

Celebrity

GNDR 2235/ FILM 2235/UGS 2135
Spring 2019
3 credits

MW 12:55-2:50
Location: BEH S 102

This course fulfills the Social/Behavioral Science Exploration (BF) General Education requirement and the Diversity (DV) Bachelor Degree Requirement.

INSTRUCTOR

Name: Sarah Projansky

Personal Pronouns: She/Her/Hers or They/Them/Theirs

Title: Professor

- I also answer to Ms. and Mx. (outside an academic context), or Dr.
- I do not answer to Miss or Mrs.

CONTACTING THE INSTRUCTOR

Email: sarah.projansky@utah.edu

Office: 4204 Gardner Commons (inside the Gender Studies Suite, 4200 Gardner Commons)

Office Hours: MW after class (3:15-4:15), and by appointment

COURSE DESCRIPTION

In the 21st century, when a celebrity with no prior political experience can be elected President of the United States, we might think this is a "new" state of affairs. Yet, celebrity is centuries old, reaching as far back as ancient Greek athletes. This course examines both the present and (some of) the past of celebrity, particularly in the context of sports, politics, film, music, television, and YouTube. The course considers issues such as fan adoration/disdain, media industry practices, labor, marketing, narrative, the body, and the definition of the human subject. Throughout, the course emphasizes how celebrity intersects with and produces various aspects of social identity, particularly gender, sexuality, race, ethnicity, nationality, age, and dis/ability. This is a multi-disciplinary course, building a nuanced understanding of celebrity by thinking across fields such as psychology, sociology, political science, economics, communication, gender & sexuality studies, and film & media studies.

TEACHING AND LEARNING METHODS

This course consists of lectures, discussions, and screenings.

Student participation is a key learning method in this class.

- Approximately half of our class meetings will emphasize **lecture**, combined with discussion and screenings. These will usually, but not always, be on Mondays.
- Approximately half of our class meetings will be **discussion sessions**, with half the students attending during the first hour and the other half of the students attending during the second hour. These will usually, but not always, be on Wednesdays.
 - Please note that there are a few days that do not follow this rule. Please read the syllabus carefully and attend when your group is scheduled.

LEARNING OBJECTIVES

- Learning objectives specifically related to the subject matter of this course include:
 - In this class, students will:
 - Understand the **history** of celebrity—economic, marketing, representational, and consumption practices—and how that history informs current celebrity
 - Consider the similarity and differences among **political** celebrity, **sports** celebrity, **TV** celebrity, **film** celebrity, **music** celebrity, **social media** celebrity, and other forms of celebrity
 - Approach various topics related to celebrity—such as but not limited to **fans**, **social activism**, and **scandal**—from multiple perspectives.
 - Apply key **theoretical and methodological approaches** in celebrity studies, gender studies, and film & media studies
- Learning objectives related to General Education and Bachelor Degree Requirements.
 - Learning objectives related to the BF requirement
 - In this class, students will:
 - Learn about and use **social/behavioral science methods**
 - Consider how celebrity functions as an **institutionalized** means of producing social identity at both the individual and social level
 - Learning objectives related to the DV requirement
 - In this class, students will:
 - Understand how celebrity both **contributes to and resists social and cultural discrimination** based on social identity categories such as gender and sexuality, as well as race, ethnicity, nationality, age, dis/ability, and others
 - Understand both **labor practices** and **media representations** related to celebrity that maintain **systematic discrimination**
 - Reflect on how celebrity relates to their own **gender identities** (as well as other aspects of their identity), and on what role social inequities play in that relationship
 - Learning objectives related to both BF and DV include:
 - *Intellectual and Practical Skills: Inquiry and Analysis*
 - In this class, students will:
 - Strengthen inquiry skills by developing short projects that students complete as papers or in other formats (with approval)
 - Deepen critical analysis skills through those same projects, and through close reading and the development of discussion questions/short comments
 - *Intellectual and Practical Skills: Written Communication*
 - In this class, students will:
 - Write (or present) in multiple formats, including **self-reflection**, **textual analysis**, and **scholarly** research
 - *Personal and Social Responsibility: Ethical Reasoning*
 - In this class, students will:
 - Consider ethics when reflecting on **labor**, **employment**, and **representation** in relation to how media depict, construct, and employ celebrities

READINGS

Canvas: Assigned readings will be available on Canvas.

