choice quiz**
	REQUIRED READINGS FOR NEXT WEEK	Rose, excerpts from <i>Black Noise</i> : p 51-58; 65-80








WEEK FOUR      SEPTEMBER 28

	TOPICS/LECTURES	<p><u>Hip Hop (pt 1) 1974-1982</u>: origins of hip hop (Bronx, NY)  Kool Herc (turntablism/record looping)  Grand Wizard Theodore (invents scratch)  Club culture(s)/street culture(s)  The mixtape</p>
	LIVE WORKSHOP	Small assignment preparation: students work on drafting thesis statement/outline for short essay (500 words max)
	LIVE CLASS DISCUSSION	Rose <i>Black Noise</i>
	REQUIRED READINGS	Rose <i>Black Noise</i>
	REQUIRED LISTENING/SCREENING	<ul style="list-style-type: none"> <li>➤ Week 4 video mini-lectures</li> <li>➤ <i>Once Upon a Time in New York: The Birth of Hip Hop, Disco and Punk</i></li> </ul>
	DUE	<p><b>Small Assignment due (10%)</b> (see assignment description on p of this document.)</p> <p>**Mid-Term Essay. Start thinking about an artist, venue, radio show or pirate/underground/college radio station, label, club/event promoter, genre, technological aspect, album, song, or a topic of your choice relative to DJ culture</p>




		and specific course themes. Through a theoretical lens with a thesis statement and academic sources, write a 1,500-word essay (6 pages double-spaced). Essay due the week after the break <b><u>on Tuesday, October 26 at 12:00 pm EST *post to D2L**</u></b>
	REQUIRED READINGS FOR NEXT WEEK	Brewster & Broughton: Ch 10 "Garage"; Ch 11 "House"






WEEK FIVE                      OCTOBER 5

	TOPICS/LECTURES	<u>House pt 1 (1985-2000)</u> : Influence of Philadelphia-based Salsoul label producers and computer-based disco Frankie Knuckles and Chicago house Larry Levan and New York garage
	LIVE WORKSHOP	Guest Lecturer: Angeline Tetteh-Wayoe, host, CBC's The Block)
	LIVE CLASS DISCUSSION	Q & A with Angeline Tetteh-Wayoe
	REQUIRED READINGS	Brewster & Broughton: "Garage", "House"
	REQUIRED LISTENING/VIEWING	<ul style="list-style-type: none"> <li>➤ Week 5 video mini-lectures</li> <li>➤ <i>I Was There When House Was Born</i> (2018)</li> </ul>
	DUE	<b>**Multiple-choice quiz**</b>
	REQUIRED READINGS FOR OCTOBER 19	<ul style="list-style-type: none"> <li>➤ Rietveld, "Journey to the Light? Immersion, Spectacle and Mediation"</li> <li>➤ Optional: Brewster &amp; Broughton Chpt 12 "Techno"</li> </ul>

**Study Week – No classes INDICATE DATES**





WEEK SIX                      OCTOBER 19




	TOPICS/LECTURES	<u>Industrial/Techno/Acid House (1985-2000)</u> Detroit techno Origin of raves and "superstar" DJ's
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		Technology's impact on DJ culture (CD players, MP3s, etc.)
	LIVE WORKSHOP	Create groups for <b>presentations</b> due Weeks 11 & 12 and <b>collective reflection paper</b> due Week 11 (in the same group). Students to discuss/decide on the presentation topic. <b>**Topic due by 12 pm class next week (10/26); submit a 100 word (approximately) paragraph outlining topic to D2L. **</b>
	LIVE CLASS DISCUSSION	<ul style="list-style-type: none"> <li>➤ Group presentation trouble-shooting</li> <li>➤ Rietveld "Journey to the Light"</li> </ul>
	REQUIRED READINGS	<ul style="list-style-type: none"> <li>➤ Rietveld, "Journey to the Light?"</li> <li>➤ Optional: Brewster &amp; Broughton Ch 12 "Techno"</li> </ul>
	REQUIRED LISTENING/VIEWING	<ul style="list-style-type: none"> <li>➤ Week 6 video mini-lectures</li> <li>➤ "Detroit Techno: The Sound's House of Mirrors" and "Techno Capitalism", <i>Music, Makers and Machines</i> (Google Arts &amp; Culture)</li> <li>➤ "Black to Techno" (Youtube)</li> </ul>
	REQUIRED READINGS FOR NEXT WEEK	<ul style="list-style-type: none"> <li>➤ Benson "We've"</li> <li>➤ Christodoulou, "DJs and the Aesthetic of Acceleration in Drum n' Bass"</li> <li>➤ Optional: Rogers, Part 4 of <i>Pink Noises</i></li> </ul>







WEEK SEVEN

OCTOBER 26


	TOPICS/LECTURES	<u>Jungle/drum n bass/trance/trip-hop (1985-2000)</u> "The war on raves" House con't: ballroom cultures/NOLA bounce Protest in house music cultures/reactions to AIDS crises Toronto DJ History w/ guest speaker Denise Benson
	LIVE WORKSHOP	Q&A with Denise Benson
	LIVE CLASS DISCUSSION	Q&A with Denise Benson
	REQUIRED READINGS	<ul style="list-style-type: none"> <li>➤ Benson "We've" <i>Then &amp; Now: Toronto Nightlife History</i></li> <li>➤ Christodoulou "DJs and the Aesthetic of Acceleration in Drum n' Bass"</li> </ul>







	REQUIRED LISTENING/VIEWING	<ul style="list-style-type: none"> <li>➤ Week 7 video mini-lectures</li> <li>➤ “That B.E.A.T.”</li> </ul>
	DUE	Mid-term assignment (35%). Essay 1,500 words. Due <u>Tuesday, October 26 at 12 pm; <b>post to D2L.</b></u>
	REQUIRED READINGS FOR NEXT WEEK	<ul style="list-style-type: none"> <li>➤ Craig &amp; Kynard “Sista Girl Rock: Women of Colour and Hip-Hop Deejaying As Raced/Gendered Knowledge and Language”</li> </ul>

**WEEK EIGHT** *NOVEMBER 2*







	TOPICS/LECTURES	<u>Hip Hop &amp; House pt 2 (1985-2000)</u> turntablism/battling Turntable battles and soundclashes Remixing, sampling and digital production The legalities of copyright, copyleft, Creative Commons
	LIVE WORKSHOP	Group final presentation workshops
	LIVE CLASS DISCUSSION	Live discussion of group-presentations-in-progress; instructor gives support/feedback; answers questions about group presentation choices & ideas
	REQUIRED READINGS	<ul style="list-style-type: none"> <li>➤ Craig and Kynard “Sista Girl Rock: Women of Colour and Hip-Hop Deejaying As Raced/Gendered Knowledge and Language”</li> </ul>
	REQUIRED LISTENING/VIEWING	<ul style="list-style-type: none"> <li>➤ Week 8 mini-lectures</li> <li>➤ <i>Scratch: The Movie</i></li> </ul>
	DUE	Presentation groups to post to D2L at the <u>beginning of class</u> : final presentation/paper topic; submit approx. 100-word paragraph (post to D2L) for instructor approval.
	REQUIRED READINGS FOR NEXT WEEK	<ul style="list-style-type: none"> <li>➤ Campbell “Scratch, Look and Listen: Improvisatory Poetics and Digital DJ Interfaces”</li> </ul>

