

YOUR CREATIVE SELF

Course Number	Course Title	Semester	Year
CRI 780	Your Creative Self	Fall	2020
Section	Day of Week	Time	Classroom
All together	Wednesday	10:00 – 13:00	Primarily on Zoom
Professor	Email	Office hours	
David Gauntlett	david.gauntlett@ryerson.ca	Weds 13:15–14:45	
<i>Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.</i>			

Course Description

This course is about self-driven creativity – making media, making inspirations, and making a difference.

Everything begins with creative individuals. We may move in and out of creative communities, and collaborative environments, but the one constant is your own creative self.

This course will mix theory and practice, looking at philosophical and psychological approaches to creativity, as well as a more hands-on engagement with digital creativity, tools for makers, and how to get things out there.

The week-by-week schedule

1. [Scholar Strike against racial injustice – no class]
2. Introductions, and Your creative identity
3. Inspirations (with special guest, Tolu Tomisin)
4. Experimenting
5. Getting it out there (with special guest, Sy Blake)
- [Study week]
6. Building your networks
7. Vulnerability, ambiguity, uncertainty (with special guest, Jodianne Beckford)
8. Money
9. Field trip
10. Playing (with special guest, Morten Bonde)
11. Getting things done
12. Building

Details of each week appear on pages 5–9 below.

Teaching methods

Your Creative Self happens synchronously (all of us at the same time) on Wednesdays, 10.00–13.00. We will always start on Zoom, using a link that will be emailed to you and also posted as an announcement on the D2L pages for this course. We may then use other online spaces, but if so, you will be told about that within the Zoom session.

The Zoom sessions will be recorded for reference, but this is a class that requires participation, so you should attend on Wednesdays and not just watch the recording.

The course ALSO happens asynchronously (at any time you want to drop in and do it) in the Forums on D2L. See [Assignments](#) for more information.

People

Your Creative Self is led by David Gauntlett, Canada Research Chair in Creativity, from the Faculty of Communication and Design. That's me. I have a website with a lot of stuff on it at davidgauntlett.com. You can see me in the [intro video](#) for this course.

We will also be joined by Rain Senra-François, the Senior Research Associate at Creativity Everything, which is my lab at Ryerson.

The course also features these Special Guests:



Tolu Tomisin
(week 3)



Sy Blake
(week 5)



Jodianne Beckford
(week 7)



Morten Bonde
(week 10)

Required readings, resources and materials

Course materials

To participate, you will need a computer with a microphone and camera so you can do Zoom calls and other online interactive things, and so you can do the assignments (see Ryerson's '[Minimum technology requirements for remote learning](#)', although this is slightly too demanding – nobody's really going to check if you have "20 GB of available storage").

You will also need a paper and pen for when we do activities.

Key resources:

- Please keep up with the resources posted on [the D2L site for this course](#), which will also be sent to you by email.
- Check out the *Your Creative Self* [YouTube playlist](#) (a choice of more than 60 short videos).

If you like to buy a book for your course, you might choose one of these, but you don't have to:

- Start Where You Are* by Meera Lee Patel (2015), which you can buy for [\\$14](#).
- Show Your Work!: 10 Ways to Share your Creativity and Get Discovered* by Austin Kleon (2014), which you can buy for [\\$18](#), or the library has the [ebook](#).
- Making is Connecting – second edition: The social power of creativity, from craft and knitting to digital everything* by David Gauntlett (2018), which you can buy for [\\$24](#), or the library has the [ebook](#).

Plagiarism

Because this course is specifically about you and your creativity, I would hope that you wouldn't want to plagiarize anything, because that would be really, really missing the point. Since you would be claiming someone else's creative journey as your own, this would be an especially cheeky lie. But also, really pointless. Plagiarism is of course forbidden, and if you submit other people's work as your own, that work will be graded zero. (See Ryerson's policy on [academic integrity](#)).

