

Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI 560	Topics in Creative Industries: Black Creative Practices	Winter	2022
Section	Day of Week	Time	Classroom
011	Tuesday	12:00 - 15:00	virtual
Professor	Ryerson Email	Phone	Office & Office Hours
Prof Cheryl Thompson	cheryl.thompson@ryerson.ca	"Emails preferred"	virtual (by appointment)
GA	GA Email	GA Phone	Office Hours
Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.			

Course Description

CRI 560: Topics in Creative Industries: Black Creative Practices

What do jazz pianist Oscar Peterson, dancer and choreographer Len Gibson, actor and playwright Trey Anthony, hip-hop artist Kardinal Offishall, and Caribbean carnivals across the country have in common? They are all rooted in a Black creative practice, historical and contemporary. Black Creative Practices will expose students to case studies of creatives across multiple genres (music, dance, theatre, carnival, media, and the visual arts) unpacking their origins, form and style, as well as contributions.

Course Details

Teaching Methods

This course will consist of **synchronous lectures** during scheduled time, and students will work on multiple Module assignments **asynchronously** accessible on D2L.

Asynchronous Module Lessons

There will be **four (4) Module Lessons** over the course of the semester that will be submitted to **D2L**. For these assignments, students will be presented with a Black creative practice, and they will be asked to 1) unpack the practice and 2) discuss using theories/concepts from the course. The assignment will be due on D2L. The writing response to the Module Lesson will be 1 double-spaced page length.

Synchronous lectures

During in-class sessions, Prof. Thompson will answer students' questions. There will be a lecture of approximately 120 minutes with discussion. These live sessions will incorporate images, videos, and other forms of digital technology.

Virtual Proctoring Information

- Access to a computer that can support remote recording is your responsibility as a student. The computer should have the latest operating system, at a minimum Windows (10, 8, 7) or Mac (OS X 10.10 or higher) and web browser Google Chrome or Mozilla Firefox. You will need to ensure that you can complete the exam using a reliable computer with a webcam and microphone available, as well as a high-speed internet connection. Full details are available on the "[Minimum Technology Requirements for Remote Learning](#)" web page. Please note that you will be required to show your Ryerson OneCard prior to beginning to write the exam. Should a student not have a OneCard, government issued ID can be displayed to the camera, showing only the picture and name (all other information can be covered by the student). A [virtual proctoring web page](#) that addresses privacy concerns and includes a FAQ is available for students.

Required Readings, Resources & Materials

Course Materials

- All readings for this course are accessible on D2L. You will need a computer to access the readings and to complete coursework and assignments.

- **Note:** The University has issued a [minimum technology requirement for remote learning](#). If you require specific equipment (webcam, microphone) or computer programs, there are supports available to you, inform Dr. Thompson of your needs. Please also check D2L for [resources for using D2L Brightspace](#).
- We will be using Zoom during class meetings, however you do not have to turn on your webcam video unless you want to.

Required readings:

- All required readings are **available on D2L**.

Resources:



- Students are expected to complete required readings prior to the lecture.
- Other selected articles will be made available through the course’s D2L shell.
- Occasionally, videos and/or online resources will be made available through the course’s D2L Announcements Page, which should be checked on a regular basis.





Note: The University has issued a [minimum technology requirement for remote learning](#). It is strongly encouraged that your privacy as a student and your access to technology be considered before you are asked to turn on your webcam video.

Weekly Schedule (Subject to change)





Note: As this course will be delivered remotely, I have provided an estimate of your weekly workload for the course. This includes an estimate of your time commitment for each area of the course.



