

The University of Western Ontario
Creative Arts and Production
CA 1020B 001 – Introduction to Creative Arts
Course Outline, Winter 2022-2023

Land Acknowledgement

We acknowledge that Western University is located on the traditional territories of the Anishinaabek (Ah-nish-in-a-bek), Haudenosaunee (Ho-den-no-show-nee), Lūnaapéewak (Len-ahpay-wuk) and Chonnonton (Chun-ongk-ton) Nations, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum. This land continues to be home to diverse Indigenous Peoples (First Nations, Métis and Inuit) whom we recognize as contemporary stewards of the land and vital contributors of our society. In this region, at least eight different Indigenous languages are spoken and there are eleven First Nation communities and a growing Indigenous urban population. Western values the significant historical and contemporary contributions of local and regional First Nations and all of the Original peoples of Turtle Island (North America). It is crucial that we acknowledge historical and ongoing injustices that Indigenous Peoples endure in Canada and moreover accept responsibility, as students and faculty and as a public institution, to contribute to confronting miseducation and renewing respectful relationships with Indigenous communities through our teaching, research and community service.

Instructor Information

Dr Basil Chiasson
Office: FNB 4059
Phone: 519-661-2111, ext. 88501
Email: bchiasso@uwo.ca; expected response time: 48hrs.
(Please include the course code – CA1020 – in the subject field of all e-communications)
Office Hours: Wednesdays at 2:00-3:30PM or by appointment and on Zoom/Owl

TA Information

Ms Busra Copuroglu
Office Hours: Not holding office hours
Email: bcopurog@uwo.ca; expected response time: 48hrs.

Class Schedule/Information

Lecture times: Wednesdays 9:30am-12:30pm EST
Location: FNB 3210
(In the event of a return to remote learning due to the ongoing pandemic, lectures will be conducted online in a synchronous format)
Course site URL: <https://owl.uwo.ca/portal/site/b6ec987b-7823-4f24-9257-ce7a26bf64c4/page/669bb29e-0dc7-47a1-9bb3-d478e535ed00>
Technology requirements: personal computer, Internet connection, and Zoom app
Note: There is no separate tutorial for this course

This semester the lectures are in-person and there are 12, from Jan.11th to Apr.5th (no lecture on Feb.22nd, Spring Reading Week).

Prerequisites and Antirequisites

There are no prerequisites and no antirequisites for this course.

Course Description

Introduction to Creative Arts considers creativity in a range of arts-based contexts, special attention devoted to how creativity has been conceived and the diverse forms it assumes in practice. Through a mixture of reflective and practical work in collaborative settings, students will take up several of the most pressing concerns in the contemporary study of creativity: What does it mean to be creative, who is creative, and where does creativity happen? To what extent is creativity an individual and/or collaborative affair? What kinds of thinking and activities figure in creative production? How does creativity assume similar yet different aspects and meanings across various arts? What kinds of values are attached to and inform artistic creativity and which are typically dominant? What are the social and political implications of being creative in certain ways and in certain contexts? And why should creativity be valued? Students will also have opportunities to develop concrete strategies for thinking and working creatively within and beyond their own home disciplines 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 in the arts—considering it historically, theoretically, cross-culturally, and politically, for example—along with a nuanced, critical language for speaking about creativity
- Recognise 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
- Know how to conduct fieldwork and use course content to make sense of and appreciate the findings
- Acquire 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. 11th)—Introduction

Week 2 (Jan. 18th)—What Are the Creative Arts?... What Is Creativity?

Assigned reading: Hospers's "Artistic Creativity" and "Critical Analysis" (handout)

Week 3 (Jan. 25th)—Creative Sectors and Creative Labour

Assigned reading: Banks's "Introducing Cultural Work" (pp. 1–10)

NB Fieldwork Project #1 due Fri. at 23:55

Week 4 (Feb. 1st)—Geographies of Creativity

Assigned reading: Hawkins's "Studios, Galleries and Beyond"

Week 5 (Feb. 8th)—Collaboration (I): Self and Community

Assigned reading/viewing: Kelly's "Does Artistic Collaboration Ever Work?" and Soulr's "Basquiat: NYC's Most Riveting 80's Painter."

