

# Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI590		Winter	2022
Section	Day of Week	Time	Classroom
n/a	Tuesday	Noon - 3:00 pm	KHS 335
Professor	TMU Email	Phone	Office & Office Hours
Dr. Michael Doxtater	mdoxtater@ryerson.ca	"Emails preferred"	10 - 11 am.
<p><i>Only TMU emails are to be used for communication between faculty, staff, and students (<a href="#">policy 157</a>). All news and announcements will be posted on class D2L.</i></p>			

Details for additional sections below, <b>Add/Delete as relevant</b>			
Section	Day of Week	Time	Classroom
Professor	TMU Email	Phone	Office & Office Hours
GA/TA	GA/TA Email	GA/GA Phone	Office Hours
Section	Day of Week	Time	Classroom
Professor	TMU Email	Phone	Office & Office Hours
GA/TA	GA/TA Email	GA/GA Phone	Office Hours

## Course Description

### **CRI 590: Storying Indigenous Peoples** **Storying Tuesdays Noon-3 pm. Room** **KHS 335**

This course examines different styles of storytelling about Indigenous Peoples by non-Indigenous Peoples. Students review media such as video, film, philosophy, poetry, fiction and nonfiction to understand character and story development. Through a series of lectures and readings, students boost their writing and storytelling skills.

## Course Details

### **...or what we'll really be doing...**

CRI 590 examines a variety of styles of *storytelling about Indigenous Peoples* by non-Indigenous Peoples that includes examining video, philosophy, poetry, fiction, and non-fiction works. We survey English, American, and Canadian literatures through authors Shakespeare, D.C. Scott, Mark Twain, Emily Carr, Susannah Moodie, and Isabella Valency-Crawford. Themes explored include the Monstrous, Noble Savages and the Vanishing Race by reviewing carefully selected scholarship in these areas. The focus is on writing, how stories are developed, character motivations, and values and codes posed by the authors. The central focus for CRI 590 is reading and viewing materials, while students describe their understanding of what is being communicated. The nature of inquiry and the discipline required for reading and writing are the most important criterion for excellence in CRI 590.

Multiliteracies in communication begins with two questions that help understand peoples' cultural presuppositions. Do we think in words or in thoughts? How do we take in information through our eyes and ears and translate that into spoken or written words? The course exposes community members to critically examine their own cultural presuppositions used to interpret signs and symbol of culture, and then examining the cultural presuppositions of the various authors. The learning community gives special focus is paid to codes of honour to understand cultural presuppositions as a person's understanding of how things came to be the way they are.

As an introduction to Indigenous peoples through stories, CRI 590 gives learning community members opportunities to collaboratively design and cooperatively inquire into the weekly topics. Each week the seminar examines graphic, textual, and audio-visual materials. The central focus for seminar members is reading or viewing materials, and describing their understanding of what is being communicated. Seminar members become familiar with the nature of inquiry and accustomed to the discipline for reading and writing. The collaborative design for the course with the seminar members includes the

organization of the weekly reading lists, designation of rapporteurs and discussants, assessment and evaluation.

## Teaching Methods

### Specific intended Learning Community Outcomes

The course provides an environment for dialogical engagement, critical reflection, and developing skills in critical discourse, verbal and written communication. The class time is used for lecture, workshops, and discussant panels for assigned readings.

To complete this course, members demonstrate their ability to:

1. become familiar with elements of storytelling craft;
2. interpret, translate, and construct knowledge in their written work;
3. use critical pedagogy and critical literacy in the self-assessment of their writing;
4. compare, contrast, and critique ideas;
5. develop critical review, analysis, and writing skills. In the Creative Industries it all begins with reading and writing.

## Required Readings, Resources & Materials

### Required and Optional Readings:

- Shakespeare, William, *The Tempest*, free online PDF in D2L course library
- Twain, Mark, *Tom Sawyer and Huck Finn Among the Indians*, free online PDF in D2L course library
- Carr, Emily, *Klee Wyck* free online PDF in D2L course library
- Quinn, Daniel, *Ishmael* free online PDF in D2L course library

(Citations listed below in Resources)

### Resources:

Alfred, Taiaiake and Jeff Corntassel (2005). "Being Indigenous: resurgences against contemporary colonialism" in *Government and Opposition*. Blackwell Publishing.

