

**The University of Western Ontario**  
**Creative Arts and Production**  
**Creative Arts 1020B – Introduction to Creative Arts**  
**Course Outline, Winter 2020-21**

**Instructor Information**

Dr Basil Chiasson

Office: FIMS & Nursing Building, Room 4059

Office Hours: By appointment

Phone: 519-661-2111, ext. 88501

E-Mail: bchiasso@uwo.ca; estimated response time: 48hrs.

**Course Information**

Lectures: Wednesdays 10:30-11:30am, 1 hour of synchronous time (on Zoom) and 2 hours of asynchronous time each week

Course website (OWL): <https://owl.uwo.ca/portal/site/52d4c053-c593-4302-b944-07d39b764b7d/page/8a4e5220-a9f8-4229-b546-8d666cb5ee38?org.sakaiproject.portal.pluto>

Technology requirements: personal computer, internet connection, and Zoom app

Tutorial: There are no tutorials and TAs allocated for this course

**Prerequisites and Antirequisites**

There are no prerequisites and no antirequisites for this course.

**Syllabus**

**Course Description**

Introduction to Creative Arts considers creativity in a range of arts-based contexts, with special attention to how creativity has been conceived and the diverse forms it can assume in practice. Through a mixture of reflective and practical work in collaborative settings, students will explore the following questions: What constitutes the creative arts and how have they been defined over time? What does it mean to be creative, who is creative, and where do creativity and the creative arts happen? To what extent does creativity arise from individual activity and/or collaboration? What sorts of thinking and behaviours can be found in creative production and the creative arts? How do creativity and artistic practices take on similar yet different aspects and meanings across various arts disciplines, from literature to the performing arts? What kinds of values has artistic creativity been invested with and what values are dominant at present? What are the social and political implications of being creative in certain ways and in certain contexts? And why should creativity and the creative arts be valued? Students will also have the opportunity to develop concrete strategies for thinking and working creatively within and beyond their own arts discipline and to refine their capacities for engaging critically, dynamically, and realistically with the contemporary need to be creative as a condition of success and, indeed, survival.

## Learning Outcomes

By the end of the course, students will ideally be able to demonstrate intellectual, transferable, and practicable skills and will in particular be able to:

- Demonstrate a robust understanding and conception of creativity and the creative arts—considering them historically, theoretically, and cross-culturally, for example—along with a nuanced, critical language for speaking about both
- Recognize various forms of arts-based creativity in practice and evaluate them critically
- Appreciate the meaning and significance of creativity in the context of the arts and culture industries but also how non arts-based conceptions and forms of creativity are relevant to arts and culture and vice versa
- Appreciate the political implications of specific conceptions of creativity and debates about its nature and of the unprecedented ratification of creativity in recent decades
- Employ a range of strategies for optimizing creativity in their own arts-based practice

## Schedule

\*Note that the specific details of each class may change depending upon timing and circumstances.

*Week 1 (Jan.13)—Creativity and the Creative Arts*

*Week 2 (Jan.20)—What Is Creativity?*

Reading: Hospers’s “Artistic Creativity”

*Week 3 (Jan. 27)—What Are the Creative Arts?*

Reading: Hospers cont. and Banks’s “Introducing Cultural Work” (pp. 1–10)

*Week 4 (Feb.3): Collaboration (I): The Value of Tradition*

Viewing: Kleon’s TEDx Talk “Steal Like An Artist” and 1091 ON DEMAND’s “Copyright Criminals”

*Week 5 (Feb.10)—Collaboration (II): Working Alone, Working with Others*

Assigned Reading: Kelly’s “Does Artistic Collaboration Ever Work?”

*Week 6 (Feb.15–21)—Reading Week*

*Week 7 (Feb. 24)—Geographies of Creativity: From Environments to Gender Politics*

Reading: Hawkins’s “Studios, Galleries and Beyond” and Oredsson and Dasal’s “Why Have There Been No Great Women Artists?”

