

# Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI600	The Creative Process	Fall	2022
Section	Day of Week	Time	Classroom
CRI 600 011-081	Fridays	4:00-6:00pm	LIB072 Theatre
Professor	Ryerson Email	Phone	Office & Office Hours
Dr. Golam Rabbani	golam.rabbani@ryerson.ca	"Emails preferred"	KHS 349 Wednesday: 2:00pm-04:00pm
<p><b><i>Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements), course rules and expectations, and course materials are posted on class D2L Brightspace.</i></b></p>			

GA Details - TBD				
Section	Day of Week	Time	GA	E-Mail
011	Tuesday	01:00pm-02:00pm	Ran Zheng	ran.zheng@ryerson.ca
041	Wednesday	08:00am-09:00am	Prarthana Pathak	prarthana.pathak@ryerson.ca
031	Wednesday	12:00pm-01:00pm	Ran Zheng	ran.zheng@ryerson.ca
051	Wednesday	01:00pm-02:00pm	Prarthana Pathak	prarthana.pathak@ryerson.ca
061	Wednesday	05:00pm-06:00pm	Guanghao Huang	guanghao.huang@ryerson.ca
071	Thursday	08:00am-09:00am	Prarthana Pathak	prarthana.pathak@ryerson.ca
021	Thursday	12:00pm-01:00pm	Guanghao Huang	guanghao.huang@ryerson.ca
081	Thursday	12:00pm-01:00pm	Ran Zheng	ran.zheng@ryerson.ca

## Course Description

How do creative ideas happen? What is the nature of creativity and how can we foster the creativity of those around us? Drawing on psychological and management theories, students explore creativity as an individualistic process and an output of formal organizations and the synthesis of subconscious thought and rational analysis. Case studies illuminate the creative process in terms of how content creators in the Creative Industries relate to the commercial development of their ideas.

## Course Details

### Teaching Methods

CRI600 The Creative Process for Fall 2022 will be held completely in person. Both the lectures and tutorials are going back to pre-pandemic time. D2L Brightspace is where all the reading and other course related materials and instructions will be provided. The course requires mandatory attendance both in lectures and tutorials. You are allowed to be absent in three tutorial classes and four lectures. The format of the course will be flipped, bringing lectures, online learning activities, and discussion to bring alive the content.

**Friday Lectures 4-6.** We will have lectures every Friday. They will be a mixture of lectures, guest speakers and classroom activities. You will be expected to complete reading activities in advance of the lectures.

**Tutorials.** You are assigned a tutorial day and time in your calendar. They will begin on September 12th and happen every week the same day and time. Throughout these tutorials you will be put into a group and assigned an activity/task to complete during the third week starting September 20th. You will be expected to attend the tutorials that you are assigned and is designated in your calendar.

### Plagiarism Detection

**Turnitin.** Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. It is a tool to assist instructors in determining the similarity between students' work and the work of other students who have submitted papers to the site (at any university), internet sources, and a wide range of books, journals and other publications. Students agree by taking this course that their written work will be subject to submission for textual similarity review to Turnitin.com. Students who do not want their work submitted to this plagiarism detection service must, by the end of the second week of class, consult with their instructor to make alternate arrangements.

Even when an instructor has not indicated that a plagiarism detection service will be used, or when a student has opted out of the plagiarism detection service, if the instructor has reason to suspect that an individual piece of work has been plagiarized, the instructor is permitted to submit that work in a non-identifying way to any plagiarism detection service.

**Classroom D2L Activities.** Throughout the course students will submit short learning activities or class preparations using Brightspace. Instructions will be provided in the class. As a method of developing both student collaboration and time management skills, many activities will be completed during the scheduled class time. Students must be present and participating with the group in order to receive credit. Entering students names as being present for an activity, while they were not is a form of academic misconduct for the students entering the name.







## Required Readings, Resources & Materials

## Course Materials







All course materials will be posted in D2L and within the Weekly Schedule below. Within D2L you will find materials posted in Resources/Library E-reserves.

