

Course Number	Course Title	Semester	Year
CRI 680	Celebrity	Winter	2021
Section	Day of Week	Time	Classroom
011	Friday	12:00-3:00 pm EST	Virtual
Professor	Ryerson Email	Phone	Office & Office Hours
Prof Cheryl Thompson	cheryl.thompson@ryerson.ca	"Emails preferred"	Virtual TBD
GA	GA Email	GA Phone	Office Hours
Lucy Wowk	lucy.wowk@ryerson.ca	"Emails Preferred"	By appointment
Shanice Wolters	shanice.wolters@ryerson.ca	"Emails Preferred"	By appointment
Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.			

Course Description

From the Ryerson Course calendar ; [Course Descriptions are available here](#)

Course Details

Teaching Methods

This course will be delivered virtually. The course will consist of asynchronous assignments, synchronous lectures during scheduled time, written assignments, and a mid-term exam. The course will use D2L and Zoom. The asynchronous activities will be individual. They will allow students the opportunity to apply what is learned in synchronous lectures. During the live session (synchronous) on Zoom, students will have an opportunity to ask questions and there will be a lecture that will vary from week to week.

Asynchronous Assignments

There will be **four (4) response assignments** over the course of the semester that will be submitted to **D2L**. For these assignments, students will listen to weekly module lesson delivered via an audio PowerPoint presentation that will cover key concepts for the week. They will then respond to **one (1)** comprehension question related to the asynchronous module. The assignment will be due on D2L **before the start of the following week's synchronous class**. The writing response will be 1 double-spaced page length.

Synchronous Zoom lectures

During in-class sessions, Prof. Thompson will answer students' questions related to the module lesson. There will be a lecture of approximately 40-50 minutes. These live sessions will also be recorded and posted to D2L.

Mid-term exam

There will be a mid-term exam that is held asynchronously during **week 6**. Students will be given details about this exam before reading week.

Plagiarism Detection and Virtual Proctoring

An indication of any requirement for the submission of work to an electronic plagiarism detection service or the use of a virtual proctoring system. There is a statement which must be included if Turnitin is used (see below).

- Turnitin.com is a plagiarism prevention and detection service to which Ryerson 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. Students agree by taking this course that their written work will be subject to submission for textual similarity review to Turnitin.com. 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.

Virtual Proctoring Information (if used in this course)

- Online exam(s) within this course use a virtual proctoring system. Please note that your completion of the exam will be recorded via the virtual platform and subsequently reviewed by your instructor. The virtual proctoring system provides recording of flags where possible indications of suspicious behaviour are identified only. Recordings will be held for a limited period of time in order to ensure academic integrity is maintained.
- Access to a computer that can support remote recording is your responsibility as a student. The computer should have the latest operating system, at a minimum Windows (10, 8, 7) or Mac (OS X 10.10 or higher) and web browser Google Chrome or Mozilla Firefox. You will need to ensure that you can complete the exam using a reliable computer with a webcam and microphone available, as well as a high-speed internet connection. Please note that you will be required to show your Ryerson OneCard

prior to beginning to write the exam. In cases where you do not have a Ryerson OneCard, government issued ID is permitted.

- Information will be provided prior to the exam date by your instructor who may provide an opportunity to test your set-up or provide additional information about online proctoring. Since videos of you and your environment will be recorded while writing the exam, please consider preparing the background (room / walls) so that personal details are not visible, or move to a room that you are comfortable showing on camera.

Required Readings, Resources & Materials

Course Materials

Information about textbooks, course readings, and other course materials or equipment, and how to access them. Specific details on any instructional technology requirements in course work, assignments, or exams.

Required readings:

- Barry Gunter. *Celebrity Capital: Assessing the Value of Fame* (New York: Bloomsbury, 2014). **(E-book available through D2L library reserves)**
- Chris Rojek. *Fame Attack: The Inflation of Celebrity and Its Consequences* (New York: Bloomsbury, 2012). **(E-book available through D2L library reserves)**

Resources:

- Students are expected to complete required readings prior to the lecture.
- Other selected articles and will be made available through the course's D2L shell.
- Occasionally, videos and/or online resources will be made available through the course's D2L Announcements Page, which should be checked on a regular basis.

Note: The University has issued a minimum technology requirement for remote learning. If you require access to specific equipment (webcam, microphone) or computer programs, let Prof. Thompson know any necessary specifications and any available supports will be provided to you.