*Week 8 (Mar. 3)—Diversifying Creativity*

Reading: Fred and Farrell’s “Diversifying the Arts”

*Week 9 (Mar.10)—Technology as Revelation ... Creativity as Technology*

Viewing: Epoch Philosophy’s “Martin Heidegger: the Question Concerning Technology”

Reading: Fouché’s “Say It Loud, I’m Black and I’m Proud”

*Week 10 (Mar.17)—Technology as Revelation cont.*  
Viewing/Reading: Epoch Philosophy and Fouché cont.

*Week 11 (Mar.24)—Interdisciplinarity Is the Thing; Or, “I am not a donkey”*  
Reading: Fartushenko’s “An Interdisciplinary Approach to Promote Creativity”

*Week 12 (Mar.31)—Interdisciplinarity Is the Thing cont.*  
Reading: Fartushenko cont.

*Week 13 (Apr.7)—Course Conclusion*

### **Course Materials**

There is no textbook for this course. There are 8 required readings and 3 required viewings, access to which is provided on the course website (OWL). This media functions to structure, inform, and provide support for class discussion and the assessments. Supplementary material will be made available along the way, but engaging with it is optional. Slides and notes will be posted on the website each week to correspond with the weekly meetings/lectures; this will happen occasionally before the weekly sessions and more often than not shortly after them. Also, some reading beyond the assigned course materials will be required as a stipulation of the Literature Review assessment (see below).

### **Required Reading**

- Banks, Mark. 2007. “Introducing Cultural Work.” Chapter 1 in *The Politics of Cultural Work*, 1–15. Basingstoke and New York: Palgrave Macmillan.
- Fartushenko, Lyubava. n.d. “An Interdisciplinary Approach to Promote Creativity.” *Designedasia*.  
<https://www.designedasia.com/2011/final/AN%20INTERDISCIPLINARY%20APPROACH%20.pdf>.
- Fouché, Rayvon. 2006. “Say It Loud, I’m Black and I’m Proud: African Americans, American Artifactual Culture, and Black Vernacular Technological Creativity.” *American Quarterly* 58, No. 3, “Rewiring the ‘Nation’: The Place of Technology in American Studies” (September): 639–61.
- Fred, Morris, and Betty Farrell. 2008. “Diversifying the Arts: Bringing in Race and Ethnic Perspectives.” In *Entering Cultural Communities: Diversity and Change in the Nonprofit Arts*, edited by Diane Grams and Betty Farrell, 143–70. New Brunswick, NJ: Rutgers University Press.
- Hawkins, Harriet. 2017. “Studios, Galleries and Beyond.” Chapter 3 in *Creativity: Live, Work, Create*, 70–103. Abingdon: Routledge.
- Hospers, John. 1985. “Artistic Creativity.” *The Journal of Aesthetics and Art Criticism* 43, No. 3 (Spring): 243–55.
- Kelly, Maura. 2012. “Does Artistic Collaboration Ever Work?” *The Atlantic*, July 25.  
<https://www.theatlantic.com/entertainment/archive/2012/07/does-artistic-collaboration-ever-work/260319/>.
- Oredsson, Ellen, with Jennifer Dasal. 2017. ““Why Have There Been No Great Women Artists?: A Case Study.” *How To Talk About Art History: It’s easier than it seems* (blog). May 22. <http://www.howtotalkaboutarthistory.com/art-history-101/5-female-artists-left-history/>.

## Required Viewing

Epoch Philosophy. 2020. "Martin Heidegger: the Question Concerning Technology." *YouTube* video, 17:34. August 4. <https://www.youtube.com/watch?v=gaVmEN-vGWk>.

TEDx Talks. 2012. "Steal Like An Artist: Austin Kleon at TEDxKC." *YouTube* video, 11:13. April 24. <https://www.youtube.com/watch?v=oww7oB9rjgw>.

1091 ON DEMAND. 2018. "Copyright Criminals (FULL MOVIE)." *YouTube* video, 53:20. June 6. <https://www.youtube.com/watch?v=R16J7JLxTqk>.

## Methods of Evaluation

**Response/Short Essay** 15%

Due: February 3<sup>rd</sup> (23:00)

1000 words max.