Readings in Class: Please bring to class either paper or electronic copies of readings, preferably with margin notes.

Reading Load: Please note that the reading in this class is relatively light. The time this saves you will be taken up by outside screenings, media exploration, and projects.

SCREENINGS/COST OF COURSE MATERIALS

- We will screen some media in class, but I will also assign material you will need to view outside of class. Please be prepared to subscribe to one or more streaming services (e.g., Hulu, Netflix, AmazonPrime) in order to access some of this material.
- In addition, all students will be required to attend FanX toward the end of the semester. Cost: \$15-\$127.
 - Please note that the cost of these activities substitutes for the cost of textbooks or supplies you might need to purchase for other types of courses.

CANVAS AND COURSE COMMUNICATION

Canvas: The Canvas site gives you access to announcements, readings, lectures, assignments, and other materials relevant to class. You will also turn in some of your written work through Canvas.

- I do not use the Canvas gradebook.
- All students are invited to contact me as often as they like if they would like to check on their course grade.

Email: I will email some course material, announcements, and any schedule changes.

- You are expected to check your official University email regularly.

STUDENT NAMES AND PERSONAL PRONOUNS

The University provides me with class rosters that include your legal name, as well as your "preferred first name" (if you previously entered it in the Student Profile section of your CIS account). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class and on assignments. Please advise me of any name or pronoun changes (and update CIS) so I can help create a learning environment in which you, your name, and your pronoun will be respected. If you need assistance getting your preferred name on your UIDcard, please contact or visit the LGBT Resource Center (contact information below, in the "Resources" section of the syllabus).

The **timeline** that appears on the next pages serves as an outline and guide for the course. Please note that we may modify it as we go in order to accommodate the needs and interests of the class. Should you have any questions or concerns about the syllabus, please contact me immediately for clarification.

PLEASE BRING THIS SYLLABUS WITH YOU TO CLASS EVERYDAY.
(physical or electronic copy)

**PART I: CELEBRITY IN
SOCIAL, CULTURAL, & HISTORICAL CONTEXT**

WK 1 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
M 1/7	All Students	What Is Celebrity?			1 Groups 1 & 2 2 Final Exam
W 1/19	All Students	What Does Celebrity Have to Do with Gender & Other Social Identities?	Shapiro Harris Weisman Lovellock Warner		1 Celebrity & Identity Self-Reflection Project 2 Groups 1 & 2 3 Questions/ Short Comments
WK 2 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
M 1/14	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion/ Possible Presentations			1 Celebrity & Identity Self-Reflection Project 2 Questions/Short Comments 1
W 1/16	All Students	Intertextuality, Transtextuality, & Social Context	McElroy Meeuf Kanai		Celebrity Analysis Project
WK 3 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
M 1/21		NO CLASS: Martin Luther King Jr. Day			
W 1/23	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion			1 Questions/Short Comments 2 2 Celebrity Analysis Project: name & description, format Final Exam

WK 4 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
M 1/28	All Students	A Short History of Celebrity	Two of: Halasz Ezell Ritchie Hawley Smith Teresa Kenaga Ligensa Petersen		
W 1/30	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion			Questions/Short Comments 3

WK 5 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
M 2/4	All Students	YouTube Celebrity & Anna Akana	Morris García-Rapp		REVIEW: Anna Akana texts of your choice

Tuesday 2/5, SPECIAL EVENT: Anna Akana @ UtahPresents. 7:00 p.m. Kingsbury Hall
 Attendance required. Impacts participation grade.
 See me ASAP if you have an unavoidable conflict.