You will be asked to turn on your webcam video during Zoom session, you have a right to privacy if you choose not to turn on your camera.

Weekly Schedule (Subject to change)

Note: As this course will be delivered remotely, I have provided an estimate of your weekly workload for the course. This includes an estimate of your time commitment for each area of the course.

WEEK ONE

Friday 15 January 2021

	TOPICS	Introduction: Understanding Celebrity
	DISCUSS	<input type="checkbox"/> What is celebrity? <input type="checkbox"/> What is celebrity capital? <input type="checkbox"/> Core concepts in contemporary celebrity <input type="checkbox"/> The individual and celebrity
	READINGS	<input type="checkbox"/> Textbook: Gunter, “Preface” (pp. vi to viii) and “What is Celebrity Capital” (pp. 1-29) in <u>Celebrity Capital</u>
	Estimated Workload	<input type="checkbox"/> Reading: 40 minutes <input type="checkbox"/> Module 1 lesson: 10 minutes + 60 minutes working on response
	DUE	<input type="checkbox"/> Module 1 lesson is posted to D2L.

WEEK TWO *Friday 22 January 2021*

	TOPICS	“Infotainment” and Shifting Values
	DISCUSS	<input type="checkbox"/> The individual, fame attack, and shifting cultural values <input type="checkbox"/> A brief history of the rise of media and culture industries (news media, radio, film) <input type="checkbox"/> Shifting values and the industries that maintain celebrity <input type="checkbox"/> The structure of the celebrity industry (the 8 sub-structures)
	READINGS	<input type="checkbox"/> D2L: Rojek, “Celebrity Supernova” (pp. 1-26) in <u>Fame Attack</u> . <input type="checkbox"/> D2L: Daya Kishan Thussu, “The Evolution of Infotainment,” in <u>News as Entertainment: The Rise of Global Infotainment</u> (London: Sage Publications, 2007), pp. 15-20.
	SCREENING	<input type="checkbox"/> Media clips on the use of media to advance celebrity culture (synchronous lec)
	Estimated Workload	<input type="checkbox"/> Reading: 60 minutes
	DUE	<input type="checkbox"/> Module 1 Response due to D2L by 11:59pm EST

WEEK THREE *Friday 29 January 2021*

	TOPICS	Reality Television (RTV) and Manufacturing Celebrity
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	DISCUSS	<input type="checkbox"/> The demotic turn and the visibility of the ordinary <input type="checkbox"/> The rise of television culture and RTV <input type="checkbox"/> The fool and RTV celestoids <input type="checkbox"/> What is the zeitgeist?
	READINGS	<input type="checkbox"/> D2L: Rojek, "Reality TV: The Return of the Fool" (pp. 161-72) in <u>Fame Attack</u> . <input type="checkbox"/> Mia Fischer, " The Reality of Reality TV ," <i>Zeitgeist</i> , March 20, 2012. <input type="checkbox"/> D2L: Mark Andrejevic, "The Discipline of Watching: Detection, Risk, and Lateral Surveillance." <u>Critical Studies in Media Communication</u> , 23.5 (Dec. 2006): 391-407.
	Estimated Workload	<input type="checkbox"/> Reading: 40 minutes <input type="checkbox"/> Module 2 lesson: 10 minutes + 60 minutes working on response
	DUE	<input type="checkbox"/> Module 2 lesson is posted to D2L.

WEEK FOUR *Friday 5 February 2021*

	TOPICS	The Symbolic and Exchangeable Value of Celebrity
	DISCUSS	<input type="checkbox"/> The rise of product placement, endorsements, and the symbolic construction of branded celebrity <input type="checkbox"/> Celebrity as a form of symbolic capital and its exchangeability into economic and political capital <input type="checkbox"/> How do celebrities establish and lose credibility?
	READINGS	<input type="checkbox"/> Textbook: Gunter, "The Consumer Capital of Celebrity" (pp. 61 to 102) in <u>Celebrity Capital</u> . <input type="checkbox"/> D2L: Aeron Davis, "Celebrity Culture and Symbolic Power," in <u>Promotional Cultures: The Rise and Spread of Advertising, Public Relations, Marketing and Branding</u> (Malden, MA: Polity Press, 2013), pp. 112-31.
	SCREENING	<input type="checkbox"/> Celebrity endorsement clips; PBS's 2004 <i>The Persuaders</i> , episode 3, "Emotional Branding" (synchronous lec)
	Estimated Workload	<input type="checkbox"/> Reading: 60 minutes
	DUE	<input type="checkbox"/> Module 2 Response due to D2L by 11:59pm EST