# Weekly Schedule Individual Creativity Weeks 1-4




## Module 1 Individual Creativity Weeks 1-4



WEEK ONE		September 05 - 09
	TOPICS	Course Introduction + Structure of Creativity
	DISCUSS	What is the definition of creativity? How are AHA moments different from EUREKellWeKA moments? Identify examples of creativity.
	READINGS	Burkus, D. (2013). <a href="#">Chapter 1 The Creative Mythology</a> . In <i>The myths of creativity: The truth about how innovative companies and people generate great ideas</i> . John Wiley & Sons.
	SCREENING	Mingarelli, G. (2013) Insight reporting; The eureka effect [Video file 1:28]. Retrieved from <a href="https://youtu.be/ezgknAX4vbg">https://youtu.be/ezgknAX4vbg</a>  Kelley, D. (2012, March) How to build your creative confidence [Video file 11:31], Retrieved from <a href="https://www.ted.com/talks/david_kelley_how_to_build_your_creative_confidence?utm_campaign=tedsread&amp;utm_medium=referral&amp;utm_source=tedcomshare">https://www.ted.com/talks/david_kelley_how_to_build_your_creative_confidence?utm_campaign=tedsread&amp;utm_medium=referral&amp;utm_source=tedcomshare</a>
	LISTEN	Toni-Rose Mabazza, <a href="#">Creative Journeys Podcast</a> [16:20]
	DUE	

WEEK TWO September 12-16







	TOPICS	Structure of Creativity
	DISCUSS	Are you creative? What are the 4P's of creativity? Does the physical environment affect creativity?
	READINGS	British Council. (nd). Defining creativity: Literature review, part 1 of 3. Retrieved from <a href="https://www.britishcouncil.org/programmes/creative-play/defining-creativity-literature-review-part-1">https://www.britishcouncil.org/programmes/creative-play/defining-creativity-literature-review-part-1</a>  Sawyer, K. (2013). <i>Introduction in Zig Zag; The surprising path to greater creativity</i> (pp. 1-18). John Wiley & Sons
	SCREENING	Sawyer, K. (2017, December). Unlock your creative genius with these habits (Video File 12:42). Retrieved from <a href="https://youtu.be/TCigrH39tRE">https://youtu.be/TCigrH39tRE</a>
	LISTEN	Victoria Goncalves, Creative Journeys Podcast [16:26]
	DUE in Tutorial	Complete the <a href="#">W02 Personal Creativity Assessment</a> provided on D2L and submit it on the D2L discussion section during the tutorial.  Discuss the readings

WEEK THREE September 19-23







	TOPICS	How do we create?
	DISCUSS	Why are there so many different creative processes? How best to compare and contrast?  Think about the <i>genealogy</i> of landmark creative acts (where and how do they start?)  What are some of the common creative acts that you engage in? Can you share any stories about landmark creative acts that started from common creative acts?
	READINGS	Kaufman, C. & Glaveanu, V. (2019) <a href="#">Chapter 2 A review of creativity theories</a> . In Kaufman & Sternberg ed (Eds.) The Cambridge handbook of creativity. Cambridge University Press.  Katherine N. Cotter, Alexander P. Christensen, Paul J. Silvia (2019) <a href="#">Creativity's Role in Everyday Life</a> , In Kaufman & Sternberg ed (Eds.) The Cambridge handbook of creativity. Cambridge University Press.

