

Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI680	Celebrity	Fall	2022
Section	Day of Week	Time	Classroom
011	Monday	13:00-16:00	KHE119
Professor	TMU Email	Phone	Office & Office Hours
Salman Rana	salman.rana@ryerson.ca	"Emails preferred"	KHS 349-U Wednesday 10:00-12:00 Zoom/Google Meetings Preferred (book in advance)
GA/TA	GA/TA Email	GA/GA Phone	Office Hours
TBD			
<i>Only TMU emails are to be used for communication between faculty, staff, and students (policy 157). All news and announcements will be posted on class D2L.</i>			

Course Description

This course studies celebrity as a form of mass media. It explores the emergence of celebrity as a genre; the impact of celebrity status on the individual; celebrity as a business and consumer product and the ecosystem supporting it; and the social and cultural influence of celebrity. Course materials probe celebrity in the context of various aspects of media and communication including news, television, film, social media, entertainment, popular culture, and politics.

Note: I am indebted to [Dr. Cheryl Thompson](#) (School of Performance) for much of the substance and the framework detailed in this course outline. Dr. Thompson developed and delivered this course before it was assigned to me. The course she developed is incredibly comprehensive and difficult to depart from or differentiate without diminishing its quality. While I have made some changes, what makes this course compelling and engaging is a credit to Dr. Thompson's design.

Course Details

Teaching Methods

This course will incorporate the following teaching/learning methods...

- This course will be delivered in-person. The course will consist of synchronous lectures during scheduled time, nine weekly written reflections, one detailed article review, and a final essay proposal and essay.
- **Note:**The format of the class will be structured around lectures, in class discussions, videos and “maybe” guest speakers (subject to their availability). I expect students to participate and attend class on a regular basis.

Turnitin or another originality detection software

- Turnitin.com is a plagiarism prevention and detection service to which TMU subscribes. It is a tool to assist instructors in determining the similarity between students’ work and the work of other students who have submitted papers to the site (at any university), internet sources, and a wide range of books, journals and other publications. While it does not contain all possible sources, it gives instructors some assurance that students’ work is their own. No decisions are made by the service; it generates an “originality report,” which instructors must evaluate to judge if something is plagiarized.
- Students agree by taking this course that their written work will be subject to submission for textual similarity review to Turnitin.com. Instructors can opt to have student’s papers included in the Turnitin.com database or not. Use of the Turnitin.com service is subject to the terms-of-use agreement posted on the Turnitin.com website. Students who do not want their work submitted to this plagiarism detection service must, by the end of the second week of class, consult with their instructor to make alternate arrangements.
- Even when an instructor has not indicated that a plagiarism detection service will be used, or when a student has opted out of the plagiarism detection service, if the instructor has reason to suspect that an individual piece of work has been plagiarized, the instructor is permitted to submit that work in a non-identifying way to any plagiarism detection service.

Required Readings, Resources & Materials

Course Materials

- All readings for this course are accessible on D2L or through a hyperlink. You will need a computer to access the readings and to complete coursework and assignments.
- **Note:** The University has issued a [minimum technology requirement for remote learning](#). If you require students to have access to specific equipment (webcam, microphone) or computer programs, let students know any necessary specifications and any supports that might be available to them. If you are using D2L Brightspace, you can direct students to [resources for using D2L Brightspace](#).
- If for some reason we are required to use Zoom or Google for class meetings, you will not be required to turn on your camera.

Required readings:

- Barri Gunter, *Celebrity Capital: Assessing The Value of Fame* (New York: Bloomsbury, 2014)
- Chris Rojek, *Fame Attack: The Inflation of Celebrity and its Consequences* (New York: Bloomsbury, 2012)

Both texts are available as ebooks through D2L library reserves.




Resources:

- Additional readings will be made available through D2L and hyperlinked on the course outline.
- Required readings should be completed prior to weekly classes.
- Videos and other online resources will be posted throughout the semester on D2L and hyperlinked in the course outline.
- Students are encouraged to share anything they find interesting online with me to share with the rest of the class.





Note: The University has issued a [minimum technology requirement for remote learning](#). If you require students to have access to specific equipment (webcam, microphone) or computer programs, let students know any necessary specifications and any supports that might be available to them. You can also ask students to complete a [Student Technology Survey](#).