**WEEK NINE** *NOVEMBER 9*

	TOPICS/LECTURES	<u>Digital DJ culture(s) (2003-2009)</u> DVS (Serato/Traktor) Video DJ (Serato Video-SL) DAWs
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		Formalized DJ education DJ mashup/Vegas-style DJ (i.e. DJ AM/Sam Ronson) Electroclash/blog house/commercial EDM/dubstep/grime
	LIVE WORKSHOP	Group final presentation workshop time
	LIVE CLASS DISCUSSION	Group presentations (trouble-shooting; check-in)
	REQUIRED READINGS	➤ Campbell “Scratch, Look and Listen: Improvisatory Poetics and Digital DJ Interfaces”
	REQUIRED LISTENING/VIEWING	➤ Week 9 mini-lectures ➤ <i>Assurance</i> Dir. Juba
	DUE	**Multiple-choice quiz**
	REQUIRED READINGS FOR NEXT WEEK	➤ Campbell, “Sonic Intimacies: On DJing Better Futures” ➤ Lavine, “Remixing Return: A Tribe Called Red’s Decolonial Bounce”

WEEK TEN NOVEMBER 16





	TOPICS/LECTURES	Diasporic & Indigenous DJ cultures “Canadian” DJ cultures #Metoo, activism in club culture
	LIVE WORKSHOP	Group final paper/presentation workshop time
	LIVE CLASS DISCUSSION	Questions/discussions related to upcoming presentations
	REQUIRED READINGS	➤ Campbell “Sonic Intimacies: On DJing Better Futures” ➤ Lavine, “Remixing Return: A Tribe Called Red’s Decolonial Bounce”
	REQUIRED LISTENING/VIEWING	➤ Week 10 mini-lectures ➤ <i>Underplayed</i> Dir. Stacey Lee
	REQUIRED READINGS FOR NEXT WEEK	TBD



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WEEK ELEVEN                      NOVEMBER 23

	TOPICS/LECTURES	<u>DJ culture in the 21st century</u> DJ culture and gaming; virtual/augmented reality; streaming (Twitch); AI (More) debates about authenticity Impact of COVID-19 on DJ culture
	LIVE WORKSHOP	Group presentations
	LIVE CLASS DISCUSSION	Group presentations
	REQUIRED READINGS	TBD
	REQUIRED LISTENING/VIEWING	<ul style="list-style-type: none"> <li>➤ Week 11 mini-lectures</li> <li>➤ <i>Distant Dancefloors</i></li> <li>➤ “Video Game Music” (Google Arts &amp; Culture)</li> </ul>
	DUE	<ul style="list-style-type: none"> <li>➤ Group reflection paper (1,500 words) <u>due Tuesday, November 23</u> (no hard copy needed to be submitted).</li> <li>➤ Group presentations. (20 minutes per group). Post your presentation slides to D2L after presenting.</li> </ul>
	REQUIRED READINGS FOR NEXT WEEK	TBD

WEEK TWELVE                      NOVEMBER 30

	TOPICS/LECTURES	<u>Course wrap-up</u> Creative industry careers in/related to DJ culture
	LIVE WORKSHOP	Group presentations
	LIVE CLASS DISCUSSION	Group presentations
	REQUIRED READINGS	TBD

	REQUIRED LISTENING/ SCREENING	<ul style="list-style-type: none"> <li>➤ Week 12 mini-lectures</li> <li>➤ “How Dance Music Collectives Are Shaping Our Future” (Google Arts &amp; Culture)</li> </ul>
	DUE	In-class group presentations. (20 minutes per group). *Post your presentation slides to D2L after presenting.

## Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
		12 pm day of class unless noted	
#1	Small assignment	September 28 at 12 pm on D2L	10
#2	Midterm essay	October 26 at 12 pm on D2L	35
#3	Group presentation and reflection paper (collectively written)	Reflection Paper: November 23 at 12 pm Presentations: November 23 & 30	30
#4	Pre-scheduled in-class quizzes	September 21, October 5, November 9	15
#5	Participation	n/a	10

## Description of Assignments

Please note that additional details/information on assignments may be posted on the Course D2L. Different sections may assign students for team projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills.

Barring extenuating circumstances, student assignments will be graded and returned within two weeks after submission.

Please note that for all written assignments, **only Chicago OR MLA style may be used.**

### ❑ Assignment #1

**Due Tuesday, September 28 at 12 pm EST \*post assignment to D2L (no hard copy required)\***

Small Assignment. 500 words (2 pages double-spaced) essay on a professional DJ mix of your choosing from any artist and time period (talk to me if you're unsure if your selection is appropriate). Discuss 1) how the mix reveals the various influences discussed so far such as jazz, dub reggae, rock n roll, hip hop, disco 2) what technologies the DJ used or you think they used (if researching won't tell you then make an educated guess and explain your guess 3) what techniques do they use (blending, dropping, beat-matching, beat juggling, scratching, etc) and/or what if any other creative techniques (track programming, sound levels, effects) did they use to appeal to the listener? Overall, consider what the DJ's goals might have been, and the degree to which you think they achieved them. If that's not obvious, discuss what effect(s) you think the DJ intended their mix to have.

\*You can choose to do this assignment as a 2-minute (minimum) to 4-minute (maximum) podcast addressing some of the themes above, accompanied by a 250 word (1-page double-spaced) summary of your findings.

\*\*This assignment will be assessed on the following dimensions: clarity and ability to effectively analyze the mix.

### ❑ Assignment #2

**Due Tuesday, October 26 at 12 pm EST \*post assignment to D2L (no hard copy required)\***

Mid-Term Essay. 1,500 words (6 pages double-spaced). Write about an artist, venue, radio show or pirate radio station, label, club/event promoter, genre, technological aspect, or a topic of your choice relative to DJ culture/course themes. Through a theoretical lens with a thesis statement, write an essay exploring your topic/thesis. The essay is due the week after the break

\*\*This assignment will be assessed on: clarity, thesis statement, and ability to thoroughly and succinctly examine the subject matter.

### ❑ Assignment #3

**Reflection papers due Tuesday, November 23**

**Group presentations due Tuesday, November 23 & 30**

Final Group Presentation (minimum 15 minutes to a maximum of 20 minutes) and accompanying reflection paper (1,500 words, double-spaced). The presentation and reflection paper must examine a DJ-driven genre or key historical period in DJ culture seen through a theoretical lens. Must consider both creative and business processes. (Must receive instructor approval on your topic before commencing project).