Weekly schedule (subject to change)

WEEK ONE: Wednesday 9 September 2020

	<ul style="list-style-type: none"> ● SCHOLAR STRIKE, which represents a call for racial justice, an end to anti-Black police violence, and an end to anti-Indigenous, colonial violence. ● For more information see the Scholar Strike Canada website which includes an extensive section of resources. ● David will be available to chat on this Zoom session, 10.30am–12.30pm. ● I'm sorry that this means we don't really get started until next week.
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WEEK TWO: Wednesday 16 September 2020

	<p>TOPIC</p>	<p>INTRODUCTIONS, and YOUR CREATIVE IDENTITY (In which we meet each other, consider the meaning of creativity, and your own creative identity)</p>
	<p>READ / WATCH</p>	<p>Before this first class, make sure you have completed the survey ... and watched the Your Creative Self intro video (4 mins) ... and watched the more logistical video introducing the syllabus and course requirements, which you'll have been sent by email.</p>
	<p>DUE</p>	<p>You don't have to do any assessed work <i>before</i> this first class. But before <i>next week's</i> session, post about your own creative practice in the D2L Forum – see Assignments below for details. <i>AND</i> do the first part of your Learning Journal.</p>

WEEK THREE: Wednesday 23 September 2020

	<p>TOPIC</p>	<p>INSPIRATIONS (What inspires you? How do inspirations work?)</p>
	<p>SPECIAL GUEST</p>	<p>Tolu Tomisin – artist, consultant, creative director</p>
	<p>READ / WATCH</p>	<p>Selim Bulut (2018), 'Six pieces of creative advice for musicians from Janelle Monáe', <i>Dazed & Confused</i>, 26 September 2018 (or watch Janelle Monáe's whole lecture / read transcript)</p>

	DUE	Before the session in week 5, post constructive comments on other students' posts in the D2L Forum – see Assignments below for details. <i>AND</i> do the second part of your Learning Journal .
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WEEK FOUR: Wednesday 30 September 2020

	TOPIC	EXPERIMENTING (What can we learn from the experimental art school model? What happens when we set rules, restrictions, or take things away?)
	READ / WATCH	[To be added]
	DUE	Before next week's session, if you haven't already, post constructive comments on other students' posts in the D2L Forum – see Assignments below for details. <i>AND</i> do the third part of your Learning Journal .

WEEK FIVE: Wednesday 7 October 2020

	TOPIC	GETTING IT OUT THERE (Including sharing the process as well as the product)
	SPECIAL GUEST	Sy Blake – 3D digital artist and designer
	READ / WATCH	Austin Kleon (2014), <i>Show Your Work!: 10 Ways to Share your Creativity and Get Discovered</i> , New York: Workman. and/or Austin Kleon (2014), Show Your Work talk (YouTube, 55 mins).
	DUE	Before next week's session, post about your own creative practice in the D2L Forum – see Assignments below for details. <i>AND</i> do the fourth part of your Learning Journal .

Study Week – No classes on 14 October

WEEK SIX: Wednesday 21 October 2020

	TOPIC	BUILDING YOUR NETWORKS (Finding your communities, and getting support)
	READ / WATCH	Kate Moross (2019), ' Use Your Workplace to Create Change ', talk from the Forward Festival, Vienna.
	DUE	Before the session in week 8, post constructive comments on other students' posts in the D2L Forum – see Assignments below for details. <i>AND</i> do the fifth part of your Learning Journal .

WEEK SEVEN: Wednesday 28 October 2020

	TOPIC	VULNERABILITY, AMBIGUITY, UNCERTAINTY (How vulnerability can make your creative work and process better. Embracing ambiguity and uncertainty).
	SPECIAL GUEST	Jodianne Beckford – creator and host of The E Project podcast
	READ / WATCH	Brené Brown (2013), ' Why Your Critics Aren't The Ones Who Count ', talk at 99U conference (YouTube, 22 mins).
	DUE	Before next week's session, if you haven't already, post constructive comments on other students' posts in the D2L Forum – see Assignments below for details. <i>AND</i> do the sixth part of your Learning Journal .

WEEK EIGHT: Wednesday 4 November 2020

	TOPIC	MONEY (How can we sell or financially support our creative works?)
	READ / WATCH	David Gauntlett (2018), chapter 9, 'Doing it yourself: More lessons from music making and connecting', in Making is Connecting- Second Edition , Cambridge: Polity.
	DUE	Before next week's session, post about your own creative practice in the D2L Forum – see Assignments below for details. <i>AND</i> do the seventh part of your Learning Journal .