W 2/6	All Students	Guest: Anna Akana			1 Questions for Ms. Akana [REQUIRED] (counts as Questions/Short Comments 4) 2 Celebrity Analysis Project: texts/bibliography
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WK 6 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
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M 2/11	All Students	21 st -Century Celebrity	Khamis Harvey Newman MacIsaac et al.		
W 2/13	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion			Questions/Short Comments 5

WK 7 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
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M 2/18		NO CLASS: Presidents' Day			
W 2/20	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion/ Possible Presentations			Celebrity Analysis Project

**PART II: SOCIAL & BEHAVIORAL SCIENCES
APPROACHES TO CELEBRITY**

WK 8 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
M 2/25	All Students	What Are Social & Behavioral Sciences, & What Do They Have to Do with Celebrity?	TBD		Final Exam
W 2/27	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion			Questions/Short Comments 6

WK 9 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
M 3/4	All Students	Instructor Choice	TBD		1 Social & Behavioral Sciences Project 2 Argument for Topics for Weeks 10-13
W 3/6	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion			1 Questions/Short Comments 7 2 Argument for Topics for Weeks 10-13 (counts as Questions/Short Comments 8)

We will choose 3 topics from this list or proposed by students for the remainder of this section of the course.

Advertising/Marketing/Branding	Celebrity Feminism	Girl Stars/Child Stars	Reality TV Celebrity
Animal Celebrity	Celebrity Magazines	Impersonators	Showrunners/Directors
Audiences & Fans	Celebrity Musicians	Labor	Specific Celebrities
Celebrities' Experiences	Celebrity Scandals	Law	Sport Celebrity
Body Politics and Celebrities	Particular Media Celebrity (e.g., TV)	Local Celebrity	The Oscars
Celebrity & Social Activism	Comic Con/Fan X	Paparazzi	What else!?!?
Celebrity Comedians	Fashion & Celebrity	Political Celebrity	

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WK 10 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
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M 3/18	All Students	Topic 1	TBD		
W 3/20	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion			1 Questions/Short Comments 9 2 S&BS Project: Topic & Method

WK 11 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
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M 3/25	All Students	Topic 2	TBD		
W 3/27	All Students 1:00-1:50 Survey/Interview/Focus Group Method Students 2:00-2:50	Discussion			1 S&BS Project: Working Bibliography or Survey/Interview/Focus Group Plan 2 Questions/Short Comments 10

WK 12 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
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M 4/1	All Students	Guest: Myra Washington Author of: <i>Blasian Invasion: Racial Mixing in the Celebrity Industrial Complex</i>	TBD		
W 4/3	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion			Questions/Short Comments 11

WK 13 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
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M 4/8	All Students	Topic 3	TBD		
W 4/10	Group 1 1:00-1:50 Group 2 2:00-2:50	Discussion			1 Questions/Short Comments 12 2 Social & Behavioral Sciences Projects

PART III: STUDENT APPROACHES TO CELEBRITY

WK 14 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
M 4/15	Group 1	Discussion/ Possible Presentations	Student Papers, as assigned		Questions/Short Comments 13 (Group 1 students only) [REQUIRED]
W 4/17	Group 2	Discussion/ Possible Presentations	Student Papers, as assigned		Questions/Short Comments 13 (Group 2 students only) [REQUIRED]

Friday & Saturday 4/19 & 4/20, SPECIAL EVENT:
Fan X, Salt Lake City
<https://fanxsaltlake.com>
 Discount tickets are available for students: \$15-\$127
https://purchase.growtix.com/eh/FanX_Salt_Lake_Comic_Convention_2019
 Attendance for a portion of at least one day required. Impacts participation grade.
 See me ASAP if you have an unavoidable conflict.