\*The assignment will be assessed on: creativity of presentation, delivering a convincing argument, in-depth analysis, and participation of all members in the group. The collective paper will reflect the group's process, findings, and analysis – each person can write one page in regards to their research and then bookend the paper with a brief introduction and conclusion.

#### ❑ Assignment #4

3 small quizzes during the semester for students to comprehend course material and content. Students will only be tested on material from previous weeks (e.g. Quiz 1 on Sept. 21 will address material from Sept. 7 and 14 (Weeks 1 and 2). Quizzes will be comprised of 10 multiple-choice questions and administered over D2L. Students will have 60 minutes to complete the quiz, from 12:00 pm - 1 pm EST on September 21, October 5, and November 9.

#### ❑ Assignment #5

Participation. Students earn 1 participation mark (out of a maximum of 10) for their participation during the live/synchronous class (note: you won't earn a participation mark for attendance during the week your group presents). Students are invited to participate in the lectures/discussions by asking questions or commenting on presented subject matters in class; however, participating through different live class activities as outlined by the instructor during live class is also encouraged. To receive a participation mark for that class, students must write (and post on designated D2L discussion board) a SHORT response of approximately 50 words (do not exceed 75 words) to a prompt which the instructor will give at end of class. The prompt will be something that essentially requires students to BRIEFLY summarize specific activities/discussions they participated in during live class. These posts are due between 3 pm and 11:59 pm that same day.

#### \*Tokens

Each student gets 2 "life happens" tokens which they can use for extensions on assignments and/or to complete a brief activity for a participation mark if they have to miss a live class. The token system is in place so that students don't have to declare or explain the cause of their need for an extension or absence from live class, they just need to email the instructor if they want to trade in a token and the instructor will devise an appropriate extension or activity. Once the tokens are used up, there are no further options for leeway with assignment due dates or attendance.

## Handing in Papers Late Policy Other Relevant Information

- Academic Consideration (e.g., extended assignment deadlines, make-up assessments) may be requested on the basis of Extenuating Circumstances (such as health or compassion) and must be supported by properly completed documentation such as a Ryerson University PDF file student Health Certificate.

Note: Part of the Ryerson University Student Health Certificate must be completed by a Regulated Health Professional (RHP).



The instructor and/or the Teaching Department reserve the right to verify the authenticity of any health certificates submitted.

Requests for Academic Consideration must be submitted to the teaching department for verification via the online ACR system within 72 hours of the missed deadline.

<https://www.ryerson.ca/senate/course-outline-policies/academic-consideration-health-policy-134-152/>

- 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](#).
- Religious or cultural observations accommodations must be requested by the end of the second week of the term.  
<https://www.ryerson.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 the D2L. 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 the 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:**

- o Arrive on time (***before*** 10 minutes after the hour). Be ready to start.
- o 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 their colleagues' learning.

### **Technology Statement**

At the discretion of the instructor, computers, tablets, and other electronic devices are allowed in class to take notes, annotate lecture slides, and do quick internet searches of relevant materials only. All devices should be on silent/mute. Computers and tablets should not be used to email or message during class. Phones are not to be used, including for texting and messaging. Students on Facebook or Youtube, watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously "multitasks" will not be allowed to use electronic devices in the classroom. No electronic recording of any segment of lectures/sessions without the express prior agreement of the instructor.

It is expected that assistive technologies as detailed in Ryerson Senate Policy 159 (Academic Accommodation of Students) are to be used in keeping with this technology statement.

*This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. Students should refer online to 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](#): Ryerson'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.ryerson.ca/senate/course-outline-policies/>

### **Important Resources Available at Ryerson**

- [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 [Workshops](#).
- [Student 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 Interim Provost/ Vice President Academic and Dean's approved a COVID-19 statement related to academic consideration. This statement has been built into the Online Academic Consideration System and is also on the Senate website ([www.ryerson.ca/senate](http://www.ryerson.ca/senate)):

*Policy 167: Academic Consideration for 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 both of those instances, documentation is required. For more information please see Senate [Policy 167: Academic Consideration](#).

- [Ryerson COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- 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 or Respondus, using D2L Brightspace, joining online meetings or lectures, and collaborating with the Google Suite.
- Information on Copyright for [Faculty](#) and [students](#).
- *At Ryerson, we recognize that things can come up throughout the term that affect 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 Ryerson community members to access to ensure support is reachable.*  
<https://www.ryerson.ca/mental-health-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)

For more information on CI Academic Policies & Procedures and links to resources please see: <https://www.ryerson.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	Outline DJ culture’s history and apply that knowledge to describe its impact on popular music and popular culture [7R]	<p><b>Contribute productively to the Creative Industries</b></p> <p>LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,</p> <p>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;</p>
R	Describe how technology shapes DJ practices and musical genres and apply that understanding to analyzing popular music and analog and digital cultures in a broader context [7R]	<p><b>Demonstrate an entrepreneurial capacity</b></p> <p>LO 2a- engage in independent learning</p> <p>LO 2b- transform creative ideas into commercial products and services through the application of business and management</p>

		concepts and practices applicable to media and cultural production.
	Discuss what a DJ does creatively in terms of performing live, remixing, producing, programming and event planning [R]	<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-based 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.
	Communicate ideas effectively and persuasively in the above-mentioned areas via in-class presentations, essays, and (optional) podcast work [4R]	<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 questions 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
		<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
	Explain DJing and its attendant industries' business models and apply that knowledge to other models in the music and media industries and other creative industry sectors [7R]	<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,
		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;
		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
	Describe how historically marginalized groups (such as BIPOC, women, and queer, trans, and non-binary folks) made foundational contributions to DJ culture [7R]	<b>Autonomy, Professional Capacity, and Social Responsibility</b>
		LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths
		LO 8b -act as socially responsible citizens with integrity and strong ethical mores
		LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all

# Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI 450	Appreciating Creativity in Practice	Fall	2021
Section	Day of Week	Time	Classroom
n/a	Tuesdays	12:00 - 3:00 pm	remote
Professor	Ryerson Email	Phone	Office & Office Hours
Dr. Maren Hancock	marenh@ryerson.ca	Email preferred	Tuesdays 3:00 - 4:00 pm online, or by appointment.
<b><i>Only Ryerson emails are to be used for communication between faculty, staff, and students.</i></b>			
<b><i>All news (announcements) posted on class D2L.</i></b>			

## Course Description

What makes for a great work of art? Why do we respond profoundly to some creators' work? In this course, students explore in-depth the body of work of an iconic artist, production company or artistic movement in light of its historical, cultural, commercial, technological and/or ideological context. Depending on the year offered, the focus could be on an influential musician, television showrunner, film director, choreographer, visual artist, publisher or video game creator.