Week 6 (Feb. 15th)—*Collaboration (II): Tradition and Beyond*
Assigned viewing: Younggy's *Copyright Criminals*

NB Final Project Proposal due Fri. at 23:55

Week 7 (Feb. 22nd)—*NO CLASS (READING WEEK)*

Week 8 (Mar. 1st)—*Interdisciplinarity Is the Thing; Or, "I am not a donkey"*
Assigned reading: Fartushenko's "An Interdisciplinary Approach to Promote Creativity"

Week 9 (Mar. 8th)—*Technology as Revelation ... Creativity as Technology*
Assigned viewing: Epoch Philosophy's "Martin Heidegger: the Question Concerning Technology"

Week 10 (Mar. 15th)—*Diversifying the Creative Arts*
Assigned reading: Fred and Farrell's "Diversifying the Arts"

NB Fieldwork Project #2 due Fri. at 23:55

Week 11 (Mar. 22nd)—*Creativity and Gender*
Assigned listening: Dasal's "Episode #20: 'Sofonisba Anguissola: Great (Woman) Artist'"

Week 12 (Mar. 29th)—*Final Project Forum*

Week 13 (Apr. 5th)—*Course Conclusion*

NB Making Project due Fri. at 23:55

Course Materials

CA 1020 includes a course website, with which students are expected to engage regularly on their own time and in preparation for lectures, and features weekly lectures, which are participatory in nature. There is no textbook for this course. There are 10 assigned items for this course (1 podcast, 7 readings, and 3 viewings), access to which is provided on the OWL course website. This content structures and informs class discussion and the graded assessments as well as the take-home tasks which are occasionally assigned. Slides and/or notes from the lectures will be posted on the course website following the sessions. Additional supplementary readings/viewings may be made available along the way; engaging with this material is optional. Preparatory tasks and/or questions may occasionally be disseminated anywhere between several days to a week prior to lectures.

Required Listening

Dasal, Jennifer. 2017. "Episode #20: 'Sofonisba Anguissola: Great (Woman) Artist'", *ArtCurious* (podcast), 27:00 mins. May 22. <https://www.artcuriouspodcast.com/artcuriouspodcast/20>.

Required Reading

Banks, Mark. 2007. "Introducing Cultural Work." Chapter 1 in *The Politics of Cultural Work*, 1–15. Basingstoke and New York: Palgrave Macmillan.

Chiasson and Copuroglu. 2022. "Critical Analysis" (handout). Western University: Unpublished document.

- Fartushenko, Lyubava. n.d. "An Interdisciplinary Approach to Promote Creativity." *Designedasia*.
<https://www.designedasia.com/2011/final/AN%20INTERDISCIPLINARY%20APPROACH%20.pdf>.
- 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/>.

Required Viewing

- Epoch Philosophy. 2020. "Martin Heidegger: the Question Concerning Technology." YouTube video, 17:34. Aug. 4. <https://www.youtube.com/watch?v=gaVmEN-vGWk>.
- Soulr. 2020. "Basquiat: NYC's Most Riveting 80's Painter." YouTube video, 26:49 mins. Jun. 3.
https://www.youtube.com/watch?v=2EdGJ_8GDmU.
- Younggy. 2010. "Copyright Criminals (2009)." Vimeo video, 56:29 mins. Mar. 6.
<https://vimeo.com/9958864>.

Methods of Evaluation

Fieldwork Projects (x2) 30%
Length: 400-450 words (max.)/2mins (a/v); Value: #1 - 10% and #2 - 20%
Due: #1 – Jan.27th and #2 - Mar.17th

For this assessment, students conduct fieldwork within the city of London (or another city of their choice), exploring on foot to discover examples of the creative arts and creativity and to learn to spot where creative processes are at work in the world. The assignment requires students to search for and identify a notable example of creativity and/or the creative and arts and then make a case for how it might be related to and understood through some key moment in the course. The exercise provides an opportunity for students to apply what they are learning in the classroom to what they find beyond it.