Weekly Schedule (Subject to change)






WEEK ONE *Sept 12 2022*

	TOPICS	Discuss the nature and structure of the course and student expectations
	DISCUSS	<ul style="list-style-type: none"> • Course Outline • Specifications Grading • Correspondence
	READINGS	No Readings






WEEK TWO *Sept 19 2022*

	TOPICS	Answering The Big Question: Why (Study Celebrity)?
	DISCUSS	<ul style="list-style-type: none"> • How have scholars tried to explain the rise of celebrity?
	READINGS	D2L: “Answering/The Big Question” in Ellis Cashmore, <i>Celebrity / Culture</i> (New York: Routledge, 2006) at 247-279
	SCREENING	Why Are We Obsessed with Celebrities? Tim Wu Big Think [online: https://youtu.be/6olQPKaNO4A]






WEEK THREE *Sept 26*

	TOPICS	Introduction to Celebrity
	DISCUSS	<ul style="list-style-type: none"> • What is celebrity? • What is celebrity “capital” • Core Concepts related to the study of celebrity
	READINGS	Textbook: “What is Celebrity Capital” in Barri Gunter, <i>Celebrity Capital: Assessing The Value of Fame</i> (New York: Bloomsbury, 2014) at 1-29
	SCREENING	
	DUE	Reading reflection due by Friday

WEEK FOUR *Oct 3 2022*




	TOPICS	Celebrity, Society & Values
	DISCUSS	<ul style="list-style-type: none"> • The individual and shifting cultural values • Industries that maintain celebrity • The structure of the celebrity industry
	READINGS	Textbook: “Celebrity Supernova” in Chris Rojek, <i>Fame Attack: The Inflation of Celebrity and its Consequences</i> (New York: Bloomsbury, 2012) at 1-26
	SCREENING	
	DUE	Reading reflection due by Friday



WEEK FIVE *Oct 17 2022*

	TOPICS	Manufacturing the Celebrity
	DISCUSS	<ul style="list-style-type: none"> • The rise of picture media and visibility • Acquiring fame • “Idols”
	READINGS	D2L: “Heroism, Fame and Celebrity in The World of Sport” in Barry Smart, <i>The Sport Star: Modern Sport and The Cultural Economy of Sporting Celebrity</i> (New York: Sage, 2005) at 1-18
	SCREENING	
	DUE	Reading reflection due by Friday






Study Week – No classes - Tuesday Oct 11 2022- Friday Oct 14 2022

WEEK SIX *Oct 24 2022*






	TOPICS	The Value of Celebrity as Commodity
	DISCUSS	<ul style="list-style-type: none"> • The branding of celebrity • Symbolic Capital = Economic Capital + Political Capital • Celebrity credibility
	READINGS	Textbook: “The Consumer Capital of Celebrity” in Barri Gunter, <i>Celebrity Capital: Assessing The Value of Fame</i> (New York: Bloomsbury, 2014) at 61-102

	SCREENING	Celebs, Brands and Fake Fans (Social Media Documentary) - Real Stories [online: https://youtu.be/ZP_9smX-x7E]
	DUE	Reading reflection due by Friday Article Review Due: Friday, October 28 2022






WEEK SEVEN *Oct 31 2022*

	TOPICS	Image and the “Cult of Personality”
	DISCUSS	<ul style="list-style-type: none"> • Hyper-Individuality • Image and style as a mark of achievement • The role of charisma
	READINGS	Textbook: “Charisma Gulch” in Chris Rojek, <i>Fame Attack: The Inflation of Celebrity and its Consequences</i> (New York: Bloomsbury, 2012) at pp. 58-77
	SCREENING	
	DUE	Essay proposal due by the end of the day (I will give you time in class to work on it and discuss it with me) Reading reflection due by Friday






WEEK EIGHT *Nov 7 2022*

	TOPICS	The Political Capital of Celebrity
	DISCUSS	<ul style="list-style-type: none"> • How mainstream politics utilize celebrity endorsements as a tactic. • Is it good or bad? • What kind of politics is celebrity informing?
	READINGS	Textbook: “The Political Capital of Celebrity” in Barri Gunter, <i>Celebrity Capital: Assessing The Value of Fame</i> (New York: Bloomsbury, 2014) at 139-170 Optional Readings: D2L: “Blurring/The Line” in Ellis Cashmore, <i>Celebrity / Culture</i> (New York: Routledge, 2006) at 208-226
	SCREENING	Bill Burr Thinks Celebrity Endorsements Hurt Candidates - Conan O’Brien [online: https://youtu.be/XPop7QQAT-g] Do Celebrity Endorsements Turn Into Votes? - CBC News [online: https://youtu.be/80yNvbZwY4c]
	DUE	Reading reflection due by Friday