****THIS COURSE WILL BE DELIVERED VIRTUALLY FOR THE ENTIRE WINTER, 2022 SEMESTER****

WEEK ONE		Tuesday January 18, 2022
	TOPICS	Introduction: Black Creative Practices
	DISCUSS	<input type="checkbox"/> Black expressive cultures and aesthetics <input type="checkbox"/> Race and racialization <input type="checkbox"/> Digital technologies and digital racial formation <input type="checkbox"/> Black creative practices: the shift from analog to digital







	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> D2L: Joseph Mensah. "Conceptual Background," in <i>Black Canadians: History, Experience, Social Conditions</i>, pp. 11-42. Halifax: Fernwood Publishing, 2002. <input type="checkbox"/> D2L: Lisa Nakamura, "Introduction: Digital Racial Formations and Networked Images of the Body," in <i>Digitizing Race: Visual Cultures of the Internet</i>, pp. 1-35. Minneapolis: University of Minnesota Press, 2007.
	Estimated Workload	<ul style="list-style-type: none"> <input type="checkbox"/> Reading: 40 minutes <input type="checkbox"/> Module 1 lesson: 10 minutes + 120 minutes working on response
	SCREENING	TikTok Creators Break Down and Perform Their Viral Dances <i>The Tonight Show Starring Jimmy Fallon</i> (April 2, 2021)
	DUE	<input type="checkbox"/> Next Week: Module 1 (Black Image-Makers): Find and Critique: Pick an image from a list of Black image-makers and discuss the image using theories from week 1.

WEEK TWO *Tuesday January 25, 2022*







	TOPICS	Improvisation I: Transatlantic Slavery and Creative Writing Slavery, Education, and <i>The Book of Negroes</i>
	DISCUSS	<ul style="list-style-type: none"> <input type="checkbox"/> Connecting French, British, and American history with Canadian history and slavery <input type="checkbox"/> Black writers and social conditions 1860-1900 <input type="checkbox"/> Black educators and segregated schools <input type="checkbox"/> The first published Black person, Phillis Wheatley (1768) and the first published book of slavery, <i>The Book of Negroes</i> (1783)
	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> D2L: Maureen Elgersman. "Introduction: Slavery in New France," in <i>Unyielding Spirits: Black Women and Slavery in Early Canada and Jamaica</i>, pp. 3-20. New York: Routledge, 1999. <input type="checkbox"/> D2L: Kristin McLaren. "We Had No Desire to Be Set Apart': Forced Segregation of Black Students in Canada West Public Schools and Myths of British Egalitarianism." <i>Social History / Histoire Sociale</i> 37.73 (2004): 27-50.
	SCREENING	Episode 4, The Book of Negroes (2014, CBC)

	Estimated Workload	<input type="checkbox"/> Reading: 40 minutes
	DUE	<input type="checkbox"/> Module 1 (submit to D2L by 11:59pm EST)


WEEK THREE *Tuesday February 1, 2022*





	TOPICS	Improvisation II: Black Performative Place-Making Railway Porters and Jazz: From Montreal to Vancouver
	DISCUSS	<input type="checkbox"/> The railway sleeping car porters <input type="checkbox"/> The origins of jazz: New Orleans in the 19th century <input type="checkbox"/> Montreal's Little Burgundy, Vancouver's Hogan's Alley and the politics of urban renewal <input type="checkbox"/> Jazz pianist Oscar Peterson: His life and music <input type="checkbox"/> The origins of jazz festivals and place-making
	READINGS	<input type="checkbox"/> D2L: Sarah-Jane Mathieu. "Birth of a Nation: Race, Empire, and Nationalism during Canada's Railway Age," in <i>North of the Color Line: Migration, and Black Resistance in Canada, 1870-1955</i> , pp. 3-21. Chapel Hill: The University of North Carolina Press, 2010. <input type="checkbox"/> D2L: Jennifer Yang (2019, February 1). " Demeaned, overworked and all called George: How Black train porters transformed Canada, " <i>Toronto Star</i> . <input type="checkbox"/> D2L: Screening: The Road Taken (1996) , dir. Selwyn Jacob (NFB) (52 minutes)
	Estimated Workload	<input type="checkbox"/> Reading: Reading: 40 minutes <input type="checkbox"/> Module 2 lesson: 10 minutes + 120 minutes working on response
	SCREENING	<input type="checkbox"/> Secret Vancouver: Return to Hogan's Alley (2016) <input type="checkbox"/> Oscar Peterson and Montreal's Little Burgundy (2021) , <i>Historica Canada</i> (2021)
	DUE	<input type="checkbox"/> Next Week: Module 2 (Jazz as Improvisation and Place-making): Watch and Comment: Show Girls , dir. Meilan Lam (NFB) (52 minutes)