	LISTEN	Melanie Lachman, Creative Journeys Podcast [19:09]  Tim Hartford (February, 2019). A powerful way to unleash your creativity [Video File, 17:21], Retrieved from <a href="https://youtu.be/yjYrxcGSWX4">https://youtu.be/yjYrxcGSWX4</a>
	DUE in Tutorial	Involve in the readings  Practice a five minute outline of your creative story


WEEK FOUR Sep 26-30





	TOPICS	Enhancing Creativity
	DISCUSS	What is the creative flow? How can habits enhance your creativity?
	READINGS	Csikszentmihalyi, M. (1996). <a href="#">Book summary; Flow and the psychology of discovery and invention</a> (Vol. 56, p. 107). New York: Harper Collins.  Robb, A. (2019). The flow state: Where creative work thrives. Available from <a href="https://www.bbc.com/worklife/article/20190204-how-to-find-your-flow-state-to-be-peak-creative">https://www.bbc.com/worklife/article/20190204-how-to-find-your-flow-state-to-be-peak-creative</a>
	SCREENING	Forbes (ND) Four habits to help you become more creative [Video File 1:44]. Retrieved from <a href="https://www.forbes.com/video/4632039497001/">https://www.forbes.com/video/4632039497001/</a>  NEW The Art of Improvement (2020), The 6 habits of exceptionally creative people [10:44]. Retrieved from <a href="https://www.youtube.com/watch?v=JmQPNJhw5kQ">https://www.youtube.com/watch?v=JmQPNJhw5kQ</a>
	LISTEN	Sabrina Rincon, Creative Journeys Podcast [15:38]
	DUE in Tutorial	Work on the <a href="#">W4 Picture Superiority Activity</a> and submit it by Sunday Oct 02  Assignment Your Creative Story due Monday, October 3rd 11pm

## Module 2 Applied Creativity Weeks 5-8







WEEK FIVE		October 03-07
	TOPICS	Sports Training and Athletic Development in a Pandemic: How Creative Approaches Created New Possibilities.
	WORKSHOP	Start to think about the ways in which the varying theoretical approaches to creativity can be applied in different settings, contexts, and areas of practice.
	DISCUSS	Could we consider the pandemic a “wicked problem”? Provide examples for some of the ways in which the sport and fitness industries (professional, amateur or recreational) harnessed creativity as a response to limitations placed on the intersecting industries.
	READINGS	Vaughan, J., Mallett, C. J., Davids, K., Potrac, P., & López-Felip, M. A. (2019). <a href="#">Developing creativity to enhance human potential in sport: a wicked transdisciplinary challenge</a> . (pp 1-16) <i>Frontiers in psychology</i> , DOI 10.3389/fpsyg.2019.02090  Adam Kilgore, <i>Patrick Mahomes became the NFL’s best quarterback by refusing to specialize in football</i> (January 30, 2020), online: The Washington Post < <a href="https://www.washingtonpost.com/sports/2020/01/30/patrick-mahomes-became-nfls-best-quarterback-by-refusing-specialize-football/">https://www.washingtonpost.com/sports/2020/01/30/patrick-mahomes-became-nfls-best-quarterback-by-refusing-specialize-football/</a> >
	LISTEN	Tori Webster, Creative Journeys Podcast [13:56]
	DUE in tutorial	Final Project Group Contract submission Monday, Oct 10 by 11pm  Discuss the readings and prepare the comparison essay outline  Common Creative Acts Comparison Essay Outline by Monday, October 10 at 11pm (2%)

## Reading Week October 11-14








WEEK 6		October 17-21
	TOPICS	Visual Arts and The Curatorial Process

	DISCUSS	How do creative processes differ? Why?
	READINGS	Botella, M., Zenasni, F. & Lubart, T. (2018) <a href="#">What are the stages of the creative process? What visual art students are saying</a> . <i>Frontiers in Psychology</i> , 9:2266. doi: 10.3389/fpsyg.2018.02266
	LISTEN	Colette Schotsman, Creative Journeys Podcast [16:00]
	DUE in Tutorial	Essay Outline due Sunday, October 23 by 11pm Discuss the readings and work on the essay outline in the tutorials