WEEK NINE *Nov 14 2022*



	TOPICS	Celebrity Gossip
	DISCUSS	<ul style="list-style-type: none"> • The rise of tabloid news and its shaping of western news culture • Celebrity “spin” and “politics”
	READINGS	D2L: Karin E. Becker, “Photojournalism and the Tabloid Press” in Jonathan Finn, Ed., <i>Visual Communication and Culture: Images in Action</i> (London: Oxford University Press, 2012) at 234-248
	SCREENING	<p>Inside Story - What are the ethical boundaries for tabloid newspapers? - Al Jazeera [online: https://youtu.be/52VQ3gSzaCE]</p> <p>The Sociology of Gossip: Elaine Lui at TEDxVancouver - TEDx [online: https://youtu.be/oFDWOXV6iEM]</p>
	DUE	Reading reflection due by Friday

WEEK TEN Nov 21 2022

	TOPICS	Social Media Fame
	DISCUSS	<ul style="list-style-type: none"> • The self inflicted decline of privacy • Promotion culture • Confessional culture • Celebrity worship
	READINGS	<p>Textbook: “The Psychological Capital of Celebrity” in Barri Gunter, <i>Celebrity Capital: Assessing The Value of Fame</i> (New York: Bloomsbury, 2014) at 31-60.</p> <p>Optional Reading:</p> <p>D2L: Ira Wagman, “The Suspicious and The Self-Promotional: About Those Photographs We Post On Facebook” in Jonathan Finn, Ed., <i>Visual Communication and Culture: Images in Action</i> (London: Oxford University Press, 2012) at 145-154</p>
	SCREENING	The Tragedy of the Influencer - A Symbol of What We’ve Lost - The Take [online: https://youtu.be/3jZ00kaMvL8]
	DUE	<p>Final Essay Due: Friday, November 25, 2022</p> <p>Reading reflection due by Friday</p>






WEEK ELEVEN Nov 28 2022

	TOPICS	Health, Wealth and the Pursuit of Celebrity
	DISCUSS	<ul style="list-style-type: none"> • Mental health implications of celebrity • Celebrity endorsements and health care • Self-Harm and Dysfunctional Behaviour
	READINGS	Textbook: “The Health Capital of Celebrity” in Barri Gunter, <i>Celebrity Capital: Assessing The Value of Fame</i> (New York: Bloomsbury, 2014) at 171-192

		Textbook: "Celebrity and Sickness" in Chris Rojek, <i>Fame Attack: The Inflation of Celebrity and its Consequences</i> (New York: Bloomsbury, 2012) at 35-57
	SCREENING	Tech Insider on the mental health impacts of social media - 60 Minutes Australia [online: https://youtu.be/XmXRaG3nLhY] Social Media Addiction - How it changes your brain, Luke Burgis - Big Think [online: https://youtu.be/Dclgk94Fp6Y]
	DUE	Reading reflection due by Friday

WEEK TWELVE

Dec 5 2022

	TOPICS	The Future of Celebrity
	DISCUSS	<ul style="list-style-type: none"> • How has social media changed celebrity culture? • Understanding posthumous fame • Celebrity at the cost of what?
	READINGS	Textbook: "The Evolving Capital of Celebrity" in Barri Gunter, <i>Celebrity Capital: Assessing The Value of Fame</i> (New York: Bloomsbury, 2014) at 193-205 Textbook: "The Icarus Complex" in Chris Rojek, <i>Fame Attack: The Inflation of Celebrity and its Consequences</i> (New York: Bloomsbury, 2012) at 142-160
	SCREENING	
	DUE	Reading reflection due by Friday