Note: Each fieldwork project submission *must* contain the following elements: (i) visual/audiovisual evidence of the student's physical engagement with their city, (ii) a narrated or written description of the data (the example of creativity/the creative arts) that has been discovered and selected, and (iii) a critical analysis of the example of creativity/creative arts which connects the example to the course, doing so in ways that demonstrate apprehension of both the course content used and what connections exist between that content and the example of creativity/creative arts being examined.

Making Project Proposal

20%

Due: Feb.17th

Students conduct a self-assessment of their own creativity and identify a viable making project. By answering questions intended to inspire both self-assessment and planning, students have an opportunity to craft a specific and critical account of their own creativity and their relationship to creativity more broadly and to demonstrate that they are planning a final project and moreover are able to connect that project idea to the course.

Making Project

40%

Due: Apr.7th

This assessment is self-directed and practice-based and enables students to make something of their choosing in order to record and reflect critically upon their creative process. Students have the option of working in collaboration or alone and are expected to rely on both the course content and their experience of the course as way to explore, define, reflect critically upon, and record their making process. Note: The evaluation of students' submissions does not focus on the quality of the creative object/final product (the "thing" made) but instead on (a) students' commitment to exploring and charting their creative process as it gives rise to the thing which is ultimately produced and (b) their ability to employ the course to structure and inspire their creative process.

Participation

10%

The participation grade breaks down into 10 pts., .5 pts. per lecture for physical attendance and .5 pts. for consistently active and respectful engagement in both the lectures and all related practical tasks and activities. *Merely being present in class is not sufficient to score the full participation point per lecture.*

Note:

- Submitted work will be evaluated by the TA and/or the instructor
- Detailed instructions and guidelines for each assignment are provided on the course website, along with grading rubrics where relevant, or will be at least 2 weeks prior to the due date. These will also be taken up in class in the weeks leading up to each assignment's due date
- Preparatory tasks and/or questions may occasionally be disseminated several days to a week prior to the lectures and tutorials; this work will not be graded other than for participation
- There is no final examination in this course. However, the expectation for every graded assessment is that students demonstrate that their work is immersed in and responding to the course at large, as opposed to existing in a vacuum (and not a part of the broader ecology of the course)

Submitting Work

Submissions for the core assessments are always due at 23:55 on the relevant Friday and in electronic form, uploaded to the course website via the Assessments tool. Do not email submissions to your instructor or TA unless asked to do so or without first securing the instructor's approval. In cases where submissions are digital and consist of files too large to be uploaded to the course site, consult with the instructor to determine a method of submission.

All written work *must* be submitted in a Word document (**strictly no PDFs**) containing prose which is double-spaced and in 12pt. font with a consistent font type and the margins set at 1-inch (2.54 cm) all around. Submissions must also include a complete and correctly formatted title page and page numbers. Your written work should adhere to a specific manual of style for scholarly publishing and use the author-date system for citations and general formatting (no footnote citations). You are free to use any manual of style you are

familiar with, but the Modern Language Association of America (MLA) or the Chicago manuals of style are recommended. 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. *In the event submissions do not adhere to the above guidelines for submitting work, penalties will be applied.*

Absences and Late Submissions

- When absent from a lecture or tutorial, students should be prepared to contact others in the class to obtain notes
- Assignments submitted late *without* academic consideration will be penalized at a rate of 5% per day. Assignments submitted more than 7 days past the due date will not be accepted and will be given a grade of 0%
- Late work will only be accepted where the instructor's approval has been obtained or the student has arranged academic consideration
- Late assessments with academic consideration require the student to work with the Academic Advising unit in their Faculty of registration; once that has been approved, students need to contact the instructor to arrange for an alternate submission date
- For assessments worth 10% or less, students should contact the instructor directly instead of referring to the Academic Advising unit in their Faculty

Performance Expectations and Evaluation Standards

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. Note well: To get a grade of B or higher: a student's writing must be acceptably accurate and free of significant errors in grammar, spelling, and punctuation. No paper, however brilliant in conception, will get higher than 68% if the writing fails to communicate that conception effectively. The table below outlines the University-wide grade descriptors. Detailed FIMS specific descriptors are included in the Notes from the Dean's Office appended to this syllabus.