WEEK FOUR *Tuesday February 8, 2022*




	TOPICS	Improvisation III: Black Dance, Drag & Representing Otherness Movement as Transgressive Practice
	DISCUSS	<input type="checkbox"/> Black expressive culture and Black aesthetics <input type="checkbox"/> Ola Skanks: Life and career of a Black dancer, choreographer, teacher, fashion designer and advocate <input type="checkbox"/> Katherine Dunham: The Dunham Technique and dance movements of Afro Diasporic communities <input type="checkbox"/> Len Gibson and Alvin Ailey: Sexuality, movement, and resistance <input type="checkbox"/> <i>Paris is Burning</i> and the representation of Black ball culture
	READINGS	<input type="checkbox"/> D2L: Seika Boye Interview with Ola Shanks: “Delayed Recognition of a Dance Artist Ahead of Her Time.” <i>Canadian Journal of History</i> special issue, Black Creativity, Expressive Cultures, and Narratives of Space and Place, ed. Cheryl Thompson 56.3 (Winter 2021): 216-228. <input type="checkbox"/> D2L: Cheryl Thompson & Emilie Jabouin. “Black Media Reporting on Theater, Dance, and Jazz Clubs in Canada: From Shuffle Along to Rockhead’s Paradise.” <i>Journal of Communication Inquiry</i> 0.0 (2021): 1-21. <input type="checkbox"/> D2L: bell hooks. “Is Paris Burning?” in <i>Black Looks: Race and Representation</i> , pp. 145-56. Toronto: Between the Lines, 1992.
	Estimated Workload	<input type="checkbox"/> Reading: 40 minutes <input type="checkbox"/> Screening: Paris is Burning (1990), dir. Jennie Livingstone (70 minutes) <input type="checkbox"/> Assignment: Working on creative practice analysis 1 - 120 minutes
	SCREENING	<input type="checkbox"/> Tessel (2021), a national initiative conceptualized by Dora-nominated choreographer and dancemaker Esie Mensah .
	DUE	<input type="checkbox"/> Module 2 (submit to D2L by 11:59pm EST) <input type="checkbox"/> Creative practice analysis 1 due next week




WEEK FIVE *Tuesday February 15, 2022*

	TOPICS	Improvisation IV: Carnival as Resistance Masquerading in the Caribbean & Toronto
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	DISCUSS	<ul style="list-style-type: none"> <input type="checkbox"/> The spirit of carnival: Trinidad & Barbados <input type="checkbox"/> Importance of the steelpan drum, limbo dance as resistance <input type="checkbox"/> Multiculturalism – as a policy of presence, ethos of invisibility <input type="checkbox"/> The history, politics and future of Caribana – what it really means to “jump up.” <input type="checkbox"/> Memory, art, and museums
	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> D2L: David V. Trotman. “Transforming Caribbean and Canadian Identity: Contesting Claims for Toronto’s Caribana.” <i>Atlantic Studies</i> 2.2 (2005): 177-98. <input type="checkbox"/> D2L: Cheryl Thompson. (2020, August 5). “THOMPSON: What if the Caribana Carnival went back to its roots?” <i>Spacing</i>. <input type="checkbox"/> D2L: Ashley Okwuosa (2021, October 19). “‘For us, by us’: How a new Caribbean exhibition is changing the AGO.” <i>TVO</i>.
	Estimated Workload	<ul style="list-style-type: none"> <input type="checkbox"/> Reading: 40 minutes
	DUE	<ul style="list-style-type: none"> <input type="checkbox"/> Creative practice analysis I due (submit to D2L by 11:59pm EST)