Assignments, Evaluation, Marking

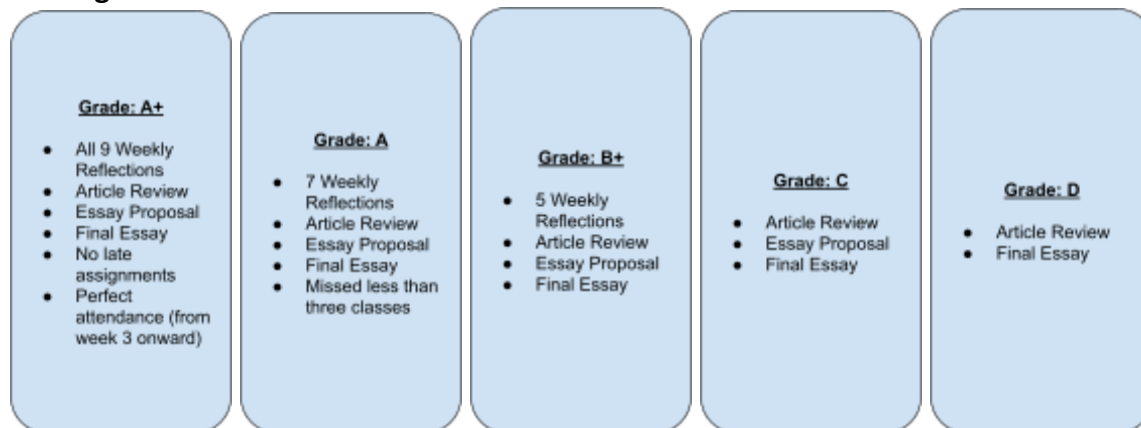
Evaluation

Grading in this course will be done through an evaluation method called “specifications grading”. Specifications grading “bundles” assignments together. Each assignment is graded on a pass/fail basis. Your final grade will be determined by the 'bundle of assignments' you choose to do, provided each assignment meets the “specifications” outlined below in order to pass each assignment.

Why Specifications Grading?

- This format creates agency for students. Students can decide in advance which bundle they want to endeavor to do, and what grade they would like to achieve.
- This grading methodology creates clear performance indicators. Rubrics are written for 70% of students to obtain mastery at a lower grade threshold (B grade)
- The final grades are determined by completion of a set number of grouped assignments.
- This approach leads to a mastering of specific student learning outcomes.

Grading Bundles



Assignment Specifications:

- In order to pass an assignment, the student is required to turn in an assignment that is considered at a minimum a B (70%) level assignment.
- To receive a pass, submitted work must meet a minimum standard of professionalism and informational accuracy and demonstrate a mastery of student learning outcomes.
- Each student will be given 2 tokens for the semester which they can use to resubmit any two unsatisfactory assignments.
- Each student will be given one “golden ticket” that gives them a 72 hour (three days) extension on an assignment of their choice.

Please check the Significant Dates on the TMU calendar:

<https://www.torontomu.ca/calendar/2022-2023/dates/>

Within the school of Creative Industries our normal late penalty is 5% per day and 10% for a weekend. Late penalties start at the deadline. So if an assignment was due at 11:00 pm, 11:01 pm is late.

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	9 weekly reading reflections (200 words max)	Every Friday by 11:59 pm	P/F
#2	Article Review: A comprehensive but brief review of the key concepts taken from one course reading of your choice.	Friday, October 28 2022	P/F
#3	Essay Proposal: Choose one celebrity phenomenon as the subject of your final essay. Provide a brief description of how the phenomenon can be used to articulate the concepts discussed in the course readings.	Monday, October 31 2022	P/F
#4	Final Essay: Building on your proposed subject of analysis, write a short research paper articulating the phenomenon using course concepts and readings as your source material.	Friday, November 25, 2022	P/F

Posting Grades:

D2L does not have a default option for specifications grading. In the event I am unable to have the D2L backend programmed to accommodate specification grading, I will use google forms for assignment submissions and return copies of the submitted work with comments to each student individually.

D2L will still be used to submit final marks. Any student wanting to track their progress can email me directly and I will provide that information.

Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L.

Weekly Reading Reflections

- Reflections will speak to the assigned readings and include a question from the professor.
- A google form link will be posted on D2L under each specific week following the class along with the class slides.
- This assignment will be assessed along the following specifications:
 - o Students must show a familiarity with the key concepts discussed in the readings and the class.
- Each submission must be well written, revised, edited and within the word limit.

Article Review (500 words)

- Students will choose one reading from the course outline and write a detailed, yet brief summary of the article within 500 words.
- This assignment will be assessed on the following dimensions:
 - o The student will be required to answer the following questions:
 - What is the author's thesis?
 - What are the key concepts articulated in the reading?
 - Do you agree or disagree with the author? Explain why.
 - What celebrity phenomenon (not discussed in the reading) does the reading make you think about? Why?