## Course Details

This course is a deep dive into DJ culture, positioning it as an artistic movement with a vast “historical, cultural, commercial, technological and ideological impact.” According to DJ studies scholar Dr. Mark Katz, “the DJ is one of the central figures in popular culture and popular music today”, and DJ culture continues to transform the soundscape of popular music. Students will explore DJ culture’s history and innovations, including the major music genres resulting from DJ practices (e.g. dub reggae, disco, hip hop, house, techno, drum n bass, grime and more) and DJ culture’s influence on other media industries such as gaming, fashion, and broadcast media. We also examine the myriad business aspects of DJing as we consider the DJ as a prototype worker in the creative industries. This course is taught from the perspective of a professional DJ and highlights contributors to DJ culture who have been historically marginalized within it, specifically Black, Latinx, Indigenous, Asian and other global majority groups, as well as women, trans, non-binary, and LGBTQ+ stakeholders.

The course will be taught remotely both synchronously and asynchronously, utilizing Zoom, Google Suite, and D2L. Classes are formatted to include lectures, guest speakers, oral presentations, case studies, and audio, video and other digital media. Each week will include approximately 2 hours of asynchronous content and 1 hour of synchronous content; totalling 3 hours of class time per week. Lectures will be pre-recorded, and weekly synchronous classes will take place over Zoom during the last hour of class (2 pm to 3 pm EST). During the 60 minute live/synchronous class, students will engage in small groups via breakout rooms, as well as in discussion with the instructor and the class at large. The instructor’s office hour takes place online immediately after the live class, from 3 - 4 pm EST; students who are unable to attend the instructor’s office hour can email the instructor for an appointment.

## Required Readings, Resources & Materials

### Course Materials

#### Required Readings

Required readings can be found in the D2L under “Resources” and “One-Stop Course Readings”.

- Bernardo A. Attias (2013) excerpt: p 17-21 ‘The Early Format Wars’ in “Subjectivity in the Groove: Phonography, Digitality and Fidelity”, *DJ Culture in the Mix: Power, Technology and Social Change in Electronic Dance Music* (2013) (course reserves)
- Denise Benson (2015) “We’ave” in *Then & Now: Toronto Nightlife History* p 303-316 (course reserves)
- Bill Brewster and Frank Broughton (2014), Chpt. 10 “Garage” 268-289; Chpt 11 “House” 292-317, in *Last Night a DJ Saved My Life* (course reserves)

- Mark V Campbell (2014). "Scratch, Look and Listen: Improvisatory Poetics and Digital DJ Interfaces" *Critical Studies in Improvisation* Vol. 10 no. 1  
<https://www.criticalimprov.com/index.php/csieci/article/download/3071/3578?inline=1>
- Mark V Campbell (2015) "Sonic Intimacies: On DJing Better Futures"  
<https://decolonization.wordpress.com/2015/03/25/sonic-intimacies-on-djing-better-futures/>
- Chris Christodoulou (2013) "DJs and the Aesthetic of Acceleration in Drum n' Bass" p 195-217 in *DJ Culture in the Mix* (course reserves)
- Todd Craig and Carmen Kynard (2017) "Sista Girl Rock: Women of Colour and Hip-Hop Deejaying As Raced/Gendered Knowledge and Language." *Changing English: Studies In Culture and Education* 24, no. 2: p 143-158 (course reserves).
- Alice Echols (2010) *Hot Stuff: Disco and the Unmaking of American Culture* Chpt 1 "I Hear a Symphony: Black Masculinity and the Disco Turn" p 1-28 (course reserves)
- Kai Fikentscher (2013) "'It's Not the Mix, It's the Selection' Music Programming in Contemporary DJ Culture" in *DJ Culture in the Mix* p 123-149 (course reserves)
- Gabriel Lavine (2018) "Remixing Return: A Tribe Called Red's Decolonial Bounce" *Topia: Canadian Journal of Cultural Studies* vol 35 (course reserves)
- Hillegonda C. Rietveld (2013) "Journey to the Light? Immersion, Spectacle and Mediation" in *DJ Culture in the Mix* p 79-102 (course reserves)
- Tricia Rose (1994) excerpt (p 51-58) from Chpt 2 and excerpt (65-80) from Chpt 3 in *Black Noise: Rap Music and Black Culture in Contemporary America* (course reserves)
- Sarah Thornton. "Authenticities From Record Hops To Raves (and The History Of Disc Culture)." *Club Cultures: Music, Media and Subcultural Capital*. Hanover: Wesleyan UP, 1996. p 26-86 \*excerpts only; approx 15 pages (course reserves)

### Required Listening

- Tim Lawrence and Jeremy Gilbert: "Early DJ Culture Pt 1" (Week 1), "Early DJ Culture Pt 2" (Week 2), and "The Dancefloor" (Week 3), in *Love is the Message* (podcast, available on Spotify/Apple)

### Required Viewing

- Assurance* Dir. Juba (2020). Youtube: <https://www.youtube.com/watch?v=H2Yz6xfj6hw>
- "Black to Techno" Dir. Jenn Rkira (Gucci; 2019). Youtube: [https://www.youtube.com/watch?v=WqVq\\_QMH46E&t=52s](https://www.youtube.com/watch?v=WqVq_QMH46E&t=52s)
- "Detroit Techno: The Sound's House of Mirrors" and "Techno Capitalism", *Music, Makers and Machines* (Google Arts & Culture)  
<https://artsandculture.google.com/project/music-makers-and-machines>
- "How Dance Music Collectives Are Shaping Our Future" (Google Arts & Culture)  
<https://artsandculture.google.com/story/2QWBKbthhOVw5A>
- I Was There When House Was Born* (2018) YouTube: <https://www.youtube.com/watch?v=9Rah1F1zq1k>

- Once Upon a Time in New York: The Birth of Hip Hop, Disco and Punk* (BBC; 2011) Youtube (watch all 4 parts): <https://www.youtube.com/watch?v=1kgiRqygvnM>
- Scratch: The Movie* YouTube: <https://www.youtube.com/watch?v=dXZx5QQJ9wE>
- “Three Stacks High: Sound System Culture”, *Music, Makers and Machines* (Google Arts & Culture) <https://artsandculture.google.com/exhibit/three-stacks-high-sound-system-culture/swJC AeUyU6S2JA>
- Underplayed* Dir. Stacey Lee (2020) (course reserves)

### Optional Reading

- Brewster & Broughton Chapter 5 “Reggae” p 108-122, Chpt 12 “Techno” 320-336
- Fintoni, Laurent. “Wheel It Up: History of the Rewind.” Cuepoint, 23 January 2015. [url](#)
- Tara Rogers (2010) *Pink Noises* Part 4: “Circulation and Movements” 157-200; excerpts (or make optional?) (course reserves)