WEEK FIVE *Friday 12 February 2021*

	TOPICS	Image, Style, and the “Cult of Personality”
	DISCUSS	<input type="checkbox"/> Hyper-individuality and the “cult of personality” <input type="checkbox"/> Edward Bernays and public relations <input type="checkbox"/> Image and style as markers of individual achievement and the culture of refinement <input type="checkbox"/> The role of charisma in celebrity <input type="checkbox"/> Celebrities and humanitarianism: What is “celanthropy?”
	READINGS	<input type="checkbox"/> D2L: Rojek, “Charisma Gulch” (pp. 58 to 77) in <u>Fame Attack</u> . <input type="checkbox"/> (Recommended) D2L: Naomi Klein, “Alt.Everything: The Youth Market and the Marketing of Cool,” in <u>No Logo: Taking Aim at the Brand Bullies</u> (New York: Picador, 1999), pp. 63-85.
	Estimated Workload	<input type="checkbox"/> Reading: 30 minutes <input type="checkbox"/> Celebrity transformation proposal: 60 minutes

Study Week – No classes 15 February to 19 February

WEEK SIX *Friday 26 February 2021*

	TOPICS	Mid-term exam (Take-home)
	Estimated Workload	<input type="checkbox"/> Celebrity transformation proposal: 60 minutes
	DUE	<input type="checkbox"/> Start thinking about your Celebrity Transformation short essay

WEEK SEVEN *Friday 5 March 2021*

	TOPICS	“Democratainment” and the Public
	DISCUSS	<input type="checkbox"/> What’s the supply-side of celebrity? <input type="checkbox"/> A brief history of tabloid news and “gossip” magazines <input type="checkbox"/> The “tabloidization” v. “democratainment” debate <input type="checkbox"/> Defining the public sphere and the “counterpublic” sphere
	READINGS	<input type="checkbox"/> D2L: Rojek, “Supply Side Factors in Celebrity Inflation” (pp. 88 to 97) in <u>Fame Attack</u> . <input type="checkbox"/> D2L: Andrew Wernick, “The Promotional Condition of Contemporary Culture,” in <u>Promotional Culture: Advertising, Ideology and Symbolic Expression</u> (Newbury Park: Sage, 1991), pp. 181-198.

	Estimated Workload	<input type="checkbox"/> Reading: 40 minutes <input type="checkbox"/> Module 3 lesson: 10 minutes + 60 minutes working on response <input type="checkbox"/> Celebrity transformation short essay: 120 minutes
	DUE	<input type="checkbox"/> Celebrity transformation proposal due to D2L (by 11:59pm EST) <input type="checkbox"/> Module 3 lesson posted to D2L

WEEK EIGHT *Friday 12 March 2021*

	TOPICS	The Rise of Celebrity Gossip
	DISCUSS	<input type="checkbox"/> The rise of gossip columns and the shaping of a new celebrity culture <input type="checkbox"/> The <i>National Enquirer</i> and how it changed America, and helped to create celebrity political culture <input type="checkbox"/> Celebrity, politics, and “spin” <input type="checkbox"/> Political/celebrity affective power
	READINGS	<input type="checkbox"/> D2L: Lindsey Starck, “Janet Flanner’s ‘High-Class Gossip’ and American Nationalism Between the Wars.” <i>The Journal of Modern Periodical Studies</i> , 7.1-2 (2016): p. 1-25. <input type="checkbox"/> D2L: Peter Debruge, “ Film Review: ‘Scandalous: The Untold Story of the National Enquirer.’ ” <i>Variety</i> , November 16, 2019.
	SCREENING	<input type="checkbox"/> <i>Scandalous: The True Story of the National Enquire</i> (2019) Running time: 1:37 min (asynchronous)
	Estimated Workload	<input type="checkbox"/> Reading: 40 minutes <input type="checkbox"/> Screening: 90 minutes <input type="checkbox"/> Celebrity transformation short essay: 120 minutes
	DUE	<input type="checkbox"/> Module 3 Response is due by 11:59pm EST

WEEK NINE *Friday 19 March 2021*

	TOPICS	The “Celebrification” of Contemporary Culture
	DISCUSS	<input type="checkbox"/> What is “celebrification”? <input type="checkbox"/> The celebrification of advertising and media <input type="checkbox"/> Brand textuality, promotional texts and paratexts <input type="checkbox"/> Selfies and the 24/7 news cycle
	READINGS	<input type="checkbox"/> D2L: Rojek, “Para-social Relationships” (pp. 123 to 141) in Fame Attack .