A+	90-100	One could scarcely expect better from a student at this level
A	80-89	Superior work which is clearly above average
B	70-79	Good work, meeting all requirements, and eminently satisfactory
C	60-69	Competent work, meeting requirements
D	50-59	Fair work, minimally acceptable
F	below 50	Fail

See also the Dean's Notes below for a delineation of the grade categories set forth by FIMS. On the matter of student performance and expectations as well as assessment of non-written, creative work for the course, the instructor will distribute guidelines and a rubric in order to clarify what constitutes poor, acceptable, solid, and exceptional work in the context of the final project.

Graded work worth no less than 15% of students' final grade will be returned three days prior to the deadline for withdrawal without academic penalty from this course (Mar.7th). Students can find details about this academic policy here: http://www.uwo.ca/univsec/pdf/academic_policies/exam/evaluation_undergrad.pdf.

Please note that students are responsible for ensuring they are aware of the grades they have received in their courses.

Participation and Engagement

- Students are expected to participate and engage with content as much as possible, both on the course site and during class time
- Students can also participate by interacting in the course site discussion forum with their peers and instructors and by answering the weekly poll questions in an evidently thoughtful manner

Communication

- Students can email the instructor using OWL “messages” or their Western email accounts
- Students should not use a personal, and thus non-Western/OWL, channel for communications with the instructor. Relatedly, students should use their Western accounts for all communication via Zoom
- Always include the course code (**CA1020**) in the subject field of your message and be sure to keep all emails brief and to-the-point. Also, where you have a question about the course, please ensure before emailing that the answer to your question cannot be found in the course outline or on the course site
- Emails will be monitored daily during the week; students should receive a response within 24 hrs. If you do not hear back within 48hrs. do email again
- All meetings are typically conducted privately, with one student at a time. Where questions and concerns overlap, group meetings may be arranged. For in-person meetings during office hours, masks are required. For meetings on Zoom, students have the option to attend the meeting with their camera off.
- Students should check the OWL site every 24 to 48 hours
- Weekly recaps and updates tend to be posted via the OWL Announcements tool
- Students should feel free to post all course-related questions and discussion on the discussion forum so that everyone can access answers to questions

Professionalism and Privacy

- Western students are expected to follow the Student Code of Conduct. Additionally, the following expectations and professional conduct apply to this course:
 - The use of electronic devices during class time must be for matters relating to the course. Please ensure to switch off all mobile phones and to not take phone or video calls during the synchronous lectures/class time. In the event of a shift to online lectures, the same policy applies
 - Where activity takes place online, students are expected to follow online etiquette expectations provided on OWL
 - All course materials created by the instructor(s) are copyrighted and cannot be sold/shared
 - Audio and video recordings (of lectures and meetings [in-person and on Zoom]) are not permitted. Exceptions apply only where recording is an approved accommodation or the participant has the prior written permission of the instructor
 - Permitted recordings are not to be distributed

- All recorded sessions will remain within the course site or unlisted if streamed
- Please contact the instructor if you have any concerns relating to the recording of sessions

How to Be Successful in this Course

Students enrolled in this course should understand the level of autonomy and self-discipline required to be successful.

1. Invest in a planner or application to keep track of your courses. Populate all your deadlines at the start of the term and schedule time at the start of each week to get organized and manage your time.
2. Make it a daily habit to log onto OWL to ensure you have seen everything posted to help you succeed in this class.
3. Follow the weekly checklists created on OWL or create your own to help you stay on track.
4. Take notes as you go through the lesson material. Keeping handwritten notes or even notes on a Word document will help you learn more effectively than just reading or watching the videos.
5. Complete and think carefully about the questions provided for the assigned material. These will help you stay focused on what is relevant and are designed to stimulate productive thinking.
6. Connect with others. Try forming an online study group and try meeting on a weekly basis for study and peer support.
7. Do not be afraid to ask questions. If you are struggling with a topic, check the online discussion boards or contact your instructor.
8. Reward yourself for successes. It seems easier to motivate ourselves knowing that there is something waiting for us at the end of the task.
9. FIMS Undergraduate Services (fims@uwo.ca) and Western Student Experience are resources to help students succeed.