Atwood, Margaret (1995). "The grey owl syndrome" in *Strange things: the malevolent north in Canadian literature*. Clarendon Press, Oxford. pp. 35-63

Carr, Emily (2005). *Klee Wyck*. Greystone Books Canada. Retrieved from [https://static.s123-cdn-static.com/uploads/4598762/normal\\_6003509557458.pdf](https://static.s123-cdn-static.com/uploads/4598762/normal_6003509557458.pdf)

Crawford, Isabella-Valency (1884). *Malcolm's Katie: a love story*. Editor D. M. R. Bentley. Canadian Poetry Press, London.

Colorado, Pam (1991). "A native view of development" in *Conflicts of interest: Canada and the Third World*. Edited by Jamie Swift and Brian Tomlinson. Toronto, Canada, pp. 267-274.

Court Document (1710). "The history and progress of the four Indian Kings" in A. Hinde, Fleet Press, London.

Diamond, Jared (1999). *Guns, germs, and steel: the fates of human societies*. W. W. Norton and Company, New York. pp. 35-52.

Doxtater, Michael G. (2004). "Indigenous Knowledge in the Decolonial Era" in *American Indian Quarterly*, Summer; 28, ¾, pp. 618-633.

Doxtater, Thohahoken Michael (2012). "Indigenography for cultural educators: the case of the Iroquoianist School and the Four Indian Kings" in *Canadian Journal of Native Studies*, XXXII, 2, pp 171-189.

Dunbar, William (1800). "On the language of signs among certain North American Indians" in *Transactions of the American Philosophical Society*, Volume 6 (1809) pp 1-8.

Goodleaf, Donna (1995). *Entering the warzone: a Mohawk perspective on resisting invasions*. Theytus Books. Penticton, BC. pp. 5-25.

Greene, Alma (1997). *Forbidden Voice: reflections of a Mohawk Indian*. Green Dragon Press. Etobicoke, Ontario.

Griffin, Nigel editor (1992). "Theodor De Bry's Illustrations for Bartholeme de Las Casas's Short Account of the Destruction of the Indies. Penguin Books, New York, pp. 15-21.

Huber, Nancy (2003). "An experiential leadership approach for teaching tolerance for ambiguity" in the *Journal of Education for Business*. September/October. pp. 52-55.

Harvey, David Allen (2008). "Living antiquity: Lafitau's *Moeurs des sauvages ameriquians* and the religious roots of the Enlightenment Science of Man" in *Proceedings of the Western Society for French History*, Volume 36, pp 75-92.

Katsitsiaronkwa (2006). "Where the smoke rises". Typescript. Ohsweken, Ontario.

Keazor, Henry (1998). "Theodore De Bry's images for America" in *Print Quarterly*, Number 2, S, pp 131-149.

Langer, Susanne (1942). "Signs and Symbols" in *Philosophy in a new key: a study in the symbols of reason, rite, and art*. Harvard University Press, Cambridge Massachusetts.

Macedo, Donaldo P. (1993). "Literacy for stupidification: the pedagogy of the Big Lies" in *Harvard Educational Review*; Summer, 63,2, pp. 183-206.

Muller, Werner (1989). *American New World or Old*. Verlag Peter Lang. Frankfurt am Main, Deutschland.

Norman, Brian (2007). "The addressed and the redressed: Helen Hunt Jackson's protest essay and the US protest novel tradition" in *Canadian Review of American Studies* 37, no. 1, pp 111-134.

Parmenter, Jon (2013). "The meaning of Kaswentha and the Two Row Wampum Belt in Haudenosaunee (Iroquois) History: can Indigenous oral tradition be reconciled with the documentary record?" in *Journal of Early American History* 3, pp 82-109.

Quinn, Daniel (1998). *Ishmael*. Bantam Turner Book, New York. Retrieved from <https://oiipdf.com/ishmael-a-novel>

Raman, Shankar (2011). "Learning from De Bry: lessons in seeing and writing the heathen" in *Journal of Medieval and Early Modern Studies*, 41:1, pp. 13-65

Shakespeare, William (2020). *The Tempest*. Edited by Barbara A. Mowat and Paul Werstein. Folgers Shakespeare Library. Retrieved from <https://shakespeare.folger.edu/>

Shannon, Timothy J. (1996). "Dressing for success on the Mohawk frontier: Hendrick, William Johnson, and the Indian fashion" in *The William and Mary Quarterly*, Volume 53, No. 1, pp 13-42.

Smith, James (1799). "An account of the remarkable occurrences in the life and travels of Colonial James Smith, during his captivity with the Indian in the years 1755, 56, 57, 58, and 59." *Lexington Kentucky*. PP 151-162.