This short essay assignment prompts students to respond *critically* to the readings/viewings, lectures, class discussion, and all other developments in the weekly sessions. It is evaluated on the basis of students' ability to demonstrate their engagement with and understanding of the course content and to reconcile what is being learned in the course with their own assumptions and positions on creativity and the creative arts. Further instructions and support for this assessment will be posted on the website and discussed during class time as the deadline approaches.

**Final Project Proposal** 25%

Due: February 24<sup>th</sup> (23:00)

This assignment is the first part of a two-part project requiring students to make something of their choosing and to reflect critically upon and chart their creative process. Students are asked to respond *in detail* to a series of questions designed to help them identify a viable project, to self-assess their creativity, and to think about how the course might inform and assist their process and project. Further instructions for this assessment will be posted on the website and discussed in class.

**Literature Review** 20%

Due: March 17<sup>th</sup> (23:00)

1000 words max.

This assignment is research-based and consists, in two parts, of (a) a synopsis of a secondary source which is relevant to the final project and (b) a rationale for its selection. The assignment enables students to explore the research process – working between the internet and the university's library database – and to discover creative ways of approaching research.

**Final Project** 30%

Due: April 10<sup>th</sup>

This assignment is self-directed and practice-based and enables students to make something of their choosing. With the option of working in collaboration or alone, students will rely on the course content and their experience of the course as way to explore, define, reflect critically upon, and record their journey to the end product—their making process. This assessment does not evaluate the quality of the creative object or final product (the "thing" made) but rather evaluates students' commitment to exploring and charting their creative process as it gives rise to the thing which is ultimately produced.

*Note: All work will be evaluated by the Instructor*

## **Participation**

10%

This assessment is determined by evaluating students' presence, contributions to discussion, and engagement with and completion of the exercises (non-graded take-home tasks/assignments), group and practical work, and all the formal assessments listed above.

*Note: All work will be evaluated by the Instructor*

---

Note: There is no final exam for this course. The details for all assignments will be posted on the course website at least two weeks prior to the relevant deadline.

In order to pass this course students must: submit all the formal assignments (listed above) and achieve a minimum of 50% (D letter grade) as a final grade for the course. The course website is set up so that work *cannot* be submitted after the stipulated deadlines. Late work will only be accepted where the instructor's approval has been obtained or a self-reported absence has been registered (the details of which can be found below).

Students will receive graded work worth no less than 15% at least 3 days prior to the deadline for withdrawal without academic penalty. This year, the date by which students are to have received at least 15% of their final grade in a second semester course is March 12<sup>th</sup>, 2021.

Students can find details about this academic policy here:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/exam/evaluation\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/exam/evaluation_undergrad.pdf) Please note, students are responsible for ensuring that they are aware of the grades they have received in their courses.

Note well: To get a grade of B or higher: The student's writing must be acceptably accurate, and free of significant errors in grammar, spelling or punctuation. No paper, however brilliant in conception, will get higher than 68% if the writing fails to communicate that conception effectively.

## **Submitting Work and Correspondence**

### **Style**

All written assignments should be submitted to the course website, where written documents and access information (links etc.) for media can be uploaded in fields. All written work must be submitted as a Word document (no PDFs) with the prose in 12pt. font and double-spaced and with the margins set at 1-inch (2.54 cm) all around. It must employ either the Modern Language Association of America (MLA) or the Chicago manuals of style and guides to scholarly publishing (with the author-date system) for citations and general formatting (no footnote citations please). Note that portions of these manuals of style are available on the Internet and in full (as e-books and hard copy) through Western University's Weldon Library. For Word document submissions please include a separate title page with your name, the date, the course code and title, and the instructor's name.

Given current circumstances pertaining to the Covid-19 pandemic, hard copy assignments will not be accepted and all submissions will be evaluated and returned electronically, either via the website or Western email. For all correspondence regarding assignments and submission, and for any matter pertaining to the course, include the course code and/or name in the email's subject field.

### **Statement on Use of Electronic Devices**

The use of electronic devices during synchronous class time must be for matters relating to the course. Unless your instructor indicates otherwise, ensure that your Zoom microphone is muted when not speaking during class sessions and that there is no excessive and distracting ambient noise coming through your microphone on the video call. Please ensure to switch off all mobile phones and to not take phone or other video calls during class time.