Notes on the Ongoing Covid-19 Pandemic

The University has declared that classes will be in-person until further notice. Only the University – and neither instructors nor departments and faculties – can dictate policy to do with the return to online/remote learning. There is currently a mask mandate in effect, which means that students are expected to wear triple layer non-medical masks at all times in the classroom as per university policy and public health directives. Students who are unable to wear a mask for medical reasons should seek accommodation through Accessible Education. Students are expected not to eat or drink while in class to ensure masks stay in place. Students will be able to eat and drink outside of the classroom during scheduled breaks.

In the event of a shift to online lectures, all course content, work, and assessments will remain the same.

NOTES FROM THE FIMS DEAN'S OFFICE

Winter 2023

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

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

Plagiarism

Students must write their essays and assignments 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 required 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

Academic Accommodation

Students with disabilities work with [Accessible Education \(AE\)](#) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing.

Medical Consideration

Students who have medical grounds for academic consideration for any missed tests, exams, participation components and/or assignments worth **10% or more of their final grade** must apply to the Academic Counselling office of their home Faculty (for FIMS students this is [Undergraduate Student Services](#)).

Students are required to provided

documentation in the form of a [Student Medical Certificate](#). It will be the Dean's Office that will determine if consideration is warranted.

For work worth less than 10% of the final grade, the instructor will consider requests for academic consideration on medical grounds made in a timely manner in writing or during office hours. Such requests need not be accompanied by documentation. The instructor may decide to require documentation be submitted to the appropriate Academic Counselling office.

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 must be submitted to the Academic Counselling office of a student's home Faculty.**

Compassionate Accommodation

Academic accommodation (extensions, makeup tests and exams, additional assignments etc.) may be given to students on compassionate grounds. The situations for which compassionate accommodation can be given must be serious, including significant events such as death in the immediate family, trauma (fire, robbery, harassment, muggings, car accidents, etc.) or emergency situations. Documentation is required.

If a member of your immediate family is seriously ill, obtain a medical certificate from the family member's physician and submit the documentation to your Academic Counsellor.

If you have been involved in a severe accident, fire, or some other exceptional crisis, obtain a copy of the police report or be prepared to provide the necessary documentation upon request.

Generally, for deaths within a student's immediate family (parents, guardians, caregivers, siblings, spouses), bereavement leave is granted, upon provision of documentation. For deaths within a student's extended family, academic accommodation is given for one to three days, upon provision of documentation. Students seeking additional bereavement leave should contact their Academic Counsellors with valid documentation.

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 Advisor. Additional information is given in the [Western Academic Calendar](#).

Gender-Based and Sexual Violence

Western [is committed to reducing incidents of gender-based and sexual violence](#) and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, you will find information about support services for survivors, including emergency contacts, [here](#). The gender-based violence and survivor support case managers are located in Thames Hall (3114-3127 office suite.) To connect with a case manager or set up an appointment, please contact support@uwo.ca.

Support Services

Students who are in emotional/mental distress should refer to [Health and Wellness](#) for a complete list of supports.

SUPPORT SERVICES - LINKS

[FIMS UGSS](#): *academic advising; career services*

[Psychological Services](#): *Information about accessing mental health supports*

[Medical Services](#): *Student health related services*

[Office of the Registrar](#): *Financial Information, Timetable, Exam Schedules, Academic Calendar Information*

[Academic Support and Engagement](#): *Central Academic Supports, including Writing Centre, Learning Development, Transition and Leadership Supports, and Careers and Experience*

[Accessible Education](#): *Assessment and recommendations for students with disabilities*

[Accessibility Information](#): *Information to help support barrier free access, including floor plans, accessible washroom locations, service disruptions etc.*

[Indigenous Student Services](#): *Includes information about financial support, indigenous self-identification, orientation, and tutor support*

[Western International](#): *Information and support for international students and students seeking to go on exchange*

FIMS Grading Policy

FIMS Undergraduate programs now have the following class average policy:

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%.

Second year required courses (MIT 2000, 2025, 2100, 2200, 2500) are expected to have a course average between 70 and 75%. The third year required (MIT 3100) is expected to have a course average between 72 and 77%.

Elective courses and 4th year seminars have no recommended course averages.

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.