WK 15 DATE	WHO ATTENDS	TOPIC	READ	DUE	ASSIGNMENT DISCUSSED
M 4/22	All Students	FanX Final Thoughts			Questions/Short Comments 14 [REQUIRED] Final Exam

*******Final Exam: Tuesday 4/30, 1:00-3:00*******

UNIVERSAL DESIGN FOR LEARNING

Universal Design for Learning is an approach to education that recognizes and values the fact that we all learn, absorb, and process information and ideas—and best communicate what we know—in a variety of different ways. Some of us have documented disabilities for which the Center for Disability and Access (CDA) will provide support and required accommodations (such as, but certainly not limited to, dyslexia, ADHD, or other learning differences; difficulty hearing, the need to use a wheel chair, or other physical differences; or anxiety, depression, or other mental health differences). Others of us may not have a disability that the CDA would recognize, but nevertheless we may find a course or an aspect of a course difficult to access. In this context, I am committed to making this course as accessible as possible, whatever your needs. For example, any student may propose an alternative format for presenting their projects, students who are dissatisfied with the grade they earned on a project may redo that assignment for a replacement grade, I pair lecture with discussion, I use a visual powerpoint to accompany my lecture, I post powerpoints of my lectures for students to refer to later, I turn on closed captions for our screenings when available, I have made as many of the readings as possible available in both print and audio, and I have incorporated student choice into course topics and assignments. In this way, this course strives toward "universal design," but of course true universality is impossible, and I certainly could not anticipate each and every student's learning styles. Therefore, I invite you to speak with me as soon as possible about any accommodations or changes that are not already included in the course but that would help you better access the course. If it would be useful to you, please see the "Resources" section of the syllabus for the Center for Disability and Access contact information.

ASSIGNMENTS OVERVIEW

<u>%</u>	<u>Assignment</u>	<u>Due Date</u>	<u>Grading Type</u>
10%	Celebrity & Identity Self-Reflection	Mon. 1/14	X
	Celebrity Analysis Project		
	Celebrity Name & Description	Wed. 1/23	Y
	Texts/Bibliography	Wed. 2/6	Y
20%	Completed Project	Wed. 2/20	X
	Social & Behavioral Sciences Project		
	Topic & Method	Wed. 3/20	Y
	Bibliography or		
	Survey/Interview/Focus Group Plan	Wed. 3/27	Y
20%	Completed Project	Wed. 4/10	X
20%	Final Exam	Tues. 4/30, 1:00-3:00	X
20%	Questions/Short Comments	Due most weeks	Y
	(the 20% also includes all Y-type-grading project assignments)		
10%	Participation	Due in class, everyday	Y

GRADING

Grading Type X: For these assignments, I grade on the 4.0 scale. I will provide specific criteria impacting grading for each assignment when we discuss the assignment in detail.

A+	4.3	B+	3.3	C+	2.3	D+	1.3	E	0.0
A	4.0	B	3.0	C	2.0	D	1.0		
A-	3.7	B-	2.7	C-	1.7	D-	0.7		

Excellent/ Superior	Good/ Substantial	Standard	Substandard	Unsatisfactory
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The University's grading policy is here: <http://regulations.utah.edu/academics/6-100.php>

Please keep in mind that an "E" is different from missing work. If a student misses work altogether, I use the 100 point scale (rather than the 4.0 scale), in which E=59 and missing work=0. Hence, missing work negatively impacts a student's grade much more than does receiving an "E" on an assignment.

If you are unhappy with your grade/work, you may redo any of the Grading Type X assignments and submit the revision for a replacement grade. You must first consult with the instructor regarding expectations and timelines for the revision if you choose to take advantage of this option. Initial requests to redo must be made within 1 week of receiving your grade.

Grading Type Y: For these assignments, I grade using $\sqrt{+}/\sqrt{-}$. At the end of the semester, I convert $\sqrt{+}/\sqrt{-}$ to the A through E scale, with $\sqrt{+}$ roughly equivalent to A, $\sqrt{-}$ roughly equivalent to B, and $\sqrt{-}$ roughly equivalent to C or below.

FYI, I sometimes give "slash" grades (e.g., A-/B+ or $\sqrt{+}/\sqrt{-}$), when appropriate.