		<ul style="list-style-type: none"> <input type="checkbox"/> D2L: Alicia Eler, “The 24/7 Selfie News Cycle” in <u>The Selfie Generation</u> (New York: Skyhorse Publishing, 2017), pp. 106 to 38. <input type="checkbox"/> Anastasia Goodstein, “The Rise Of TMZ & The Celebritification Of Media,” <u>The Huffington Post</u>, May 25, 2011. Available online at: http://www.huffingtonpost.com/anastasia-goodstein/the-rise-of-tmz-the-celeb_b_71941.html. <input type="checkbox"/> (Recommended) D2L: Johnathan Gray, “Texts that Sell: The Culture in Promotional Culture,” in <u>Blowing Up the Brand: Critical Perspectives on Promotional Culture</u>, eds. Melissa Aronczyk and Devon Power (New York: Peter Lang, 2010), pp. 307-326.
	SCREENING	<ul style="list-style-type: none"> <input type="checkbox"/> Advertising clips (synchronous lec)
	Estimated Workload	<ul style="list-style-type: none"> <input type="checkbox"/> Reading: 60 minutes <input type="checkbox"/> Module 4 lesson: 10 minutes + 60 minutes working on response <input type="checkbox"/> Celebrity transformation short essay: 120 minutes
	DUE	<ul style="list-style-type: none"> <input type="checkbox"/> Module 4 lesson is posted to D2L

WEEK TEN *Friday 26 March 2021*

	TOPICS	Social Media Stardom
	DISCUSS	<ul style="list-style-type: none"> <input type="checkbox"/> Social media and the public/private self <input type="checkbox"/> Individualism as promotional discourse <input type="checkbox"/> Exploring the concept of “DIY” (do-it-yourself) celebrity <input type="checkbox"/> Self-identity and celebrity worship online <input type="checkbox"/> What is the impact of celebrity death? <input type="checkbox"/> Selfies and social media stardom
	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> Textbook: Gunter, “The Psychological Capital of Celebrity” (pp. 31 to 59) in <u>Celebrity Capital</u>. <input type="checkbox"/> D2L: Alicia Eler, “Video Killed the Radio Star, Selfie Killed TV” in <u>The Selfie Generation</u> (New York: Skyhorse Publishing, 2017), pp. 168 to 93. <input type="checkbox"/> D2L: P. David Marshall, “The Promotion and Presentation of the Self: Celebrity as Marker of Presentational Media,” <u>Celebrity Studies</u>, 1.1 (March 2010): 35-48.
	Estimated Workload	<ul style="list-style-type: none"> <input type="checkbox"/> Reading: 60 minutes <input type="checkbox"/> Celebrity transformation short essay: 120 minutes
	DUE	<ul style="list-style-type: none"> <input type="checkbox"/> Module 4 Response is due by 11:59pm EST <input type="checkbox"/> Celebrity transformation short essay due week 11

Good Friday – No classes 2 April 2021

WEEK ELEVEN		Friday 9 April 2021
	TOPICS	Celebrity Body and Health Capital of Celebrity
	DISCUSS	<input type="checkbox"/> Celebrity endorsements and diet advertising <input type="checkbox"/> The weightiness of the celebrity body <input type="checkbox"/> Health capital and celebrity sickness <input type="checkbox"/> Celebrity endorsements and health care
	READINGS	<input type="checkbox"/> Textbook: Gunter, “The Health Capital of Celebrity” (pp. 171 to 192) in <u>Celebrity Capital</u> . <input type="checkbox"/> D2L: Rojek, “Celebrity and Sickness” (pp. 35 to 57) in <u>Fame Attack</u> .
	SCREENING	<input type="checkbox"/> Diet advertisements and TV weight loss clips (synchronous lec)
	Estimated Workload	<input type="checkbox"/> Reading: 40 minutes
	DUE	<input type="checkbox"/> Celebrity transformation due to D2L (by 11:59pm EST)