### **Statement on the Use of Video (Zoom) Recording**

Remote learning sessions for this course will be not be recorded. Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation or the participant has the prior written permission of the instructor. This includes data in the form of: an individual or group's image, voice, chat logs, and personal identifiers (name displayed on the screen). Please contact the instructor if you have any concerns related to the recording of sessions.

# NOTES FROM THE FIMS DEAN'S OFFICE

Winter 2021

## Rights and Responsibilities

The conditions governing a student's ability to pursue their undergraduate education at Western are ratified by Senate and can be found on the Academic Policies section of the University Secretariat:

[http://www.uwo.ca/univsec/academic\\_policies/rights\\_responsibilities.html](http://www.uwo.ca/univsec/academic_policies/rights_responsibilities.html)

## Statement on Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

## Plagiarism

Students must write their essays and assignments, including take-home exams, in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence. All papers may be subject to submission for textual similarity review to the commercial plagiarism detection software Turnitin under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system.

## Accommodation Policies

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [Academic Accommodation for Students with Disabilities](#)

## Academic Consideration for Student Absence

Students will have two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment

for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- during exam periods,
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are NOT met, students will need to provide a Student Medical Certificate or equivalent documentation, if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact the FIMS Undergraduate Student Services Office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. **All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's home Faculty.**

For Western University policy on Consideration for Student Absence, see [Policy on Academic Consideration For Student Absences - Undergraduate Students in First Entry Programs](#) and for the Student Medical Certificate (SMC), see: [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

**In the event of a Covid-19 resurgence, it is possible that different procedures may need to be put in place on short notice.**

## Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Academic Calendar](#).

## Grading at FIMS

- Normally, first year courses required for entry into an MIT or MPI module (MIT 1020E and MIT 1025F/G) are expected to have a course average between 68-72%.
- Normally, second year required courses (MIT 2000, 2100, 2200, 2500) are expected to have a course average between 70 and 75%.
- Normally, third year required courses (MIT 3000, 3100) are expected to have a course average between 72 and 77%.

**Elective courses and 4<sup>th</sup> year seminars have no recommended course averages.**

## Support Services

Students who are in emotional/mental distress should refer to Mental Health@Western for a complete list of options about how to obtain help.

<http://www.uwo.ca/uwocom/mentalhealth/>

## SUPPORT SERVICES - LINKS

### Office of the Registrar:

[www.registrar.uwo.ca](http://www.registrar.uwo.ca)

### Mental Health Support:

<https://www.uwo.ca/health/psych/index.html>

### Accessible Education:

[http://academicsupport.uwo.ca/accessible\\_education/index.html](http://academicsupport.uwo.ca/accessible_education/index.html)

### Accessibility Information:

[www.accessibility.uwo.ca/](http://www.accessibility.uwo.ca/)

### Writing Support Centre:

<http://writing.uwo.ca/>

### Learning Skills Services:

<https://www.uwo.ca/sdc/learning/>

### Academic Learning and Support for Online Learning:

<https://www.uwo.ca/se/digital/types/academic-and-learning-support.html>

### Indigenous Services:

<https://indigenous.uwo.ca/>

### Western International:

<https://international.uwo.ca/>

### Career Centre:

<http://careerexperience.uwo.ca/>

## Appendix A: Suggested Grade Ranges in MIT, MPI and MTP

### Guidelines to the MIT Grade Range

These guidelines are benchmarks, and are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. As well, competency in English language usage (including spelling and grammar) may be taken into account in the assignment of grades by individual instructors. Note that the 70-79 grade range is broken into two divisions, as this is the grade range into which a large number of students fall.

#### 90-100 (Outstanding, A+)

The report shows sparkling originality and exhibits a high degree of critical analysis of the topic. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the writing and background research is exemplary.

#### 80-89 (Excellent, A)

The report shows originality and exhibits a high degree of critical analysis of the topic; it gets to the heart of the matter with comments and/or questions. It is clearly focused and logically organized. The quality of writing makes the report immediately understandable. Mastery of complex material and ideas is demonstrated. The report is of appropriate length, while preserving the priorities and emphasis of the material, so that the result is meaningful, not simplistic.