WEEK 7 October 24-28







	TOPICS	Creativity as Sovereign Expression through First Nations Art & Culture
	DISCUSS	What is sovereignty? Can we think of the university renaming action as a creative act of solidarity with First Nations communities in their struggle for sovereignty?
	READINGS	Mathew Wildcat & Justin De Leon, " <a href="#">Creative Sovereignty: The In-Between Space: Indigenous Sovereignties in Creative and Comparative Perspective</a> " (2020) 19 <i>Borderlands</i> 1  Kyle Mullin, ' <i>Nobody can gaslight us: the rappers confronting Canada's colonial horrors</i> ' (July, 2021), online: <i>The Guardian</i> < <a href="https://www.theguardian.com/music/2021/jul/27/nobody-can-gaslight-us-the-rappers-confronting-canadas-colonial-horrors">https://www.theguardian.com/music/2021/jul/27/nobody-can-gaslight-us-the-rappers-confronting-canadas-colonial-horrors</a> >
	SCREENING	Noisey (January, 2016). <i>First Out Here: Indigenous Hip Hop in Canada</i> [Video File, 25:22], Retrieved from <a href="https://youtu.be/GblLAU2uQYE">https://youtu.be/GblLAU2uQYE</a>
	LISTEN	Abbi Morrison, Creative Journeys Podcast [13:29]
	DUE in Tutorial	Final Project Outline Friday, November 4th 11pm  Think about the role creativity can play in addressing some of our most pressing socio-political issues.  Work on ideas to complete the <a href="#">W7 Creativity and Indigenous Sovereignty Activity</a> in the tutorial and submit it by October 30 at 11pm




Week 8 Oct 31-Nov 04



	TOPICS	Virtual Venues, Going Live and Online: Responding to the Pandemic Lockdown
	WORKSHOP	Physical environments and their effect on creativity (reflect back to the week 2 workshop)
	DISCUSS	What are the adaptive aspects of creativity?
	READINGS	Byrne, D. (2017). <a href="#">Chapter 1 Creation in reverse</a> . In How music works. (pp 15-35) Three Rivers Press.
	SCREENING	David Byrne (June, 2010). How architecture helped music evolve [Video File, 16:00], Retrieved from <a href="https://youtu.be/Se8kcnU-uZw">https://youtu.be/Se8kcnU-uZw</a>
	LISTEN	Daphne Chan, Creative Journeys Podcast [15:11]
	DUE in tutorials	<p>Work on the ideas to complete the <a href="#">W8 Music as Creation in Reverse Activity</a> by Sunday, November 6th at 11pm</p> <p>Discuss physical environments and their effect on creativity (reflect back to the week 2 tutorial)</p>








## Module 3 Group Creativity Weeks 9-12






WEEK 9 November 07-11		
	TOPICS	Creative Process for Organizations
	DISCUSS	Improving Diversity and Creativity
	READINGS	<p>Turnbull, S., &amp; Wheeler, C. (2017). The advertising creative process: A study of UK agencies. <i>Journal of Marketing Communications</i>, 23(2), 176-194. (See Resources/Library E-Reserves to Access in D2L )</p> <p>Leung, K., &amp; Wang, J. (2015). <a href="#">Chapter 15 A cross-cultural analysis of creativity</a>. In C. E. Shalley, M. A. Hitt, &amp; J. Zhou (Eds.), <i>The Oxford handbook of creativity, innovation, and entrepreneurship</i> (pp. 261–278). Oxford University Press. DOI 9780199927678.013.0017</p>
	SCREENING	<p>Grant, A. (2018, March). The daily show's secret to creativity (Audio File 33:45). Retrieved from <a href="https://www.ted.com/talks/worklife_with_adam_grant_the_daily_shows_secret_to_creativity?language=en">https://www.ted.com/talks/worklife_with_adam_grant_the_daily_shows_secret_to_creativity?language=en</a></p>
	LISTEN	Dustin Moreira-Lima, Creative Journeys Podcast [15:58]
	DUE in tutorials	<p>Answer two questions related to Adam Grant's Podcast "The Daily Show's secret to creativity" [33:45] in the tutorial and complete <a href="#">W9 The Daily Show Activity</a> by Sunday, November 13th at 11pm</p> <p>Common Creative Acts Comparison Essay submission by Monday, November 14<sup>th</sup> at 11pm</p>