ASSIGNMENT DESCRIPTIONS

- You may propose an alternative format for any assignment; e.g., you might propose an oral presentation, video essay, group project, or something else. Alternative formats must be pre-approved, and I reserve the right not to approve proposed alternative formats.
- We will discuss each project in class, and as the time approaches I will give you a more detailed description of the assignment. Rest assured that I will provide you with the resources you need to understand how to complete course assignments.

Celebrity & Gender Identity Self-Reflection: You will write a self-reflection in any style you would like: in an academic voice, like a letter, as a poem, or in another way. You should be sure to include: (1) a good story about celebrity and (2) an analytical reflection on what that story reveals about the relationship between your gender identity and celebrity. You may include other aspects of your identity as well, if you so choose. Minimum: 1 page. Submitted in class.

Celebrity Analysis Project: You will collect a variety of popular culture texts about a celebrity of interest to you, as well as information about the time period in which they are/were active. Using this material, as well as class material, you will write an analytical paper articulating an argument about the celebrity. Minimum: 4 pages. Submitted through Canvas/Turnitin.

Social & Behavioral Sciences Project: You will choose from four social & behavioral science methods, which we will have learned in class: (1) audience/fan study, using survey, interview, or focus group qualitative data, (2) quantitative content analysis of a large data set, (3) economics and industry studies, or (4) a method you propose. You will then write a paper that presents and supports a clear argument. Minimum: 4 pages. Submitted through Canvas/Turnitin.

Final: Open-book, open-Internet, open-discussion. Your answer must draw on lecture, discussion, and reading material from each section of the course. You may (1) write the exam during our regularly scheduled exam period or (2) take the exam home and use as much time as you'd like. I will grade each type of answer on its own terms. If you take the exam home, submitted through Canvas/Turnitin.

Questions/Short Comments: Questions and/or short comments on assigned material are due at the beginning of class 14 times during the semester. You will complete at least 8 of these, 4 required and 4 of your choice. Unless you explicitly ask me not to, I may share these questions/short comments with the class, but without your name. You only receive credit for these questions/short comments if you attend class. If you complete more than the required 8, I will only count the 8 highest grades you receive. If you miss the 4 required questions/short comments, I *will not* replace your "0" with another question/short comment. If you do complete these required assignments but earn a low grade, I *will* replace that low grade with a higher grade from any extra questions/short comments you complete. Submitted in class.

Participation: Participation does not mean you should just talk a lot. In order to be a good "class participant," you should: attend daily (especially Wednesdays); ask questions of the professor, your classmates, and yourself; contribute insights about the course material and your classmates' comments; and work to create an environment in which everyone is comfortable contributing. This means saying "I don't get it" when you don't, explaining concepts when you think you do "get it," asking questions, making space and time for your classmates' comments, bringing up examples, theorizing, challenging, and analyzing. Always have respect for your classmates' opinions and comments (even if you don't agree). If you don't agree, feel free to express your own opinions clearly and openly, but please do so with courtesy. If speaking publicly is difficult for you, please touch base with me as soon as you can so that we can identify other ways in which you can earn your participation grade.

POLICIES AND INSTRUCTOR AND STUDENT RESPONSIBILITIES

Attendance: I expect each student to be responsible for their attendance. It is your education; I encourage you to take advantage of it. In addition, if you are not in class you cannot turn in your questions/short comments, and you will not be able to participate in class discussions. Thus, poor attendance will very quickly impact your grade. If you know you will be missing particular classes, or if you have an emergency and will have to miss more than one class in a row, I would appreciate it if you would let me know.

Written work: Written work must be typed and double-spaced. Use 1.25-inch side margins, 1-inch top/bottom margins, and standard, 12-point font. In addition, use page numbers. If the assignment is turned in during class (rather than through Canvas), please staple. Do not use paper clips, erasable paper, or plastic covers. If you do not follow these requirements, I may return your work to you, unread and ungraded.

Late papers: One day late means a loss of a 1/3 grade (e.g., B to B-). Two days late means a loss of a full letter grade (e.g., B to C). Three days late means a loss of two letter grades (e.g., B to D), and so on. Each weekend day counts (i.e., if the paper is due Friday and you turn it in Monday, that is 3 days late). If you think you have circumstances that warrant an extension, please contact me immediately, well before the assignment is due.