Study Week – February 21-25, 2022

WEEK SIX		<i>Tuesday March 1, 2022</i>
	TOPICS	Expressive Practice I: Beauty, Fashion and the Theatre Black models, designers, and ‘ <i>da Kink in my Hair</i>
	DISCUSS	<ul style="list-style-type: none"> <input type="checkbox"/> Black models, cosmetics, and touring fashion shows <input type="checkbox"/> Cultural appropriation in fashion <input type="checkbox"/> Black designers and rethinking local fashion <input type="checkbox"/> Trey Anthony’s ‘<i>da Kink in my Hair</i>: from the stage to the small screen
	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> D2L: Cheryl Thompson, “Black Beauty Culture in the Pages of <i>Contrast</i> and <i>Share</i>: Local Beauty Salons, Department Stores, and Drugstores in the 1970s and 1980s,” in <i>Beauty in a Box: Detangling the Roots of Canada’s Black Beauty Culture</i>, pp. 121-164. Wilfrid Laurier Press: Waterloo, Ontario, 2019. <input type="checkbox"/> D2L: Short Film: The Colour of Beauty (2010), dir. Elizabeth St. Philip, 17 min.







	SCREENING	<input type="checkbox"/> Season 1, Ep. 1 'da Kink in My Hair (Global TV, 2007) <input type="checkbox"/> 'da Kink in my Hair at Theatre Calgary & National Arts Centre (2016)
	Estimated Workload	<input type="checkbox"/> Reading: 30 minutes <input type="checkbox"/> Podcast: 60 minutes <input type="checkbox"/> Module 3 lesson: 10 minutes + 120 minutes working on response
	DUE	<input type="checkbox"/> Next Week: Module 3 (Hip Hop and Technology): Read and Respond: Sophy Smith. (2 February 2016). "From John Cage to Kool Herc: A Brief History of Turntablism." <i>The Vinyl Factory</i> , and (4 April, 2017). "Roland founder Ikutaro Kakehashi, whose drum machine 'influenced the world of music,' dies." <i>CBC Radio</i> .

WEEK SEVEN *Tuesday March 8, 2022*







	TOPICS	Expressive Practice II: Hip Hop Toronto's Reggae Lane to Hip Hop from "The Six"
	DISCUSS	<input type="checkbox"/> Dub poetry, rastafari, and Jamaica's influence on Toronto's music scene in the 1970s and 1980s <input type="checkbox"/> Hip Hop as part of the city scape: New York in the late 1970s and early 1980s <input type="checkbox"/> Hip Hop in Black community spaces <input type="checkbox"/> The technology of Hip Hop: From technics to 808s <input type="checkbox"/> From Kardinal Offishall to Drake: Debating "Toronto Slang" <input type="checkbox"/> The marketplace for Black music in Canada: Challenges and opportunities
	READINGS	<input type="checkbox"/> D2L: Cheryl Thompson (2021, February 16). "The 'bashment' parties of my childhood are Black history." <i>Spacing</i> . <input type="checkbox"/> D2L: Francesca D'Amico-Cuthbert, "'F etiquette, check the T-Dot Consulate': Anti-Black Practices in Canada's Rap Music Marketplace, 1985-2020." <i>Canadian Journal of History</i> special issue, Black Creativity, Expressive Cultures, and Narratives of Space and Place, ed. Cheryl Thompson 56.3 (Winter 2021): 320-352. <input type="checkbox"/> D2L: "Toronto slang on the rise thanks to city's growing pop culture relevance, professor says," <i>Global News</i> (2019)
	SCREENING	<input type="checkbox"/> New Toronto slang growing in popularity , <i>CityNews</i> (2019)