Thohahoken (2018). "Living in the Freeworld" from *Indigenous Human Ecology in the Decolonial Era*(manuscript in-press).

Twain, Mark (1965). "Huck Finn and Tom Sawyer among the Indians" in *Life Magazine*. New York. 1968. Retrieved from <https://courses.ryerson.ca/d2l/le/content/304212/viewContent/2617234/View>





Yellow Heart Brave Horse, Maria and Lemyra M. DeBruyn (1998). "The American Indian holocaust: healing historical unresolved grief" in *American Indian and Alaska Native Mental Health Research*, the *Journal of the National Center*, Volume 8, Number 2, pp 60-82

The CRI 590 folder on D2L lists videos and films we'll be viewing.





# Weekly Schedule (Subject to change)



## SESSION ONE

Tuesday September 06, 2022





	TOPICS	Introduction of community members Agreement on submitting one-page profile Process check on tools and IT for sessions. Introduction to the course
	READINGS	<ul style="list-style-type: none"> <li>- Huber, Nancy (2011) "Teaching toleration for ambiguity"</li> <li>- Thohahoken (2018). "Living in the Freeworld" from <i>Indigenous Human Ecology in the Decolonial Era</i> (manuscript in-press).</li> </ul>
	SCREENING	N/A
	DUE	


## SESSION TWO Tuesday September 13, 2022

	TOPICS	How things came to be the way they are. Master Narratives and cultural presuppositions, codes of ethics and honour, ultimate truths, the battle against death to preserve life, perfectionism, conceptions on the Good Life. A critical review of how we know what we know, who taught us that, and what we think about that.
	WORKSHOP	Action planning for course products and outputs; Words have meaning; Chomsky's perfect sentence
	DISCUSS	<ul style="list-style-type: none"> <li>- Workload and grading schema;</li> <li>- Signs and symbols of culture include slogans, proverbs, and maxims that communicate a conception of the Good Life as part of cultural perceptions that go-without- saying. Bring something you can think of i.e. "It's a dog eat dog world." "Life's a box of chocolates." "If you're so smart how come you're not rich." Then we answer our own question.</li> </ul>
	- READINGS	<ul style="list-style-type: none"> <li>- Doxtater, Michael G. (2004). "Indigenous Knowledge in the Decolonial Era" in <i>American Indian Quarterly</i>, Summer; 28, ¾, pp. 618-633.</li> <li>- Colorado, Pam (1991). "A native view of development" in <i>Conflicts of Interest: Canada and the Third World</i>. Edited by Jamie Swift and Brian Tomlinson. Between the Lines. Toronto, Canada, pp. 267-274.</li> <li>- Diamond, Jared (1999). <i>Guns, germs, and steel: the fates of human societies</i>. W. W. Norton and Company, New York. pp.</li> </ul>


	SCREENING	Behind the Scenes: Forrest Gump
	DUE	

**SESSION, THREE**      *Tuesday September 20, 2022*


	TOPICS	Drama and theatre as a liturgical act is transmitted in the craft of playwriting and screenwriting. Many times, writers pose codes and value systems in their dramas to help people overcome their fears, worries and threats as redemption. The Tempest presents characters who live by codes and value systems.
	WORKSHOP	
	DISCUSS	First discussant group facilitation: How do you know what you know?
	READINGS	<ul style="list-style-type: none"> <li>- Macedo, Donaldo P. (1993). "Literacy for stupidification: the pedagogy of the Big Lies" in <i>Harvard Educational Review</i>; Summer, 63,2, pp. 183-206.</li> <li>- Alfred, Taiaiake and Jeff Corntassel (2005). "Being Indigenous: resurgences against contemporary colonialism" in <i>Government and Opposition</i>. Blackwell Publishing.</li> <li>- Vespucci, Amerigo (1916). "The full extreme of hospitality" in <i>Amerigo Vespucci: letter to Piero Soderini, Gonfaloniere</i>, translated and edited by George Tyler Northup. Princeton University Press, pp 7-10.</li> <li>- Shakespeare <i>The Tempest</i></li> </ul>






	SCREENING	L'America di Johann Theodor de Bry
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**SESSION FOUR**      *Tuesday September 27, 2022*