#### 75-79 (Very Good, B+)

The report shows above average analysis, critical thinking and independent thought. Claims are supported by ample evidence and the components of the topic are well-researched and presented. The topic is addressed in reasonable depth and/or breadth and covers material appropriate to the course. The analysis is organized around focal points and the argument is easily followed. The report demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material.

#### 70-74 (Good, B)

The report shows an attempt at analysis and critical thinking. Claims are supported by reasonable evidence. The topic is addressed in some depth and/or breadth, with references to the appropriate literature and course material. The analysis is organized around focal points. The report is generally well written and well argued.

#### 60-69 (Competent, C)

The report demonstrates adequate comprehension of the topic. The report is on topic and is a reasonable summary of material covered in the course, but goes no further. Facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the report.

#### 50-59 (Marginal, D)

The report shows less than adequate comprehension of the topic and of the material covered by the course. The report is a less than adequate summary of sources and/or is considerably off-topic. Facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the report.

#### Below 50 (Unacceptable, F)

The report demonstrates a failure to comprehend the topic. The material is disorganized and unintelligible. The report clearly does not meet the minimal requirements of the assignment.

## Appendix B: Guidelines of Academic Appeals for FIMS Students

### Grounds for Appeal:

The Faculty of Information and Media Studies does not view the appeals process as an opportunity for students to solicit a second opinion on a grade assigned to a particular piece of work. Appeals must pertain to the final grade in a course, and will only be entertained if sufficient grounds for appeal can be met, including: medical or compassionate circumstances, a defect in the evaluation process, bias, inaccuracy or unfairness.

### Stages in the Appeals Process:

**The first stage of the process is a discussion of the disputed grade with the appropriate Teaching Assistant (if applicable), and subsequently, the course Instructor.** For grades assigned to individual assignments, essays, lab reports, projects and tests completed throughout the term, the student first must appeal to the Teaching Assistant or Instructor of the course, within three weeks of the date on which the Instructor or Teaching Assistant returned the assignments to the class. The Appeals Committee will not hear any further appeals about the final grade in any course unless this first step has been taken.

**If completion of the first stage has not resolved the matter, the student may appeal the final grade in the course to the FIMS Appeals Committee.** Appeals of final grades must be **within the time frame indicated in the Undergraduate Calendar.** It is the student's responsibility to ensure that the appeal is submitted within the deadline. The student shall submit a formal letter to the FIMS Appeals Committee outlining the grounds for the appeal, the remedy sought and relevant materials including the information about when and with whom (Teaching Assistant and/or Instructor) the student met, as described in Stage 1. If the appeal involves a request for work to be regraded, the original marked work and a clean copy (if possible) must be included. If the appeal is commenced once the deadline has passed, it will not be considered either by the Appeals Committee or by the Associate Dean.

### **The FIMS Appeals Committee has the discretion to determine whether the grounds for appeal have been met.**

If the Committee deems that the reasons for the appeal are not legitimate, the Associate Dean will be informed. The appeal will be terminated and the student will be informed.

### **If the Committee decides that the grounds for appeal have been met, the following steps will be taken:**

1. the course Instructor will be shown the appeal letter and offered an opportunity to make a written response;
2. if work is to be regraded, a reader will be appointed who is competent in the area in question and was not involved in the assignment of the original mark. The reader will consider the work in question and will arrive at an independent evaluation. If there is a large discrepancy between the original mark and the regraded mark, a second reader may be appointed by the Committee. **If the appointed reader(s) arrive at a grade within five marks of the original, the original grade will stand.**

### **The FIMS Appeals Committee will review the evidence and will make a recommendation on the case to the Associate Dean Undergraduate.**

The Associate Dean Undergraduate will consider the recommendation from the Appeals Committee, and will make a decision. The student and the instructor will be notified promptly and in writing by the Associate Dean of the decision and of the change in grade, if any. Within the Faculty of Information and Media Studies, the Associate Dean's decision on the matter is final.

Further appeals are possible under certain circumstances to the Senate Review Board Academic (for Undergraduate students) or to the Faculty of Graduate Studies (for Graduate students) but the student should carefully consult the guidelines regarding such Appeals.