	Estimated Workload	<input type="checkbox"/> Reading: 60 minutes <input type="checkbox"/> Assignments: Working on essay proposal - 120 minutes
	DUE	<input type="checkbox"/> Module 3 (submit to D2L by 11:59pm EST) <input type="checkbox"/> 2-page essay proposal due <u>next week</u>



WEEK EIGHT *Tuesday March 15, 2022*





	TOPICS	Black Digital Culture I: Online Currencies and Black Creativity Search engine algorithms, Cryptocurrencies, and Black influencers
	DISCUSS	<input type="checkbox"/> Google and how search engines work <input type="checkbox"/> Search engine normativity and Black bodies <input type="checkbox"/> Standpoint theory and Black expressive <input type="checkbox"/> Memes, GIFs, and digital art activism <input type="checkbox"/> Bitcoin and blockchain: Black entrepreneurship, streaming and creative industries
	READINGS	<input type="checkbox"/> D2L: Safiya Umoja Noble, "A Society, Searching," in <i>Algorithms of Oppression: How Search Engines Reinforce Racism</i> , pp. 15-63. New York: NYU Press, 2018. <input type="checkbox"/> D2L: Janell Ross (2021, October 15). " Inside the World of Black Bitcoin, Where Crypto Is About Making More Than Just Money ," <i>TIME</i> . <input type="checkbox"/> D2L: Bethan Kapur (2020, September 24), " Is cottagecore a colonialist fantasy? " <i>VICE</i> .
	SCREENING	<input type="checkbox"/> The 'Black Bitcoin Billionaire' Tells Us About His Business , <i>ViceNews</i> (2021)
	Estimated Workload	<input type="checkbox"/> Reading: 40 minutes <input type="checkbox"/> Assignment: Working on creative practice analysis 2 - 120 minutes
	DUE	<input type="checkbox"/> Creative practice analysis 2 due <u>next week</u> (submit to D2L by 11:59pm EST) <input type="checkbox"/> 2-page essay proposal due (submit to D2L by 11:59 pm EST)

WEEK NINE *Tuesday March 22, 2022*




	TOPICS	Black Digital Culture II: Afrofuturism & The Black Speculative Arts Movement Graphical user interfaces, Black cyborg art, and Afrofuturism
	DISCUSS	<input type="checkbox"/> Graphical user interfaces and Black screens <input type="checkbox"/> The Black Arts Movement and Black cultural production <input type="checkbox"/> The Black speculative art movement and the Afrofuturist art of Camille Turner
	READINGS	<input type="checkbox"/> D2L: "Black Gooey University," <i>American Artist</i> , Winter 2018. <input type="checkbox"/> D2L: Mike Sell, "The Black Arts Movement: Performance, Neo-Orality, and the Destruction of the 'White Thing,'" in <i>African American Performance and Theater History: A Critical Reader</i> , eds. Harry J. Elam, Jr. & David Krasner, pp. 56-80. Oxford University Press: New York, 2001. <input type="checkbox"/> D2L: Eric Otieno Sumba (2018, October 22).. "The Black Speculative Arts Movement & Afrofuturism As An Afrocentric, Technocultural Social Philosophy," <i>Griot</i> .
	SCREENING	<input type="checkbox"/> Afrofuturist performance artist and scholar Camille Turner - " My Art is My Country ," <i>CBC Arts</i> (2018)
	Estimated Workload	<input type="checkbox"/> Reading: 120 minutes <input type="checkbox"/> Module 4 lesson: 10 minutes + 120 minutes working on response
	DUE	<input type="checkbox"/> Creative practice analysis 2 due (submit to D2L by 11:59pm EST) <input type="checkbox"/> Next Week: Module 4 (Black Art Movements): Compare and Contrast: Hannah Foster. (21 March 2014). " The Black Arts Movement (1965 - 1975). " <i>Blackpast</i> , and (6 July 2020). " The BLK Art Group: Reflecting on Britain's Instrumental Black Arts Movement of the 1980s, " <i>Somethingcurated.com</i> .