### Suggested Listening

- CRI 450 Jams!* Spotify account—each week of the course has its own playlist with music relative to that week’s materials. link: <https://open.spotify.com/user/dvhn960etyvrgw29qtzqcf2v>
- “Annie Mac”, “Carl Cox”, “Miss Kittin”, “Blessed Madonna”, “Four Tet”, in *Tiga Presents: First/Last Party on Earth* (podcast; Spotify; Apple)
- Back 2 Back with Willy Joy (podcast; on Apple/Spotify)

### Suggested Viewing

- Women-focused: *Girl: The Movie* (2018) Dir. Kandace Jordan (Amazon Prime)
- Women-focused/Canada: “Rock the Box” (2015) NFB (documentary short) Dir. Katherine Monk, stream free on NFB.ca: [https://www.nfb.ca/film/rock\\_the\\_box/](https://www.nfb.ca/film/rock_the_box/)
- Acid House: *Everybody in the Place: An Incomplete History of Britain 1985-1992* (BBC, 2019). Stream free on YouTube: <https://www.youtube.com/watch?v=Thr8PUAQuag>
- Drum n Bass: *Jungle Fever* BBC 2 (1994) stream free on YouTube <https://www.youtube.com/watch?v=nQyCyTo3mt4>
- Grime: *Tower Block Dreams: South End Pirate Radio* (BBC, 2004) stream free on Youtube [https://www.youtube.com/watch?v=Qi8qX8tkm\\_M&t=3s](https://www.youtube.com/watch?v=Qi8qX8tkm_M&t=3s)
- Techno/House: *Modulations: Cinema for the Ear* (1998) Dir. Laura Lee
- House: *Pump Up the Volume: The History of House*. Channel Four, 2001. stream free on YouTube [https://www.youtube.com/watch?v=J\\_Hz6FQyVJ8&t=11s](https://www.youtube.com/watch?v=J_Hz6FQyVJ8&t=11s)
- Dub: *Dub Echos* (need to get a digital copy) <https://www.theguardian.com/film/2009/may/13/dub-echoes-jamaica-music>
- Fiction: *Spin* DisneyPlus
- Fiction: *High Fidelity* (2020) (the reboot with Zoe Kravitz on Hulu)
- Fiction: *Turn Up Charlie* (Netflix, 2020)
- Fiction: *It’s All Gone Pete Tong*. (2004). Dir. Michael Dowse. True West / Odeon.

- EDM: After the Raves (Redbull, 2016)  
<https://www.redbull.com/ca-en/shows/after-the-raves>
- Drum Machines: “Drum Machines” E4 Mark Ronson *Watch the Sound* Apple TV 2021

More:

<https://www.musicradar.com/news/the-20-best-electronic-music-movies-and-documentaries-to-watch-right-now-from-your-sofa>

### Resources:

- Spotify CRI 450 profile *CRI 450 Jams!*  
<https://open.spotify.com/user/dvhn960etyvrgw29qtzqcf2v>
- RUL Popular Music Librarian
- Google Arts & Culture *Music, Makers & Machines*
- Discogs
- Resident Advisor <https://ra.co/films>
- Mixmag.com <https://mixmag.net/video/series>
- Redbull Music Academy <https://www.redbullmusicacademy.com/lectures>
- DJmag.com


**\*\*Please complete the student technology survey as early as possible; you should have an email with a link to the survey in your X University Gmail account\*\*\***







For this course, you need to access Spotify to hear the podcasts that are required listening (and if you want to visit the course Spotify profile and hear the music discussed in the material and in live class each week). You can sign up for a free account at Spotify.com, or you can sign up [here](#) for a “premium student account” and get the first month free (and \$4.99/month after).

**Note:** The University has issued a [minimum technology requirement for remote learning](#); no additional technology or supports beyond this minimum requirement are required for participation in this course.



### Weekly Schedule (Subject to change)





For this remote course, here is a [table estimating students’ approximate time commitment for each area of this course.](#)

WEEK ONE		SEPTEMBER 7
	TOPICS/LECTURE	Course introduction and curriculum overview




		<u>DJing's origins</u> : technological innovations and the early days of radio Intro to debates over authenticity Intro to the DJ as entrepreneur/prototype CRI worker
	LIVE WORKSHOP	Course outline/D2L 'scavenger hunt' (small group work in breakout rooms)
	LIVE CLASS DISCUSSION	Introductions, review course outline, assignments, questions
	REQUIRED READINGS	Attias, excerpt 'The Early Format Wars' p 17-21 Fikentscher " 'It's Not the Mix, It's the Selection': Music Programming in Contemporary DJ Culture"
	REQUIRED WEEKLY LISTENING/VIEWING	Week 1 video mini-lectures Podcast, Lawrence and Gilbert, <i>Love is the Message</i> "The Dancefloor" (Spotify)
	DUE	Short course/tech survey (participation: 1%) <a href="#">LINK</a> D2L discussion board post: introduce yourself, your pronouns, and 3 of your favourite songs (participation 1%) <a href="#">Link</a>
	REQUIRED READINGS FOR NEXT WEEK	Thornton, excerpts from "Authenticities from Record Hops to Raves (and the History of Disc Culture)"





**WEEK TWO**                      *SEPTEMBER 14*

	TOPICS/LECTURE	<u>The 'first wave' 1943-1969</u> World War II Paris underground/origin of "discotheque" Sock hops & platter parties/USA rock records in Europe "Regine" & debates about primacy in DJ history Radio disc jockeys and music industry connections Francis Grasso (vanguards slip-cueing/beat mixing, 1969)
	LIVE WORKSHOP	In breakout groups, prepare a response to one or both of this week's readings. Some guiding questions: What seems confusing, or in need of clarification or elaboration? What was the biggest "a-ha" moment or "lightbulb" passage in the piece? What demands further discussion and/or debate? Could you formulate 1 or more research questions based on this material?