	DUE	What do you think The Tempest is about?
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	TOPICS	Drama and theatre as a liturgical act that redeems the audience through tragedy or comedy. Many times writers dramatize events and communicate values, ethics, and honour in their characters and storytelling. We examine the craft of playwriting and screen writing. We'll watch <i>The Tempest</i> as screen adaptation. Watching people performing the play in aspectual ways greatly adds to an understanding of multiliteracies at work in theatre. Voicing. Expression. Movement.
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	WORKSHOP	
	DISCUSS	Second discussant group facilitation: Monstrosity in <i>Tempest</i>
	READINGS	<ul style="list-style-type: none"> <li>- Keavor, Henry (1998). "Theodor De Bry's images for America" in <i>Print Quarterly</i>, Number 2, S, pp 131-149.</li> <li>- Griffin, Nigel editor (1992). Theodor De Bry's Illustrations for Bartholeme de Las Casas's in <i>Short Account of the Destruction of the Indies</i>. Penguin Books, New York, pp. 15-21.</li> <li>- Raman, Shankar (2011). "Learning from De Bry: lessons in seeing and writing the heathen" in <i>Journal of Medieval and Early Modern Studies</i>, 41:1, pp. 13-65.</li> </ul>
	SCREENING	<i>The Tempest</i> , Stratford Production
	DUE	FIRST THOUGHT PAPER: Now that you've seen the play performed what is <i>The Tempest</i> about? Why? 500 words

**SESSION FIVE** *Tuesday October 04, 2022*

	TOPICS	Mark Twain: The era in the mid-1800s represents a dichotomy between an idea of "peace on Earth and goodwill toward all men" and manifest destiny and the highest good. In Mark Twain's novella <i>Huck Finn &amp; Tom Sawyer Among the Indians</i> , heading west shows codes of honour held by Tom and Huck, the Mills family, and the Indians. We pursue this discussion to the end of Chapter 4. The code that governs Brace, Huck, Tom and the Indians leads to concepts of motivations.
	WORKSHOP	Creating Exposition teams
	DISCUSS	Third discussant group facilitation: The code that governs Brace, Huck, Tom and the Indians leads to concepts of motivations.



**SESSION SEVEN**

*Tuesday October 25, 2022*







	<p>READINGS</p>	<p>Dunbar, William (1889). "On the language of signs among certain North American Indians" in <i>Transactions of the American Philosophical Society</i>, Volume 6 (1889) pp 1-8.</p> <ul style="list-style-type: none"> <li>- Langer, Susanne (1942). "Signs and Symbols" in <i>Philosophy in a new key: a study in the symbols of reason, rite, and art</i>. Harvard University Press, Cambridge Massachusetts.</li> <li>- Norman, Brian (2007). "The addressed and the redressed: Helen Hunt Jackson's protest essay and the US protest novel tradition" in <i>Canadian Review of American Studies</i> 37, no. 1, pp 111-134.</li> <li>- Twain. Huck and Tom Among the Indians</li> </ul>
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**SESSION SIX**





*Tuesday October 18, 2022*




	<p>SCREENING</p>	<p>Mark Twain's Mississippi; Doctrine of Discovery</p>
	<p>DUE</p>	



**Study Week – No classes - Week of 10-14 October, 2022**

	<p>TOPICS</p>	<p>The conflict in codes of honour in Mark Twain leads to an unavoidable truth that stopped Twain from writing the ending. The captivity narratives tell a different story about freedom and liberty that remains in sharp contrast to the rule of law and indigenous rights.</p>
	<p>WORKSHOP</p>	
	<p>DISCUSS</p>	<p>Fourth discussant group facilitation: Mark Twain left the novel unfinished. Conclusions could be varied and different. Yet there remains the overall conflict in the writer about what is right and just, and what is the reality.</p>
	<p>READINGS</p>	<ul style="list-style-type: none"> <li>- Muller, Werner (1989). <i>American New World or Old</i>. Verlag Peter Lang. Frankfurt am Main, Deutschland.</li> <li>- Shannon, Timothy J. (1996). "Dressing for success on the Mohawk frontier: Hendrick, William Johnson, and the Indian fashion" in <i>The William and Mary Quarterly</i>, Volume 53, No. 1, pp 13-42.</li> <li>- Norman, Brian (2007). "The addressed and the redressed: Helen Hunt Jackson's protest essay and the US protest novel tradition" in <i>Canadian Review of American Studies</i> 37, no. 1, pp 111-134.</li> </ul>
	<p>SCREENING</p>	
	<p>DUE</p>	<p><b>SECOND THOUGHT PAPER:</b> Write the ending. 500-words</p>

	TOPICS	The has been a dialectical that goes without saying in Canada. There is the Social Darwinian view of fittest. And there has also been the Social Gospel view. As we view Emily Carr, there are two lenses we need to look through to understand what Carr was seeing. <i>Klee Wyck</i> gives Canadian Literature a place in the discussion about codes of honour and ethics that center a distinctly Canadian Conception of the Good Life.
	WORKSHOP	The Great Canadian Debate: Are you Social Gospel or Social Darwinian.