WEEK TEN *Tuesday March 29, 2022*


	TOPICS	Black Sports I: Hockey & Boxing Black athletes and sports as commodity
	DISCUSS	<input type="checkbox"/> Boxing: Sam Langford, Jack Johnson, Joe Louis, George Dixon, Muhammed Ali <input type="checkbox"/> Halifax: The birthplace of hockey's coloured league <input type="checkbox"/> Willie O'Ree: first Black player in the NHL <input type="checkbox"/> Marketing "The North" as a place and way of being <input type="checkbox"/> P.K. Subban: Contemporary hockey players and creative content






	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> D2L: George & Darril Fosty. "Introduction: Soul of a People," in <i>Black Ice: The Lost History of the Colored Hockey League of the Maritimes 1895-1925</i>, pp. 1-6. Halifax: Nimbus Publishing, 2004. <input type="checkbox"/> D2L: Cecil Harris. "Introduction" and "Wrong Place, Wrong Time," in <i>Breaking The Ice: The Black Experience in Professional Hockey</i>, pp. 13-16 and pp. 59-73. Toronto: Insomniac Press, 2003. <input type="checkbox"/> D2L: Podcast: "Episode 2 Strong and Free Herb Carnegie: Black Excellence on – and off – the Ice" 31 min
	SCREENING	<ul style="list-style-type: none"> <input type="checkbox"/> Willie O'Ree, the NHL's first Black player, on racism in hockey, CBC (2020) <input type="checkbox"/> George Dixon, one of Canada's first Black boxers (2015)
	Estimated Workload	<ul style="list-style-type: none"> <input type="checkbox"/> Readings: 90 minutes <input type="checkbox"/> Assignment: Working on final essay - 180 minutes
	DUE	<ul style="list-style-type: none"> <input type="checkbox"/> Module 4 (submit to D2L by 11:59pm EST)

WEEK ELEVEN *Tuesday April 5, 2022*

	TOPICS 	Guest Speaker (TBD)
	Estimated Workload	<ul style="list-style-type: none"> <input type="checkbox"/> Assignment: Working on final essay - 180 minutes
	DUE	<ul style="list-style-type: none"> <input type="checkbox"/> Final essay due next week

WEEK TWELVE *Tuesday April 12, 2022*

	TOPICS	Black Sports II: We the North? The Raptors and Toronto's creative industries
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	DISCUSS	<input type="checkbox"/> Black players in the NBA <input type="checkbox"/> Mapping the “We the North” campaign and the rebranding of Toronto as “Black” and “urban” <input type="checkbox"/> Critiquing the 2019 championship win, and national myths about race and belonging in Canada <input type="checkbox"/> The future of Black creativity in Toronto
	READINGS	<input type="checkbox"/> D2L: We The North: A campaign that shaped the Toronto Raptors' history (2014) <input type="checkbox"/> D2L: Funké Aladejebi, Kristi A. Allain, Rhonda C. George, Ornella Nzindukiyimana. “We the North”? Race, Nation, and the Multicultural Politics of Toronto’s First NBA Championship”. <i>Journal of Canadian Studies</i> (October 07, 2021). doi.org/10.3138/jcs.2020-0055 <input type="checkbox"/> D2L: Kelsey Adam's (2020, June 27). " Toronto’s culture is nothing without Black artists. But the predominantly white art world is part of the obstacle. " <i>Toronto Star</i> .
	SCREENING	<input type="checkbox"/> The story behind the Toronto Raptors 'We The North' campaign , CBC (2019)
	Estimated Workload	<input type="checkbox"/> Reading: 40 minutes
	DUE	<input type="checkbox"/> Final essay due (submit to D2L by 11:59 pm EST)

THERE IS NO FINAL EXAM IN CRI560

Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
		Start of class unless noted	
#1	Creative Practice Analyses (2)	Week 5	30