WEEK 10 November 14-18		
	TOPICS	Components of Creativity
	DISCUSS	<p>Ways that managers can enhance creativity</p> <p>Improving creativity at work</p>
	READINGS	<p>Amabile, T.M. (1998). How to kill creativity (Vol. 87). Boston, MA: Harvard Business School Publishing</p> <p>Kerpen, D. (2018). Want to be more creative at work? Read this. Inc. Retrieve from <a href="https://www.inc.com/dave-kerpen/want-to-be-more-creative-at-work-read-this.html">https://www.inc.com/dave-kerpen/want-to-be-more-creative-at-work-read-this.html</a></p>

	LISTEN	Robyn Hoja, Creative Journeys Podcast [17:59]
	DUE in tutorials	Answer question related to reading “How to kill creativity” <a href="#">W10 Preparation Amabile</a> and submit it by the end of your tutorials Final Project Video Submission Friday, November 25th 11pm

WEEK 11 November 21-25

	TOPICS	Managing Creativity
	DISCUSS	How to empower creativity? Collaboration - Discovery Driven Learning - Integrative Decision Making Film Production Process
	READINGS	Hill, L. A., Brandeau, G., Truelove, E., & Lineback, K. (2014). <a href="#">Collective genius: The art and practice of leading innovation</a> . Harvard Business Review Press.
	SCREENING	Hill, L (2014, September). How to manage for collective creativity. [Video File 17:09]. Retrieved from <a href="https://www.ted.com/talks/linda_hill_how_to_manage_for_collective_creativity?language=en">https://www.ted.com/talks/linda_hill_how_to_manage_for_collective_creativity?language=en</a>
	DUE in tutorials	Compare and contrast a creative process from the readings for advertising agency vs. an animated movie and submit <a href="#">W11 Preparation Comparison</a> by the end of your tutorial

	TOPICS	Creative Leadership
	DISCUSS	Soft Skills for Managing Creatives Building small wins into creative projects Why does vulnerability occur and why is it essential? Courage building
	READINGS	Amabile, T. M., & Kramer, S. J. (2011). The power of small wins. Harvard Business Review, 89(5), 70-80.
	SCREENING	Brown, B. (2010, June). The power of vulnerability [Video file]. Retrieved from <a href="https://www.ted.com/talks/brene_brown_the_power_of_vulnerability?language=en">https://www.ted.com/talks/brene_brown_the_power_of_vulnerability?language=en</a>
	DUE in Tutorial	Watch the Brene Brown TED Talk about vulnerability and complete the assessment. Write about what skill you want to develop <a href="#">W12 Preparation Courage</a> by end of your tutorial day

## Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
#1	Your Creative Story	Monday, October 3 <sup>rd</sup> by 11PM	20%
#2.1	Common Creative Acts Comparison Essay Outline	Sunday, October 23 <sup>th</sup> by 11PM	2%
#2.2	Common Creative Acts Comparison Essay Final Submission	Monday, November 14 <sup>th</sup> by 11PM	28%
#3.1 #3.2 #3.3	Final Project Group Contract Final Project Outline Final Project Video Submission	Monday, October 10 by 11PM (2%) Friday, November 4 by 11PM (3%) Friday, November 25 by 11PM (20%)	25%
<b>Below are ongoing activities that start September 12th and end December 2nd</b>			
#4	Weekly Tutorial Activities	Ongoing starting September 12th	8%
#5	Tutorial Attendance and participation	Ongoing starting September 20th	7%
#6	Lecture Attendance	You are allowed to miss four lectures	10%

## Description of Assignments

**All assignments will be graded by the Graduate Assistants who are expert in what they are doing. If you have accommodations, you need to talk to your GAs of your tutorials who are responsible to discuss the deadlines and other issues.**

The descriptions below are meant to provide you an overview of the assignment. The specific details for the assignment will be posted in D2L that has all instructions, assignment rubric, plus Questions & Answers. Different sections may assign students for team projects in different ways. Professor reserve the right to (re)assign students to balance numbers and skills.