	LIVE CLASS DISCUSSION	Findings from breakout groups
	REQUIRED READINGS	Attias, Fikentscher, and Thornton
	REQUIRED WEEKLY LISTENING/VIEWING	Week 2 video mini-lectures Lawrence and Gilbert "Early DJ Culture Pt 1"
	REQUIRED READINGS FOR NEXT WEEK	Echols, <i>Hot Stuff</i> Chapter 1 (excerpts) Google A&C "Three Stacks High: Sound System Culture" Optional: Fintoni "Wheel It Up: History of the Rewind." Optional: Brewster & Broughton Chpt 5 "Reggae"


WEEK THREE                      SEPTEMBER 27

	TOPICS/LECTURES	'First wave' con't: Jamaican sound systems & 1960s pre-disco club cultures <u>The Second Wave (1974-1982): Analogue innovations &amp; techniques: from dub &amp; disco to hip hop</u> Philadelphia (TSOP) and Growth of Disco Walter Gibbons (first 12" record for DJ mixing) Studio 54 & Saturday Night Fever: influence on pop culture & Disco's decline Technics SL-1200MK2 "Direct-Drive" Turntable
	LIVE WORKSHOP	during live class individual students will select 2 tracks (1 dub/reggae and 1 disco) and research their defining aspects: label; production; Club and/or dj play and/or radio play; impact; popularity; artists; time; place; structure; lyrics; instruments; artists) -Make notes (list form is fine) summarizing your findings (20 minutes allotted; 10 mins per song approximately). -In breakout groups, present your findings on each track to your group (20 minutes allotted; 4-5 minutes per student). -Choose someone to compile the chosen tracks into a list to post to D2L, and add to either the "disco" or "reggae/dub" playlist categories in the <b>class Spotify account (instructor will provide password)</b> .
	LIVE CLASS DISCUSSION	After the breakout groups, we'll regroup as a class and the instructor will invite group representatives to share their findings either verbally or in the chat.








	REQUIRED READINGS	Echols, Ch 1 in <i>Hotstuff</i>
	REQUIRED LISTENING/VIEWING	Week 3 video mini-lectures "Three Stacks High" (Google A&C) Lawrence and Gilbert "Rewind! Early DJ Culture Pt 2"
	DUE	**Multiple-choice quiz**
	REQUIRED READINGS FOR NEXT WEEK	Rose, excerpts from <i>Black Noise</i> : p 51-58; 65-80

WEEK FOUR SEPTEMBER 28

	TOPICS/LECTURES	<u>The second wave 1974-1982: Hip Hop (pt 1)</u> Origins of Hip Hop (Bronx, NY) Kool Herc (Turntablism/Record Looping) Grand Wizard Theodore (Invents Scratch) Club culture(s)/street culture(s) The mixtape
	LIVE WORKSHOP	solo work prep for small assignment; brainstorm + draft outlines (20 mins); then share in small breakout groups (20 mins)
	LIVE CLASS DISCUSSION	Rose <i>Black Noise</i> class discussion (20 mins beginning of class)
	REQUIRED READINGS	Rose <i>Black Noise</i>
	REQUIRED LISTENING/SCREENING	Week 4 video mini-lectures BBC, <i>Once Upon a Time in New York: The Birth of Hip Hop, Disco and Punk</i> ( <a href="#">link</a> )
	DUE	<b>Small Assignment due (10%)</b> (see assignment description <a href="#">on p</a> of this document. **Mid-Term Essay. Start thinking about an artist, venue, radio show or pirate/underground/college radio station, label, club/event promoter, or a topic of your choice relative to DJ culture/course themes. Through a theoretical


		lens with a thesis statement and academic sources, write a 1,500-word essay (6 pages double-spaced). Essay due the week after the break <b>on Tuesday, October 26 at 12:00 pm EST *post to D2L**</b>
	REQUIRED READINGS FOR NEXT WEEK	<b>Brewster &amp; Broughton:</b> Ch 10 “Garage”; Ch 11 “House”

**WEEK FIVE** *OCTOBER 5*






	TOPICS/LECTURES	<u>The Third Wave (1985-2000): House pt 1</u> Influence of Philadelphia based Salsoul label producers Computer-based disco Frankie Knuckles and Chicago house Larry Levan and New York garage
	LIVE WORKSHOP	Guest Lecturer: Angeline Tetteh-Wayoe, host, CBC’s The Block)
	LIVE CLASS DISCUSSION	Q & A with Angeline Tetteh-Wayoe
	REQUIRED READINGS	Brewster & Broughton: “Garage”, “House”
	REQUIRED LISTENING/VIEWING	Week 5 video mini-lectures <i>I Was There When House Was Born</i> (2018)
	DUE	<b>**Multiple-choice quiz**</b>
	REQUIRED READINGS FOR OCTOBER 19	Rietveld, “Journey to the Light? Immersion, Spectacle and Mediation” Optional: Brewster & Broughton Chpt 12 “Techno”

**Study Week – No classes** *INDICATE DATES*




**WEEK SIX** *OCTOBER 19*





	TOPICS/LECTURES	<u>The Third Wave 1985-2000: Industrial/Techno/Acid House</u> Detroit techno
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		Origin of raves and "Superstar" DJ's Technology's impact on DJ culture (CD players, MP3s, etc.)
	LIVE WORKSHOP	Create groups for <b>presentations</b> due weeks 11 & 12 and <b>collective reflection paper</b> due week 11 (same group). Students to discuss/decide on the presentation topic. **Topic due by 12 pm clss next week (10/26); submit a 100 word (approximately) paragraph outlining topic to D2L. **
	LIVE CLASS DISCUSSION	Group presentation trouble-shooting Rietveld "Journey to the Light" Google A&C <i>MMM</i> : "Detroit Techno", "Techno Capitalism", "Black to Techno"
	REQUIRED READINGS	Rietveld, "Journey to the Light?" Optional: Brewster & Broughton Chpt 12 "Techno"
	REQUIRED LISTENING/VIEWING	Week 6 video mini-lectures "Detroit Techno: The Sound's House of Mirrors" and "Techno Capitalism", <i>Music, Makers and Machines</i> (Google Arts & Culture) "Black to Techno" (Youtube)
	REQUIRED READINGS FOR NEXT WEEK	Benson "We've" Christodoulou, "DJs and the Aesthetic of Acceleration in Drum n' Bass" <b>Optional</b> : Pink Noises (chptr 4)

WEEK SEVEN                      OCTOBER 26








	TOPICS/LECTURES	<u>The Third Wave (1985-2000) Con't</u> Jungle/Drum n bass/trance/trip-hop "the war on raves" House con't: Ballroom cultures/NOLA bounce <b>Protest in house music cultures/reactions to AIDS crises</b> Toronto DJ History w/ guest speaker Denise Benson
	LIVE WORKSHOP	Q&A with Denise Benson
	LIVE CLASS DISCUSSION	Q&A with Denise Benson

	REQUIRED READINGS	Benson "We've" <i>Then &amp; Now: Toronto Nightlife History</i> Christodoulou "DJs and the Aesthetic of Acceleration in Drum n' Bass"
	REQUIRED LISTENING/VIEWING	Week 7 video mini-lectures <b>TBD (ballroom and/or NOLA bounce and/or tiga podcast)</b>
	DUE	Mid-term assignment (35%). Essay 1,500 words. Due <u>Tuesday, October 26 at 12 pm. <b>post to D2L.</b></u>
	REQUIRED READINGS FOR NEXT WEEK	Craig & Kynard "Sista Girl Rock: Women of Colour and Hip-Hop Deejaying As Raced/Gendered Knowledge and Language"