		Week 9	
#2	Module Lessons (4)	Week 2 Week 4 Week 7 Week 10	40
#3	Essay Proposal	Week 8	10
#4	Final Essay	Week 12	20

Description of Assignments

- ❑ **Creative Practice Analysis I (15%; due week 5)** (returned 2 weeks after submission)
 - Students will work a 3-page analysis of how two (2) media outlets present different views on the same Black creative practice explored in weeks 1 through 5 (such as creative writing, jazz, dance, drag or carnival). *Further guidelines will be provided on D2L at the start of term.*
 - **This assignment will be assessed on the following dimensions:**
 - How do two (2) separate news articles (**from different sources**) present different and/or similar views on a **single** aspect of a Black creative practice? **3pts**
 - How do the articles speak to tensions/issues raised in course materials? **3 pts**
 - What aspects of Black identity are discussed and/or ignored? **2 pts**
 - What are the absences and presences in each article? **2 pts**
 - How does each article speak to wider issues related to representation, race, culture, and bias? **4pts**
 - Overall writing, grammar, spelling **1pt**
- ❑ **Creative Practice Analysis II (15%; due week 9)** (returned 2 weeks after submission)
 - Students will work on a 3-page analysis of the work of a Black creative individual who uses digital technology as part of their practice. The analysis must engage with the concepts explored in weeks 6 through 8 (such as digital streaming, avatars, bitcoin, blockchain, augmented reality, artificial intelligence, memes and GIFs). *Further guidelines will be provided on D2L at the start of term.*
 - **This assignment will be assessed on the following dimensions:**
 - Explanation of a Black creative and how they use digital technology in their creative practice **2 pts**
 - Discussion of theoretical concepts drawn from course materials **3 pts**
 - Analysis of a Black creative's work (e.g., a music video, art installation, fashion, etc.) that is accessible digitally, that is, the work must be in a digital form. **7 pts**
 - Overall writing, grammar, spelling and citation for Black creative appendices **3 pts**

- ❑ **Modules (4) (10x4; 40%)** (returned 1 week after submission)
 - There will be three (3) Module lessons throughout the term on the following themes:
 1. Black Image-Makers (**due week 2**)
 2. Jazz as Improvisation and Place-making (**due week 4**)
 3. Hip Hop and Technology (**due week 7**)
 4. Black Art Movements (**due week 10**)
 - Guidelines for each Module will be posted on D2L at the start of term. Students will be asked to go through a PowerPoint lesson and then respond to questions related to the week's theme in a 1-page response. This assignment will not require research but engagement with course readings related to the lesson. *Further guidelines will be provided on D2L at the start of term.*

- ❑ **Essay Proposal (10%; due week 8)** (returned two weeks after submission)
 - Students will write a 2-page proposal outlining their approach writing about a Black creative practice: an organization; a Black creative product or service; or a Black creative individual. **Your topic must be approved by Dr. Thompson.** The aim of the proposal will be to use the theories and concepts introduced in Black Creative Practices to interrogate the current state of a Black creative practice.
 - **This assignment will be assessed on the following dimensions:**
 - Explanation of chosen Black creative practice **4 pts**
 - Outline of key areas of discussion and use of theoretical concepts **5 pts**
 - Overall writing, grammar, spelling and citations **1 pts**

- ❑ **Final Essay (20%; due week 12)** (returned before grades are due)
 - Students will write a 6-7 page essay based on their essay proposal. Drawing on readings discussed in class, and additional academic sources, students will extend their essay proposal topic into an essay where they provide examples of their chosen Black creative practice and explore the following: (1) The interrelationship between race and racism, difference and power, Black identity and narratives of nationhood; (2) How Blackness is framed within your chosen Black creative practice; (3) The wider implications of this framing in terms of Black identity, community, or belonging. *Further guidelines will be provided on D2L at the start of term.*
 - **This assignment will be assessed on the following dimensions:**
 - Demonstration of a nuanced approach to a Black creative practice **5 pts**
 - Ability to make an argument with analysis of both academic and primary sources **5 pts**
 - A clear thesis with supporting paragraphs and points **5 pts**
 - Consistent use of citations; a bibliography of 6 academic sources (min.) and 4 primary sources. **3 pts**
 - Your overall grammar, spelling, and writing style. **2 pts**