WEEK TWELVE		Friday 16 April 2021
	TOPICS	The Future of Celebrity
	DISCUSS	<input type="checkbox"/> How will (has) social media change celebrity culture? <input type="checkbox"/> Are celebrities more valuable dead or alive? <input type="checkbox"/> Understanding posthumous fame <input type="checkbox"/> The future of the celebrity hero, quasar, and star
	READINGS	<input type="checkbox"/> Textbook: Rojek, “The Icarus Complex” (pp. 142 to 160) in <u>Fame Attack</u> . <input type="checkbox"/> Textbook: Gunter, “The Evolving Capital of Celebrity” (pp. 193 to 205) in <u>Celebrity Capital</u> . <input type="checkbox"/> Julie Greenberg, “ Like it or Not, Kylie Jenner is the Future of Celebrity ,” <i>Wired</i> , September 22, 2015.
	Estimated Workload	<input type="checkbox"/> Reading: 30 minutes

Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	Module Lesson Responses	Week 2 Week 4 Week 8 Week 10	40%
#2	Take-Home Mid-term Exam	Week 6	25%
#3	Celebrity Transformation Proposal	Week 7	10%
#4	Celebrity Transformation Short Essay	Week 11	25%

Description of Assignments

- Assignment #1 – Module Lesson responses (4 x 10%; 40%)** (returned 1 week after submission)
 - There will be **four (4) module lesson responses** over the course of the semester. Students will watch a short 10-minute guided lesson that will be posted to D2L. The lesson will be a voice-enabled PowerPoint lesson. The students will then have to respond to a comprehension question related to the lesson. The response must be **250-words (1 double-spaced, 12-point font, page)**. The writing response will be due the week after they are assigned, as per the syllabus. These assignments will be submitted via D2L in **Week 2, 4, 8, and 10**.

- Assignment #2 – Mid-term examination (25%)** (returned in week 8)
 - This mid-term exam will consist of short answer questions drawn from materials up to the mid-term. Students will be asked questions from lectures, video clips, and readings. Dr. Thompson will provide details on the mid-term the week before Reading Week. The mid-term exam will take place as a take-home exam in **Week 6. Students will be given 48 hours to complete the exam and submit to D2L.**

- Assignment #3 – Celebrity Transformation proposal (10%)** (returned in week 9)
 - This celebrity transformation analysis will be **2 pages**, double-spaced, 12-point font, and it will focus on the narrative of transformation focusing on either **(1) celebrity actor or director (individual); (2) film or TV or streaming production (company); or (3) celebrity musician, dancer, athlete or social media personality (individual)**. This proposal will be written in response to questions provided by Dr. Thompson, and it will require students to use only in-course materials, in addition to media sources. This proposal is due to D2L in **Week 7. Further guidelines for this assignment will be posted to D2L at the start of the semester.**

- **This assignment will be assessed on the following dimensions:**
 - Discussion of the transformation narrative to be examined (e.g., a real-life transformation of a celebrity or film/television/social media transformation related to a fictive character or reality TV star) **4 pts**
 - Engagement with how three concepts (celebrification, gossip media, and symbolic/exchange value) will be analyzed in the assignment related to the transformation narrative **5 pts**
 - Overall writing, tone, style, grammar, and explanation of proposed analysis **1 pt**
- ☐ **Assignment #4 – Celebrity Transformation short essay (25%)** (returned after the end of classes)
- Using the same topic from their celebrity transformation proposal, students will write a **6-7-page transformation discussion paper** that includes a **bibliography of eight (8)** academic sources (minimum) and as many non-academic sources necessary formatted using APA, MLA, or Chicago Style. Guidelines for the celebrity transformation short essay will be provided in advance of the due date. The celebrity analysis is due to D2L in **Week 11**. *Further guidelines for this assignment will be posted to D2L at the start of the semester.*
 - **This assignment will be assessed on the following dimensions:**
 - A demonstration of a nuance approached to the chosen theme as it relates to the transformation narrative and course concepts **5 pts**
 - An ability to make an argument with analysis of both academic and non-academic sources **10 pts**
 - A clear thesis with supporting arguments, paragraphs, and points **5 pts**
 - Consistent use of citations; a bibliography of ten (10) academic sources (minimum) and use of course materials, including your textbook **3 pts**
 - Your overall grammar, spelling, and writing style. **2 pts**

Handing in Papers

Late Policy

Other Relevant Information

- Academic Consideration (e.g., extended assignment deadlines, make-up assessments) may be requested on the basis of Extenuating Circumstances (such as health or compassion), and must be supported by a properly completed documentation such as a Ryerson University PDF file Student Health Certificate.

Note: Part of the Ryerson University Student Health Certificate must be completed by a Regulated Health Professional (RHP).

The instructor and/or the Teaching Department reserve the right to verify the authenticity of any health certificates submitted.