**WEEK EIGHT                      NOVEMBER 2**



	TOPICS/LECTURES	<u>The Third Wave (1985-2000) con't Hip Hop &amp; House pt 2:</u> Turntablism/Battling Turntable battles and soundclashes Remixing, sampling and digital production The legalities of Copyright, Copyleft, Creative Commons
	LIVE WORKSHOP	group final presentation workshops during live class
	LIVE CLASS DISCUSSION	live discussion of group presentations in progress; instructor gives support/feedback; answers questions about presentation assignments/group choices & ideas
	REQUIRED READINGS	Craig and Kynard "Sista Girl Rock: Women of Colour and Hip-Hop Deejaying As Raced/Gendered Knowledge and Language"
	REQUIRED LISTENING/VIEWING	Week 8 mini-lectures <i>Scratch: The Movie</i> <a href="https://www.youtube.com/watch?v=dXZx5QQJ9wE">https://www.youtube.com/watch?v=dXZx5QQJ9wE</a>
	DUE	Presentation Groups to post to D2L at the <u>beginning of class</u> : final presentation/paper topic; submit approx 100-word paragraph D2L for instructor approval.
	REQUIRED READINGS FOR NEXT WEEK	Campbell "Scratch, Look and Listen: Improvisatory Poetics and Digital DJ Interfaces"

WEEK NINE NOVEMBER 9








	TOPICS/LECTURES	<p><u>The Fourth Wave (2003-2009)</u>            DVS (Serato/Traktor)            Video DJ (Serato Video-SL)            DAWs            Formalized DJ education            DJ mashup/Vegas-style DJ (i.e. DJ AM/Sam Ronson)            Electroclash/blog house/commercial EDM/dubstep/grime</p>
	LIVE WORKSHOP	Group final presentation workshop time
	LIVE CLASS DISCUSSION	Group presentations (trouble-shooting; check-in)
	REQUIRED READINGS	Campbell "Scratch, Look and Listen: Improvisatory Poetics and Digital DJ Interfaces"
	REQUIRED LISTENING/VIEWING	Week 9 mini-lectures <i>Assurance</i> Dir. Juba another short piece TBD (MMM on MP3?)
	DUE	**Multiple-choice quiz**
	REQUIRED READINGS FOR NEXT WEEK	Campbell "Sonic Intimacies: On DJing Better Futures" Lavine, "Remixing Return: A Tribe Called Red's Decolonial Bounce"

WEEK TEN NOVEMBER 16



	TOPICS/LECTURES	Diasporic & Indigenous DJ cultures "Canadian" DJ cultures #Metoo, activism in club culture
	LIVE WORKSHOP	Group final paper/presentation workshop time
	LIVE CLASS DISCUSSION	Questions/discussions related to upcoming presentations
	REQUIRED READINGS	Campbell "Sonic Intimacies: On DJing Better Futures"





		Lavine, "Remixing Return: A Tribe Called Red's Decolonial Bounce"
	REQUIRED LISTENING/VIEWING	Week 10 mini-lectures <i>Underplayed</i> Dir. Stacey Lee
	REQUIRED READINGS FOR NEXT WEEK	TBD - there's tons; look at your bookmarks Google A&C video game thing?

WEEK ELEVEN NOVEMBER 23

	TOPICS/LECTURES	DJing and gaming; virtual/augmented reality/streaming (Twitch) AI and (again) debates about authenticity Impact of COVID-19 on DJ culture
	LIVE WORKSHOP	Group presentations
	LIVE CLASS DISCUSSION	Group presentations
	REQUIRED READINGS	TBD
	REQUIRED LISTENING/VIEWING	-week 11 mini-lectures - <i>Distant Dancefloors</i> -Video Game Music (Google Arts & Culture)
	DUE	-Group reflection paper (1,500 words) <u>due Tuesday, November 23</u> (no hard copy needed to be submitted). -Group presentations. (20 minutes per group). Post your presentation slides to D2L after presenting.
	REQUIRED READINGS FOR NEXT WEEK	TBD

WEEK TWELVE NOVEMBER 30

	TOPICS/LECTURES	Course wrap-up Creative industry careers in/ related to DJing/DJ culture
	LIVE WORKSHOP	Group presentations

	LIVE CLASS DISCUSSION	Group presentations
	REQUIRED READINGS	TBD
	REQUIRED LISTENING/ SCREENING	Week 12 mini-lectures “How Dance Music Collectives Are Shaping Our Future” <a href="https://artsandculture.google.com/story/2QWBKbthhOVw5A">https://artsandculture.google.com/story/2QWBKbthhOVw5A</a>
	DUE	In-class group presentations. (20 minutes per group). Post your presentation slides to D2L after presenting.

### Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
		12 pm day of class unless noted	
#1	Small assignment	September 28 at 12 pm on D2L	10
#2	Midterm essay	October 26 at 12 pm on D2L	35
#3	Group presentation and reflection paper (collectively written)	Reflection Paper: November 23 at 12 pm Presentations: November 23 & 30	30
#4	Pre-scheduled in-class quizzes	September 21, October 5, November 9	15
#5	Participation	n/a	10

### Description of Assignments

Please note that additional details/information on assignments may be posted on the Course D2L. Different sections may assign students for team projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills.

Barring extenuating circumstances, student assignments will be graded and returned within two weeks after submission.

#### ☐ **Assignment #1**

Small Assignment. 500 words (2 pages double-spaced) essay on a professional DJ mix of your choosing from any artist and time period (talk to me if you're unsure if your selection is appropriate). Discuss 1) how the mix reveals the various influences discussed so far such as jazz, dub reggae, rock n roll, hip hop, disco 2) what technologies the DJ used or you think they used (if researching won't tell you then make an educated guess and explain your guess 3) what techniques do they use (blending, dropping, beat-matching, beat juggling, scratching, etc) and/or what if any other creative techniques (track programming, sound levels, effects) did they use to appeal to the listener? Overall, consider what the DJ's goals might have been, and the degree to which you think they achieved them. If that's not obvious, discuss what effect(s) you think the DJ intended their mix to have. Post assignment to D2L (no hard copy) by 12:00 p.m. This assignment will be assessed on the following dimensions: clarity and ability to effectively analyze the mix. See D2L for an example of a short essay on a DJ mix. **Tuesday, September 28 at 12 pm \*post to D2L\*\***.

\*You can choose to do this assignment as a 2-minute (minimum) to 4-minute (maximum) podcast addressing some of the themes above, accompanied by a 250 word (1-page double-spaced) summary of your findings.

#### ☐ **Assignment #2**

Mid-Term Essay. 1,500 words (6 pages double-spaced). Write about an artist, venue, radio show or pirate radio station, label, club/event promoter, or a topic of your choice relative to DJ culture/course themes. Through a theoretical lens with a thesis statement, write an essay exploring your topic/thesis. The essay is due the week after the break on **Tuesday, October 26 at 12:00 pm \*post to D2L\*\***. This assignment will be assessed on: clarity, thesis statement, and ability to thoroughly and succinctly examine the subject matter.