Essay Proposal: Celebrity Phenomena (200 words)

- Much like the authors of the articles we will read in this course, certain celebrity phenomena capture our attention and provoke us either emotionally or intellectually (or both). What celebrity phenomenon has captured your attention in recent times? Is there a celebrity that you admire, love or loathe? In your final essay, depart from your emotions and try to capture the celebrity phenomena at play by articulating the matter using theories, concepts and ideas discussed in the course.
- This assignment will be assessed on the following dimensions:
 - o In less than 200 words identify the celebrity phenomena that you are choosing to analyze and briefly describe how the concepts discussed in the course, in particular "celebrity capital" (among others), will aid your analysis.

Final Essay: Celebrity Phenomena (1,500 words max)

- Building on your proposed subject of analysis, write a short research paper articulating the phenomena using course concepts and readings as your source material.
- This assignment will be assessed on the following dimensions:
 - o A demonstrated mastery of the course materials.
 - o A demonstration of competent academic writing, which will include:
 - A clear thesis statement with supporting arguments.
 - A structured essay with section headings and logically clear transitions between sections.
 - Citations substantiating all major claims and concepts, quotes and ideas drawn from at least 5 of the course readings. Students are encouraged to conduct research outside of the course readings, but are not required to.
 - Grammar, spelling, structure and academic prose.

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

Course Learning Outcomes

- Learning outcomes describe what students are expected to have learned or achieved; as a result, they usually describe what students will be capable of doing, or what evidence will be provided to substantiate learning.
- **Note:** Learning outcomes identify the various specific pieces that go into the cultivation of the knowledge, skills and attitudes the program is intended to develop. Course learning objectives are the result or outcome of program learning experiences. For assistance with developing learning outcomes for your course, please see tips available in the [Best Practices in Course Design](#) provided by the Centre for Excellence in Learning and Teaching, or [book an individual consultation through the Centre's website](#).

Introduction (I) Reinforcement (R) Proficiency (P)	By the end of this course, students will be able to:	And in doing so will fulfill the following program learning outcome (at least in part):
I	<p>Understand celebrity as social, political and economic phenomena.</p> <p>Understand celebrity in relation to the cultural industries.</p> <p>Develop an ethical framework from which to understand celebrity, both its benefits and excesses.</p>	<p>Contribute productively to the Creative Industries</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> <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	<p>Understand the stages of celebrity and its relationship to the cultural industries.</p>	<p>Demonstrate an entrepreneurial capacity</p> <p>LO 2a- engage in independent learning</p> <p>LO 2b- transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.</p>
	<p>Engage in a critical reflection of celebrity and its distinguishing cultural features on global and local levels.</p>	<p>Facilitate the work of artists, writers, designers and media makers by</p> <p>LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-base to facilitate the work of artists, writers, designers and media makers</p> <p>LO 3b- develop strategies to access funding</p>

		and investments; to facilitate the work of artists, writers, designers and media makers,
		LO 3c- recognizing and responding to future challenges and opportunities in their sectors including technological change to facilitate the work of artists, writers, designers and media makers,.
	Understanding the concept of “capital” as a social and political phenomenon and its relation to industry and commodities. Reinforce concepts through group discussion and discourse. Learning how to think about celebrity in disparate contexts.	Communicate
		LO 4a- verbally 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
		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
	Identifying the difference between promotional culture and celebrity culture using qualitative methods of analysis.	Conduct research relevant to cultural and industry issues,
		LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques
		LO 5b- apply appropriate quantitative tools and methodologies and/or
		LO 5c- apply appropriate qualitative tools and methodologies
	In-class group exercises will assist students in analyzing and communicating concepts and ideas concerning celebrity culture.	Implement and manage projects
		LO 6a- problem-solving - implement and manage projects requiring
		LO 6b- team building - implement and manage projects requiring
		LO 6c- negotiation - implement and manage projects requiring
		LO 6d- collaborative work practices - implement and manage projects requiring
	Learn how to assess and evaluate celebrity “capital” in real world industry contexts.	Apply skills and knowledge
		LO 7a- critically evaluate the aesthetic quality of creative works
		LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs,

		<p>LO 7c- integrate an aesthetic sensibility and business acumen to the practical realities of production, promotion, and distribution of commercial or noncommercial cultural products with an understanding of the theoretical and historical underpinnings of one or more creative industry sectors;</p>
		<p>LO 7d -Recognize when more information is required to address the limits of one's own knowledge, abilities, and analyses and determine appropriate next steps</p>
		<p>Autonomy, Professional Capacity, and Social Responsibility</p>
		<p>LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths</p>
		<p>LO 8b -act as socially responsible citizens with integrity and strong ethical mores</p>
		<p>LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all</p>