WEEK NINE: Wednesday 11 November 2020

	TOPIC	FIELD TRIP (Details to follow, but don't worry, you'll be able to do your own 'field trip' wherever you are in the world, and we don't all need to get together)
	DUE	Before the session in week 11, post constructive comments on other students' posts in the D2L Forum – see Assignments below for details. <i>AND</i> do the eighth part of your Learning Journal .

WEEK TEN: Wednesday 18 November 2020

	TOPIC	PLAYING (How can we use everyday materials to generate new ideas?)
	SPECIAL GUEST	Morten Bonde – Senior Art Director at LEGO, author of <i>Sentenced to Blindness - Now What?</i> (2020)
	READ / WATCH	See Morten’s book intro video (5 mins) and read this great article about him from The Creative Factor . You could also listen to Morten on the Leading@theLEGOGroup podcast (30 mins).
	DUE	Before next week’s session, if you haven’t already, post constructive comments on other students’ posts in the D2L Forum – see Assignments below for details. <i>AND</i> do the ninth part of your Learning Journal .

WEEK ELEVEN: Wednesday 25 November 2020

	TOPIC	GETTING THINGS DONE (Boosting your capacity to make things, finish things, make more things. And the philosophy of ‘Try anything’).
	READ / WATCH	[To be added]
	DUE	Do the tenth part of your Learning Journal .

WEEK TWELVE: Wednesday 2 December 2020

	TOPIC	BUILDING (How can we take things to the next level? And wrapping-up party!)
	READ / WATCH	Look around the D2L Forums and see what your fellow students added.
	DUE	Do the eleventh and final part of your Learning Journal , with some wrapping-up thoughts and conclusion.

Assignments, evaluation, marking

Assignment	Brief Description	Due Date	% of Final Grade
#1	Participation	Each week, in the Zoom (verbally or in chat) and/or in D2L Forums	20
#2	Your creative process (posts in D2L Forums)	Weeks 2–3, and 5–6, and 8–9	20
#3	Responding to others in D2L Forums	Weeks 3–5, and 6–8, and 9–11	10
#4	Learning journal, added to every week throughout the course	Monday 7 December (before 11.59pm)	50

Description of assignments

□ Assignment #1: Participation

- This is *participation* and not mere *attendance*. This is a (very) big class so participation doesn't only mean saying something in the Zoom, it might mean commenting in the Zoom text chat, and/or participating in online activities and small group discussions, and/or engaging in creativity-related chat in the D2L Forums (separate from assignments #2 & #3).
- *This assignment will be assessed by considering:*
Did you show up (except in exceptional circumstances)? Did you participate meaningfully in the activities and discussions?

❑ **Assignment #2: Your creative process (posts in D2L Forums)**

- In week 2–3, in the D2L Forums (the ‘Discussion’ section) you will be asked to make a post – responding to specific prompt questions – about an ongoing creative project that you are already engaged in, or which you can start now.
- In week 5–6, again in the D2L Forums, you should make another post – again, responding to specific prompt questions – reflecting on the progress of the project or thing that you posted about in week 1–2.
- In week 8–9, again in the D2L Forums, you will do the third and final post – again, addressing specific prompt questions – on the progress of the project you posted about previously.
- *This assignment will be assessed by considering:*
Did you answer the questions? Did your posts offer some insights into your creative process? Were they clearly and engagingly presented?

❑ **Assignment #3: Responding to others in D2L Forums**

- In the week or two *after* you’ve created your own post (so this would be in weeks 3–5, and 6–8, and 9–11), you should provide some thoughtful feedback to at least three other students, about their posts. (So in weeks 3–5, you post feedback to three students, then later in weeks 6–8 you post feedback to three *different* students, and then in weeks 9–11 you post feedback to three more *different* students. So by the end you will have provided feedback to at least nine different students).
- If a post already has three or more responses, please try to find and respond to ones that don’t have so many responses already.
- Guidance and questions to consider will be provided (see announcements / email).
- The main thing is: don’t just say ‘This was awesome!’ or similar. Of course you can appreciate the work – that’s nice! – but it is essential to provide at least one thoughtful point of constructive feedback for the person to consider.
- *This assignment will be assessed by considering:*
Did you engage thoughtfully with the work of your fellow students? Did you seek to offer engaging, helpful comments?