	DISCUSS	Fifth Discussant Group Facilitation:
<b>SESSION EIGHT</b> <i>Tuesday November 01, 2022</i>		
	READINGS	Smith, James (1700). "An account of the remarkable occurrences with the Indian in the years 1755, 56, 57, 58, and 59." Lexington Kentucky. PP 151-162. Scott, DC, Selected poetry Valency-Crawford, Isabella, Malcolm's Katie Carr, Emily, Klee Wyck
	SCREENING	Emily Carr: Winds of Heaven NFB, Group of Seven
	DUE	

	TOPICS	With D'sonoqua a sense of witchery inheres in Carr's view of the coastal Other, but also the Washing of the Tears is described as important to the Vanishing-Not-So-Fast-Race. In <i>Klee Wyck</i> , there is a sense of timelessness, while at the same time suspended disbelief about change.
<b>SESSION SEVEN</b> <i>Tuesday October 25, 2022</i>		
	DISCUSS	past
	READINGS	Doxtater, Thohahoken Michael (2012). "Indigenography for cultural educators: the case of the Iroquoianist School and the Four Indian Kings" in <i>Canadian Journal of Native Studies</i> , XXXII, 2, pp 171-189. Court Document (1710). "The history and progress of the four Indian Kings" in <i>A. Hinde</i> , Fleet Press, London. Katsitsiaronkwa (2006). "Where the smoke rises". Typescript. Ohsweken, Ontario.

	SCREENING	Klee Wyck; Elvis,
	DUE	<b>THIRD THOUGHT PAPER:</b> When Sophie wiped the tears what did she tell that Carr missed? 500 words.




**SESSION NINE**


*Tuesday November 08, 2022*

	TOPICS	The view of human development has a dialectical. One view is that the Law of Nature permits for extinctions. Another view sees that view as corrupt, and contrary to what Nature really does. The human who takes up the gun may win, but that doesn't necessarily mean superiority over the human who chooses discipline and adherence to a moral code. In <i>Ishmael</i> the Other is viewed through the lens of reality that is not poured through truth created by the stained-glass window of human cultural presuppositions.
	WORKSHOP	
	DISCUSS	Seventh discussant group facilitation: the world was made for jelly fish?
	READINGS	<ul style="list-style-type: none"> <li>- Harvey, David Allen (2008). "Living antiquity: Lafitau's Moeurs des sauvages ameriquians and the religious roots of the Enlightenment Science of Man" in <i>Proceedings of the Western Society for French History</i>, Volume 36, pp 75-92.</li> <li>- Parmenter, Jon (2013). "The meaning of Kaswentha and the Two Row Wampum Belt in Haudenosaunee (Iroquois) History: can Indigenous oral tradition be reconciled with the documentary</li> <li>- Quinn, Daniel, Ishmael</li> </ul>
	SCREENING	Guns, germs, and steel The Making of the Fittest: Natural Selection and Adaptation
	DUE	


**SESSION TEN**


*Tuesday November 15, 2022*


	TOPICS	Signs and symbols communicate a society's Conception of the Good Life, that aren't culture but media. We examined crosses, wampum belts, jargon, slogans, and maxims, houses, roads, modes of transportation. We leave dialogical engagement by the road, preferring soporifics to enlightenment. Ishmael poses a philosophical bind.
	WORKSHOP	
	DISCUSS	Eighth discussant group facilitation: Critical reflection as the foundational dialectical—dialogue with the self.


	READINGS	<ul style="list-style-type: none"> <li>- Greene, Alma (1997). <i>Forbidden Voice: reflections of a Mohawk Indian</i>. Green Dragon Press.</li> <li>- Goodleaf, Donna (1995). <i>Entering the warzone: a Mohawk perspective on resisting invasions</i>. Theytus Books. Penticton, BC. pp. 5-25.</li> </ul>
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		<ul style="list-style-type: none"> <li>- Yellow Heart Brave Horse, Maria and Lemyra M. DeBruyn (1998). "The American Indian holocaust: healing historical unresolved grief" in <i>American Indian and Alaska Native Mental Health Research</i>, the Journal of the National Center, Volume 8, Number 2, pp 60-82.</li> </ul>
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	<b>SESSION ELEVEN</b> <i>Tuesday November 22, 2022</i>	
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	DUE	<b>FOURTH THOUGHT PAPER:</b> What's it like being the Other? 500 words
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	TOPICS	CRI 590 Virtual Exposition 3-6 pm.
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	WORKSHOP	A public presentation of team learning; peer evaluation provided through an on-line poll.
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	DISCUSS	Teams evaluate each other.
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	READINGS	
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	SCREENING	
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<b>SESSION TWELVE</b> <i>Tuesday November 29, 2022</i>		
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	DUE	PEER EVALUATION November 27, 2021 from 3 pm to 6 pm.
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	TOPICS	Our final meeting when it'll all be revealed.
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	WORKSHOP	Personal reflection and critical evaluation of personal performance and achievements.
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DISCUSS