Requests for Academic Consideration must be submitted to the teaching department for verification via the on-line ACR system within 72 hours of the missed deadline.

<https://www.ryerson.ca/senate/course-outline-policies/academic-consideration-health-policy-134-152/>

- *NEW for Fall 2020 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate Policy 167: Academic Consideration.*

- Religious or cultural observations accommodations must be requested by the end of the second week of the term. <https://www.yverson.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.
 - 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.
 - **NO** eating in class. Coffee or water are fine.

Technology Statement

At the discretion of the instructor, computers, tablets, and other electronic devices are allowed in class to take notes, annotate lecture slides, and do quick internet searches of relevant materials only. All devices should be on silent/mute. Computers and tablets should not be used to email or message during class. Phones are not to be used, including for texting and messaging. Students on Facebook or Youtube, watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously "multitasks" will not be allowed to use electronic devices in the classroom.

No electronic recording of any segment of lectures / sessions without the express prior agreement of the instructor.

It is expected that assistive technologies as detailed in Ryerson Senate Policy 159 (Academic Accommodation of Students) are to be used in keeping with this technology statement.

This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. Students should refer online to for specific information with respect to the following policies:

- [Policy #60](#): Academic Integrity
- [Policy #61](#): Student Code of Non-Academic Conduct
- [Policy #134](#): Academic Consideration and Appeals
- [Policy #135](#): Final Examinations
- [Policy #157](#): Ryerson's E-mail Accounts for Official Communication
- [Policy #159](#): Academic Accommodation of Students with Disabilities
- [Policy #166](#): Course Management
- [Policy #167: Academic Consideration](#) NEW for Fall 2020

Important Resources Available at Ryerson

- [The Library](#) provides research workshops and individual assistance. If the University is open, there is a Research Help desk on the second floor of the library, or go to [Workshops](#).
- [Student Learning Support](#) offers group-based and individual help with writing, math, study skills, and transition support, as well as [resources and checklists to support students as online learners](#).
- [Ryerson COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- Familiarize yourself with the tools you will need to use for remote learning. The [Continuity of Learning Guide](#) for students includes guides to completing quizzes or exams in D2L or Respondus, using D2L Brightspace, joining online meetings or lectures, and collaborating with the Google Suite.
- At Ryerson, we recognize that things can come up throughout the term that student's ability to succeed in their coursework. These circumstances are outside of one's control and can have a serious impact on physical and mental well-being. Seeking help can be a challenge, especially in those times of crisis. Below are resources we encourage all Ryerson community members to access to ensure support is reachable. <https://www.ryerson.ca/mental-health-wellbeing>

If support is needed immediately, you can access these outside resources at anytime:

Distress Line — 24/7 line for if you are in crisis, feeling suicidal or in need of emotional support (phone: 416-408-4357)

Good2Talk – 24/7 hour line for postsecondary students (phone: 1-866-925-5454)

For more information on CI Academic Policies & Procedures and links to resources please see:

<https://www.ryerson.ca/creativeindustries/academic-advising/>

Course Objectives

Introduction (I) Reinforcement (R) Proficiency (P)	By the end of this course, students will be able to:	And in doing so will fulfil the following program learning outcome (at least in part):
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<p>I</p>	<p>Acquiring knowledge of the core tenets of celebrity culture and its impact on Creative Industries</p> <p>Learning the fundamentals and strategies of promotion</p> <p>Identifying core promotion and celebrity industries and makes connections with Creative industries</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>
<p>I</p>	<p>Gaining deeper understanding of the processes of celebrity and make connections with media and 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>R</p>	<p>Identifying the core challenges in Western culture related to celebrity, fame, and valuation</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 and investments; to facilitate the work of artists, writers, designers and media makers,</p> <p>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,.</p>

R	Participating in group discussions and case studies to reinforce concepts learned in class Learning how to analyze a celebrity sector, assessing its strengths, challenges, and opportunities Understanding the concept of “celebrity capital” and why it is fundamental to celebrity industries	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
R	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
R	Developing the ability to analyze and communication on celebrity culture in both individual and team assignments	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
R	Learning how celebrity capital is assessed and valued	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,
		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;
		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
I	Acquir strategies for professional development and knowledge of the industries that help to develop and maintain celebrity	Autonomy, Professional Capacity, and Social Responsibility
		LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths
		LO 8b -act as socially responsible citizens with integrity and strong ethical mores
		LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all