□ Assignment #4: Learning journal

- *Normally* – if we weren't having a virus pandemic – I'd ask you to get a journal or notebook, which would be your physical learning journal, that you would hand in. But, this time we will do a digital alternative. You can decide what this should be (although it can't be something that requires unusual software for us to look at it). You could use Illustrator or InDesign (or something else) to make a nice PDF. Or you might use [Google Slides](#) but treat the slides more like a scrapbook than a bullet-point presentation. You could do a [Wordpress](#) blog. You could make a video. You could embed some audio (e.g. a song) within something, but – sorry – don't do something that's just loads of pure audio because listening to, say, 90 mins of audio would be impossible at grading time. (90 mins x 90 students = 8,100 minutes of audio!)
- We cannot download huge files from 90 students onto our computers, so please ensure that whatever you do sits online to be looked at rather than requiring a big download. This is good practice and common sense for when you make something digitally anyway. (I mean, for instance, my intro video was 4.4 gigabytes, but I didn't make you download 4.4 gigabytes to your computer, instead I put it on YouTube).
- The point of the learning journal is that you should add to it each week, responding to the topic of that week. You will be given a prompt or question each week.
- This will involve language/text/writing — in particular, so that you can address the prompt or question set for each week — but the learning journal is meant to be creatively done, and engaging to look at. You can include drawing, photography, graphics, and whatever you like. But don't give us something that's *purely* visual because we need to hear clearly your response to the weekly topic.
- You are bound to ask: How 'much' each week? If it was an actual journal, two 'letter' size pages per week would be what we expect (not full of just text though!). So you should aim to do the equivalent of that, in whatever medium you're in (in terms of the amount of effort or amount of content). One or two minutes per week of video would be a video of 12–24 mins in total, which sounds about right. Obviously we're interested in the *quality* of response rather than a particular quantity, though. An intensely edited video can pack a lot into a minute, whereas a single-shot video of you talking could go on for quite a long time but may well involve less effort and fewer ideas.
- Your entry each week should connect in some way with what we discussed in class (the online session).
- *This assignment will be assessed by considering:*
Does the journal contain interesting reflections on each week's assigned topic or question? Is it engagingly and clearly presented? Does it add up to a meaningful set of reflections or ideas about your creative self?

- 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 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 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 work. Allow for technical glitches.
- 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.
- 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. The first ten minutes (10.00-10.10am) are for arriving and making sure everyone's technology is working – but do use this time, because things often aren't quite right at first. Then we start at 10.10am.
 - Please be respectful of your fellow students. We reserve the right to adjust a student's overall mark if they interfere with their colleagues' learning through pointless disruptive behaviour.

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 #134](#): Academic Consideration and Appeals
- [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

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 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)
- For more information on CI Academic Policies & Procedures and links to resources please see: <https://www.ryerson.ca/creativeindustries/academic-advising/>

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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Contribute productively to the Creative Industries		
Introduction	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,
Demonstrate an entrepreneurial capacity		
Reinforcement	Engage in independent learning	LO 2a- engage in independent learning
Facilitate the work of artists, writers, designers and media makers		
Introduction	Apply an integrated knowledge of creative and production processes (both individual and system-based) to facilitate the work of artists, writers, designers and media makers	LO 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
Introduction	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.
Communicate		
Introduction	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
Introduction	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
Conduct research relevant to cultural and industry issues		
Introduction	Apply appropriate qualitative tools and methodologies	LO 5c- apply appropriate qualitative tools and methodologies
Apply skills and knowledge		
Introduction	Apply fundamental business and management skills within organizations and as entrepreneurs,	LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs,
Introduction	Integrate an aesthetic sensibility and	LO 7c- integrate an aesthetic

	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;	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;
Autonomy, Professional Capacity, and Social Responsibility		
Introduction	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
Introduction	Act as socially responsible citizens with integrity and strong ethical mores	LO 8b- act as socially responsible citizens with integrity and strong ethical mores
Introduction	Work towards creating diverse and inclusive cultural opportunities accessible to all	LO 8c- Work towards creating diverse and inclusive cultural opportunities accessible to all