Accommodations: I provide accommodations for students' learning style differences. Regardless of whether you have a documented disability, please inform me as soon as possible if you find that you need accommodations in this class in order to learn fully and/or to complete assignments. If you have a documented disability (or think you may have one that could be documented), I also strongly encourage you to access the resources available through the Center for Disability and Access (see contact information in the Resources section of the syllabus, below).

Disruptive and/or Distracting Behavior (including technological devices in the classroom, such as computers, tablets, and phones): Disruption/distraction will not be tolerated. Please be aware that your laptop/mobile device screens are visible to those around you, especially everyone sitting behind you. I strongly encourage you to think about issues of privacy, distraction, and classroom/university decorum when using technological devices in the classroom. Googling to look up something the professor says she does not immediately know the answer to, to correct the instructor if she makes a mistake, or to enrich the discussion is *encouraged*. Checking your email, texting, browsing the internet, working on assignments for other classes, and other activities unrelated to class are *strongly discouraged*. Looking at information about your favorite celebrity is only encouraged if it is directly relevant to class discussion. If your use of technological devices or your behavior becomes distracting to me or to your classmates, I will ask you to leave the classroom.

Plagiarism: Plagiarism is representing someone else's work as your own or misrepresenting your own work in some way. Do not plagiarize; it can create life-long headaches. This includes "cheating" by handing in a paper written by someone else or handing in work for which you already received credit in another class, and it includes using words and/or ideas from a publication without providing appropriate citations. For help with citations, refer to a research handbook, or visit my office hours. For the University policy on plagiarism, see the Student Code in Policy 6-400: <https://regulations.utah.edu/academics/6-400.php>. For a guide to avoid plagiarism, see: <http://campusguides.lib.utah.edu/c.php?g=160393&p=1052362>. I have elected to use a plagiarism detection service for some of the assignments in this course. In those cases, you will submit your papers through Turnitin.

Difficult Course Material: Some of the lecture, discussion, screening, reading, or other material in this course may include information, ideas, and/or theories that conflict with the beliefs of some students. For example, some of the material we screen may be rated "mature" and/or deal with issues such as sexuality and violence. These are appropriate topics in a university course on celebrity, and they are necessary for a full understanding of all the ways in which celebrity functions. Please review the syllabus carefully to be sure that this is a course you are committed to taking. If you choose to stay in this course but still have a concern about course materials, please discuss it with me at your earliest convenience. In addition, I recognize that course material could "trigger" difficult or intense emotional responses for students in ways I may not be able to predict. If you anticipate that this may be an issue for you, please discuss it with me at your earliest convenience. If you find that course material is making you significantly uncomfortable and you feel the need to leave the classroom, please feel free to do so, and then please touch base with me as soon as possible. You can find the University's accommodations policy here: <http://regulations.utah.edu/academics/6-100.php>.

Office Hours: Please take advantage of my office hours. If you have questions about course material, need help with your writing or class projects, or simply want to discuss something that came up in class, drop by. If you cannot make it to my scheduled office hours, feel free to make an appointment, but be aware that my schedule is very full. Your best bet is to think ahead if you would like to make an appointment.

GENERAL GUIDE TO WRITTEN WORK

Writing Your Papers

Thesis: Always articulate a clear thesis statement. You do not have to hit your reader over the head with your argument, but you should be sure that your purpose and position are clear as early in the paper as possible. Write a thesis that is *specific* to your topic. Would your thesis statement still make sense if you substituted a different topic for your actual topic? If so, your thesis needs to be more specific.

Claims: Always support your claims. Remember that simply describing what you see and hear or simply quoting an author is not sufficient. You must explain your interpretation of any example that you use. Provide insights that develop themes and show connections. Do not overuse quotations.

Organization: Think carefully about your organization. Which point logically follows which? Which points belong together? Provide clear transitions to help your reader understand your organization. Show connections between each part of your paper. *Develop* an argument; do not simply string together a series of examples.