Handing in Papers
Late Policy
Other Relevant Information

- 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.
- **Students are expected to show respect for their fellow students:**
 - Arrive on time (***before*** 10 minutes after the hour). Be ready to start.
 - 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.
 - Please minimize eating in class as much as possible. Coffee or water are fine.

University Policies

Students are reminded that they are required to adhere to all relevant university policies found in their online course shell in D2L and/or on [the Senate website](#).

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 [Library Online Workshops](#).
- [Student Life and 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 Provost/ Vice President Academic and Dean's approved a COVID-19 statement for Fall 2020/Winter 2021/Fall 2021/Winter 2022 related to academic consideration. This statement has been built into the Online Academic Consideration System and is also on the [Senate website \(www.ryerson.ca/senate\)](#):

Policy 167: Academic Consideration for Fall 2020/Winter 2021/Fall 2021/Winter 2022 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](#).

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 the absence is more than 3 days in duration and/or is for a final exam/final assessment, 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.
- [Ryerson COVID-19 Vaccination Policy](#)

- If taking a remote course, 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 Brightspace, with or without [Respondus LockDown Browser and Monitor](#), [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 may interfere with 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.*
 - [Ryerson Mental Health and 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

	Comprehend the histories and complexities of Black creative practices and Blackness in Canada and across sites of diaspora	Contribute productively to the Creative Industries
		LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,
		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;
	Learn how Black creatives have scaled businesses and creative practices related to media and cultural production	Demonstrate an entrepreneurial capacity
		LO 2a- engage in independent learning
		LO 2b- transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.
		Facilitate the work of artists, writers, designers and media makers by
	Engage with Black artists, writers, media makers and learn how they have adapted to technological and economic challenges across multiple sectors	LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-base 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

	<p>Acquire multiple communication skills – oral and written – and an ability to assess multiple forms of Black expression</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> <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</p> <p>Conduct research relevant to cultural and industry issues,</p> <p>LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques</p>
	<p>Learn how people facilitate the work of artists etc. by recognizing and responding to future challenges and opportunities</p>	<p>LO 5b- apply appropriate quantitative tools and methodologies and/or</p> <p>LO 5c- apply appropriate qualitative tools and methodologies</p> <p>Implement and manage projects</p> <p>LO 6a- problem-solving - implement and manage projects requiring</p> <p>LO 6b- team building - implement and manage projects requiring</p>
	<p>Investigate multiple Black creative practices and examine their management</p>	<p>LO 6c- negotiation - implement and manage projects requiring</p>

<p>over time</p>	<p>LO 6d- collaborative work practices - implement and manage projects requiring</p>
	<p>Apply skills and knowledge</p>
	<p>LO 7a- critically evaluate the aesthetic quality of creative works</p>
	<p>LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs,</p>
<p>Evaluate multiple Black creative practices and their aesthetic contributions</p>	<p>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;</p>
<p>Develop an ability to differentiate between Black performative forms and aesthetic practices</p>	<p>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</p>
	<p>Autonomy, Professional Capacity, and Social Responsibility</p>
	<p>LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths</p>
	<p>LO 8b -act as socially responsible citizens with integrity and strong ethical mores</p>

	<p>Learn how to incorporate diverse points of views and an anti-racist approach to studying creative industries</p>	<p>LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all</p>
	<p>Comprehend the histories and complexities of Black creative practices and Blackness in Canada and across sites of diaspora</p>	<p>Contribute productively to the Creative Industries</p>