- Assignment #2 Individual Creativity “Your Creative Story”.** The assignment is a capstone to the first module of CRI600 where we encourage you to write about yourself, watch a selection of TED Talks about Creativity and reflect on individual creativity.
- Assignment #3 Essay.** The purpose of this assignment is to have students demonstrate critical thinking skills related to common creative acts. Common Creative Acts Comparison. You will get to choose the topic of your choice and compare different common creative acts. You will also need to submit an outline for this essay.
- Assignment #4 Group Project.** This is a group project with 4-5 students. Students must all be in the same tutorial class. Your GA will decide how to assign groups. Further details and the rubric will be released on September 27th.
- Assignment #5 Weekly Tutorial Activity.** During most of the tutorial you will be asked to start or complete an activity online and submit your work on D2L discussion board. In some tutorial classes you will be asked to just work on ideas of this activity and submit it on a later date. There are eight activities that you will complete and submit on the discussion board. Each activity has 1% marks.
- Assignment #6 Tutorial Activities in 1 Hour Class.** During every one hour tutorials you will work individually or collaborate with a group to complete learning activities led by your GA. Most of these activities

will be based on your weekly readings. Attendance and participation are mandatory in tutorial classes, and you are allowed to miss three tutorial classes. GAs are responsible to decide on your attendance and participation in tutorials.

## 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 a 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 on-line ACR system within 72 hours of the missed deadline.  
<https://www.ryerson.ca/senate/course-outline-policies/academic-consideration-health-policy-134-152/>
- NEW for Fall 2020 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate [Policy 167: Academic Consideration](#).
- 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 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.

## 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](#) NEW for Fall 2020

For more information on CI Academic Policies & Procedures and links to resources please see:

<https://www.ryerson.ca/creativeindustries/academic-advising/>

## 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](#).
- [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.
- At Ryerson, we recognize that things can come up throughout the term that 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)

# Course Objectives

Introduction Reinforcement or Proficiency	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):
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<b>Contribute productively to the Creative Industries</b>		
Reinforcement	Critically analyze and synthesize knowledge of creative processes in relation to cultural, economic, legal, political, and technological contexts	LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,
Reinforcement	Recommend how creative individuals should best manage interactions with cultural, economic, governmental and technical spheres and work confidently with industry, government and community organizations in the Canadian and international contexts;	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;
<b>Demonstrate an entrepreneurial capacity</b>		
Reinforcement	Engage in independent learning	LO 2a- engage in independent learning
<b>Facilitate the work of artists, writers, designers and media makers</b>		
Proficiency	Apply an integrated knowledge of creative and production processes (both individual and organizational).	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
Reinforcement	Recognize and respond to future challenges and opportunities in their sectors including technological change 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.
<b>Communicate</b>		
Reinforcement	Verbally communicate within and to creative enterprises, academia and industry effectively and persuasively	LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively
Reinforcement	In written form, 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
Reinforcement	Communicate by preparing and conducting presentations, 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>		
Reinforcement	Apply appropriate qualitative tools and methodologies	LO 5c- apply appropriate qualitative tools and methodologies
<b>Implement and manage projects</b>		
Reinforcement	Collaborative work practices - implement and manage projects requiring	LO 6d- collaborative work practices - implement and manage projects requiring
<b>Apply skills and knowledge</b>		
Reinforcement	Apply fundamental business and management skills within organizations and as entrepreneurs,	LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs,
Reinforcement	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 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;
<b>Autonomy, Professional Capacity, and Social Responsibility</b>		
Reinforcement	Consider the place of creative identity within the continuing development of professional skills	LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths
Reinforcement	Act as socially responsible citizens with integrity and strong ethical mores	LO 8b -act as socially responsible citizens with integrity and strong ethical mores
Reinforcement	Work towards creating diverse and inclusive cultural opportunities accessible to all	LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all