Introductions and Conclusions: Provide introductions and conclusions that hold your readers' attention and are clearly related to the body of the paper. Introductions should signal important issues you explore in the paper, while conclusions should signal issues about which you want your readers to be thinking when they finish reading your paper. Avoid "summary conclusions." Instead of repeating what you just said in the paper, use your conclusion to draw attention to specific insights about your topic.

Page-length: Your paper's page-length should match the assignment guidelines. Choose a topic and argument that fits within the assignment length.

Presenting the Paper

--Use full and proper citations for every source to which you refer, even if it comes from our class readings. This includes page numbers, cited in the text of your paper or in footnotes/endnotes. Full citations for each course reading are provided with on the syllabus. You may use whatever style with which you are comfortable, as long as you use it consistently. If you are unsure about how to use proper citation, refer to the citation style in any of the articles assigned in class, or consult a reference book such as the *MLA Handbook*. If you would like more information, just ask; I'm happy to help.

--Papers must be stapled, double-spaced, and typed, and must have 1.25-inch margins and standard, 12-point font. Please do not use paper clips, erasable paper, or plastic covers.

--If you double-side your paper, attach a blank sheet at the end of your paper for comments.

--Use page numbers.

--Proofread and spell-check.

--Do not submit your paper via e-mail or Canvas, unless instructed to do so. Provide a physical copy of your paper.

--Indent or double return between paragraphs, don't do both. (Indenting is better.)

Avoid the Following Common Errors

- Use race-, gender-, sexuality-, and ability-conscious language. Common errors are: "When a spectator watches a film, he usually enjoys himself"; "I'm not racist, but"; "Every woman hopes a man will fall in love with her someday"; and "the author is blind to the relevance of history."
- Use the "United States" or "U.S." when you are referring to this country. Use "American" when you are referring to this continent. In other words, "American celebrities" includes U.S., Canadian, Mexican, Peruvian, and Cuban celebrities (among others). "U.S. celebrities" includes only celebrities from the United States. Some people use the term "U.S. American." This is acceptable.
- Webster's dictionary is not generally a good source, nor are popular magazines such as *Time* or *Glamour* or *Teen People*, or *Wikipedia*. You may choose to analyze these texts, but if you want a reputable source, turn to scholarly publications.
- Avoid words and phrases such as: nowadays, back then, it is believed, it is obvious, common sense suggests, and everyone knows. These phrases are imprecise and mask (although not very well) lack of evidence. Explain and support all your claims.
- Avoid phrases such as "it seemed like." Simply say: "it was," or "I think it is."
- Avoid passive voice. In other words, say: "many people hate/love Kim Kardashian" rather than "Kim Kardashian is hated/loved by many." Better yet, name the journalists or interviewees who hate/love her or provide a footnote including their names.
- Do not use titles such as Dr., Mr., Ms., or Mx. in academic papers. When referring to authors, use their first and last names on first mention and their last names thereafter.
- Avoid slang unless using it somehow makes a point.
- Know the difference between "like" and "such as." "Like" implies similarity. "Such as" implies an example. "I enjoy celebrities like Oprah" means you are keen on transmedia celebrities, long-lasting celebrities, and celebrities who emphasize emotion and politics. "I enjoy celebrities such as Oprah" means you love celebrities, and Oprah is one of your favorites.
- Know the difference between "I believe" and "I think." Generally, you will want to use "I think" in academic papers. Only say "I believe" when you are actually talking about beliefs. "I believe" implies faith, while "I think" implies analysis.
- Know the difference between "that" and "which." Use "which" when you are including a modifying phrase, otherwise use "that" or nothing. Do not use "that" when it is unnecessary. "I know that technology is not gender-neutral" should be: "I know technology is not gender-neutral." "This is the article which is so important to my argument" should be: "This is the article that is so important to my argument."
- Do not use double prepositions. "That is the class in which I studied in" should be "That is the class in which I studied."
- Do not use unnecessary prepositions. "The store, in which was around the corner . . ." should be: "The store, which was around the corner . . ."
- Do not split your infinitives. In other words, use "I want to analyze the celebrity carefully" not "I want to carefully analyze the celebrity."
- Use simple present tense when appropriate. "The film is powerful" rather than "The film was powerful." "Diane Negra argues" rather than "Diane Negra argued."
- Media is plural and medium is singular. Thus, "Twitter and television are powerful media" and "Twitter is a powerful medium."
- Know the difference between "its" (possessive) and "it's" (a contraction of "it" and "is").