#### ☐ **Assignment #3**

Final Group Presentation (minimum 15 minutes to a maximum of 20 minutes) and accompanying reflection paper (1,500 words, double-spaced). The presentation and reflection paper must examine a DJ-driven genre or key historical period in DJ culture seen through a theoretical lens. Must consider both creative and business processes. (**Must receive instructor approval on your topic before commencing project**). The assignment will be assessed on: creativity of presentation, delivering a convincing argument, in-depth analysis, and participation of all members in the group. The collective paper will reflect the group's process, findings, and analysis – each person can write one page in regards to their research and then bookend the paper with a brief introduction and conclusion.

#### ❑ Assignment #4

3 small quizzes during the semester for students to comprehend course material and content. Students will only be tested on material from previous weeks (e.g. Quiz 1 on Sept. 21 will address material from Sept. 7 and 14 (Weeks 1 and 2). Quizzes will be comprised of 10 multiple-choice questions and administered over D2L. Students will have 50 minutes to complete the quiz, from 12:10 pm - 1 pm EST on September 21, October 5, and November 9.

#### ❑ Assignment #5

Participation. Students earn 1 participation mark (out of a maximum of 10) for their participation during the live/synchronous class (note: you won't earn a participation mark for attendance during the week your group presents). Students are invited to participate in the lectures/discussions by asking questions or commenting on presented subject matters in class; however, participating through different live class activities as outlined by the instructor during live class is also encouraged. To receive a participation mark for that class, students must post a short response (50 words min/100 words max) on D2L to a prompt which the instructor will post at end of class; the prompt will be something that essentially requires students to BRIEFLY summarize specific activities/discussions they participated in during live class; posts are due between 3 pm and 5 pm that same day.

#### \*Tokens

Each student gets 2 "life happens" tokens which they can use for extensions on assignments and/or to complete a brief activity for a participation mark if they have to miss a live class. The token system is in place so that students don't have to declare or explain the cause of their need for an extension or absence from live class, they just need to email the instructor if they want to trade in a token and the instructor will devise an appropriate extension or activity. Once the tokens are used up, there are no further options for leeway with assignment due dates or attendance.

Handing in Papers

Late Policy

Other Relevant Information

- Academic Consideration (e.g., extended assignment deadlines, make-up assessments) may be requested on the basis of Extenuating Circumstances (such as health or compassion) and must be supported by properly completed documentation such as a Ryerson University PDF file student Health Certificate.

Note: Part of the Ryerson University Student Health Certificate must be completed by a Regulated Health Professional (RHP).

The instructor and/or the Teaching Department reserve the right to verify the authenticity of any health certificates submitted.

Requests for Academic Consideration must be submitted to the teaching department for verification via the online ACR system within 72 hours of the missed deadline.

<https://www.ryerson.ca/senate/course-outline-policies/academic-consideration-health-policy-134-152/>

- 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](#).
- Religious or cultural observations accommodations must be requested by the end of the second week of the term.  
<https://www.ryerson.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 the D2L. 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 the 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.



- o 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 their colleagues' learning.

### **Technology Statement**

At the discretion of the instructor, computers, tablets, and other electronic devices are allowed in class to take notes, annotate lecture slides, and do quick internet searches of relevant materials only. All devices should be on silent/mute. Computers and tablets should not be used to email or message during class. Phones are not to be used, including for texting and messaging. Students on Facebook or Youtube, watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously "multitasks" will not be allowed to use electronic devices in the classroom. No electronic recording of any segment of lectures/sessions without the express prior agreement of the instructor.

It is expected that assistive technologies as detailed in Ryerson Senate Policy 159 (Academic Accommodation of Students) are to be used in keeping with this technology statement.

*This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. Students should refer online to 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](#): Ryerson'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.ryerson.ca/senate/course-outline-policies/>

### **Important Resources Available at Ryerson**

- [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 [Workshops](#).
- [Student 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 Interim Provost/ Vice President Academic and Dean's approved a COVID-19 statement related to academic consideration. This statement has been built into the Online Academic Consideration System and is also on the Senate website ([www.ryerson.ca/senate](http://www.ryerson.ca/senate)):

*Policy 167: Academic Consideration for 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 both of those instances, documentation is required. For more information please see Senate [Policy 167: Academic Consideration](#).

- [Ryerson COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- 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 or Respondus, using D2L Brightspace, joining online meetings or lectures, and collaborating with the Google Suite.
- Information on Copyright for [Faculty](#) and [students](#).
- *At Ryerson, we recognize that things can come up throughout the term that affect 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 Ryerson community members to access to ensure support is reachable.*  
<https://www.ryerson.ca/mental-health-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)

For more information on CI Academic Policies & Procedures and links to resources please see: <https://www.ryerson.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	Outline DJ culture's history and apply that knowledge to describe its impact on popular music and popular culture	<p><b>Contribute productively to the Creative Industries</b></p> <p>LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,</p> <p>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;</p>
R	Describe how the club DJ is the prototype creative industries worker in terms of knowledge and skill acquisition, networking and technological innovation.	<p><b>Demonstrate an entrepreneurial capacity</b></p> <p>LO 2a- engage in independent learning</p> <p>LO 2b- transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable</p>

		to media and cultural production.
I	Discuss what a DJ does creatively in terms of performing live, remixing, producing, programming and event planning [R]	<p><b>Facilitate the work of artists, writers, designers and media makers by</b></p> <p>LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-based) to facilitate the work of artists, writers, designers and media makers</p> <p>LO 3b- develop strategies to access funding and investments; to facilitate the work of artists, writers, designers and media makers,</p> <p>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.</p>
R	Communicate ideas effectively and persuasively in the above-mentioned areas via in-class presentations, essays, large and small group participation, and (optional) podcast work [4R]	<p><b>Communicate</b></p> <p>LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively</p> <p>LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively</p>

		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
I	Describe how technology shapes DJ practices and musical genres and apply that understanding to analyzing popular music and analog and digital cultures in a broader context [7R]	<b>Conduct research relevant to cultural and industry issues,</b>
		LO 5a- formulate appropriate research questions 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
P	Engage in group work to create and deliver a presentation and reflection paper with group members assuming roles to with clear lines of responsibility and accountability	<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
R	Explain DJing and its attendant industries' business models and apply that knowledge to other models in the music and media industries and other creative industry sectors [7R]	<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,
		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;
		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
R	Describe how historically marginalized groups (such as BIPOC, women, and queer, trans, and non-binary folks) made and continue to make foundational contributions to DJ culture [7R]	<b>Autonomy, Professional Capacity, and Social Responsibility</b>
		LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths
		LO 8b -act as socially responsible citizens with integrity and strong ethical mores
		LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all