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	READINGS	
	SCREENING	
	DUE	REFLECTION ON PERSONAL ASSESSMENT: In-class. TBD

## Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
# 1	<i>Critical reflection:</i> four (4) thought papers on issues, discussions, presentations, and readings. All thought papers will be completed in-class (15 marks each).	<ol style="list-style-type: none"> <li>1. September 28, 2022</li> <li>2. October 19, 2022</li> <li>3. November 01, 2022</li> <li>4. November 15, 2022</li> </ol>	<b>60 percent</b>
# 2	<i>Team Learning:</i> using resources provided in-class, multimedia systems, and research conducted by teams, independent groups research, co-design and produce a virtual-exposition for viewing in a virtual space. Peer evaluated.	November 22, 2022.	<b>20 percent</b>
# 3	<i>Final paper:</i> based on a list of topics discussed and approved in the seminar, the essay (1200 words) examines one (1) topic area examined in the seminar.	To be submitted December 1, 2022.	<b>15 per cent</b>



# 4	<u>Participation</u> : a performance evaluation based on all completed work, thought paper grades, team work, and discussion.	To be assigned upon completion and submission of all required work, when final grade is posted	<b>5 percent</b>
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# Description of Assignments

## 1. Evaluation Schema

The seminar involves weekly presentations by the seminar facilitator (Doxtater) to frame and organize the meetings. Each meeting begins with a description of the agenda, facilitator remarks, activities for the day, and involvement by seminar members in the delivery or tasks listed below. Seminar member duties, responsibilities, and task ownership includes:

### ❑ Assignment #1

***Critical reflection:*** four (4) thought papers on issues, discussions, presentations, and readings. All thought papers will be completed in-class time (15 marks each). 60 percent

### ❑ Assignment #2

***Team Learning:*** using resources provided in-class, multimedia systems, and research conducted by teams, this exercise in producing a virtual-exposition posits the locus of control in the teams to co-generate their findings through collaboratively designed exposition for public presentation on November 22, 2022. Peer evaluation. 20 percent

### ❑ Assignment #3

***Final paper:*** based on a list of topics discussed and approved by the seminar, the essay (1200 words) examines one (1) topic area examined in the seminar. To be submitted December 01, 2022. 15 percent

### ❑ Assignment #4

***Participation:*** a performance evaluation based on all completed work, thought paper grades, team work, and discussion. To be assigned upon completion and submission of all required work, when final grade is posted. 5 percent

# 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.torontomu.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.

- 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.
- o 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](#): *TMU'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.torontomu.ca/senate/course-outline-policies/>

## Important Resources Available at TMU

- [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 \(www.torontomu.ca/senate\)](#):

**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](#).

- [TMU COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- [TMU 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 TMU, 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 TMU community members to access to ensure support is reachable.*
  - [TMU 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.torontomu.ca/creativeindustries/academic-advising/>

# Course Objectives

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):	Introduction (I) Reinforcement (R) Proficiency (P)
<ul style="list-style-type: none"> <li>- become familiar with meaning schema and concept mapping;</li> </ul>	<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>	I
	<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
<ul style="list-style-type: none"> <li>- interpret, translate, and construct knowledge in their written work</li> <li>- use critical pedagogy and critical literacy in the self-assessment of their writing</li> <li>- produce clearly articulated responses in written assignments</li> </ul>	<p><b>Communicate</b></p>	
	<p>LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively</p>	R
	<p>LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively</p>	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

<ul style="list-style-type: none"> <li>- compare, contrast, and critique ideas;</li> <li>- develop critical review, analysis, and writing skills.</li> </ul>	<b>Conduct research relevant to cultural and industry issues,</b>	
	LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques	R
	LO 5b- apply appropriate quantitative tools and methodologies and/or	P