- Avoid contractions in academic papers (e.g., don't, can't).
- When you want to make "society" possessive, spell it "society's," not "societies."
- Use apostrophes with singular possessives (the woman's experience). This includes words that end in "s." For example, say "Tess's dress," not "Tess' dress."
- Decades are not possessive. So, write: "I love/hate the 1980s," not "I love/hate the 1980's."
- Place commas and periods inside "quotation marks." Place colons, semi-colons, question marks, and exclamation points outside "quotation marks"!
- AIDS and HIV are all caps.
- Pay attention to the difference between heroin (a drug) and a heroine (a female hero).
- t.v. is wrong. The word is television or TV.
- Films, books, and titles of television shows are underlined or *italicized*. TV episodes, book chapters, and individual poem titles are in "quotation marks."
- "Suppose to" is wrong. It should be "supposed to." Some of us (myself included) may pronounce it: "I was suppose to do that," but we are not articulating clearly enough.
- Ellipses have spaces between the periods: So, use this: " . . . " not this: "..."

A NOTE ON USING "I" IN COLLEGE PAPERS:

It is perfectly appropriate to use the personal pronoun "I" in college papers. While some high school teachers and some university professors prefer that you avoid using "I," that practice is neither a requirement for good prose nor do I prefer it, as your instructor.

Here's an example. Rather than saying: "it's likely that some people believe students think long and hard about what major to choose," say what you really mean: "I thought long and hard before I chose my major." If it's your opinion, experience, observation, insight, or analysis, it's perfectly fine to claim it as yours by using the pronoun "I."

That said, just saying "I think" does not make it so. You still need to provide evidence and analysis of why you think what you think.

If, in the end, you just are not comfortable using "I," you are free to avoid it; however, do not replace it with passive voice or vague statements. Find a way to state your ideas clearly and concisely. Using "I" even just once or twice in a paper will likely strengthen rather than weaken your argument.

RESOURCES

Americans with Disabilities Act (ADA): The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Access, Room 162 Olpin Union Building, 581-5020 (V/TDD) (<https://disability.utah.edu>). The Center for Disability and Access will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability and Access. Some students may also be interested in the Disability Studies Program, which offers a minor in Disability Studies: <https://transform.utah.edu/disability-studies/>.

Addressing Sexual Misconduct and Other Forms of Discrimination: Violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories, such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 801-581-8365, (<https://oeo.utah.edu>) or the Office of the Dean of Students, 270 Olpin Union Building, 801-581-7066 (<https://deanofstudents.utah.edu>). If you would like confidential support, consultation, and/or counseling, you may contact the Center for Student Wellness, Suite 2100 Eccles Student Life Center, 801-581-7776 (<https://wellness.utah.edu>). The Center for Student Wellness also runs a Victim-Survivor Advocacy Program, which is located in Room 328 of the Student Services Building, 801-581-7779 (<https://advocate.wellness.utah.edu>). To report to the police, contact the Department of Public Safety, 801-585-2677(COPS) (<https://dps.utah.edu>). In an emergency, dial 911. For information about all the resources related to sexual assault available at the University of Utah, go to this student developed website:

<https://sexualassault.utah.edu>. You may also want to download the SafeUT app, which provides counseling and referral services through text, chat, or calls: <https://healthcare.utah.edu/uni/programs/safe-ut-smartphone-app/>.

American Indian Resource Center: The mission of the American Indian Resource Center (AIRC) at the University of Utah is to advocate for American Indian and Alaskan Native students through recruitment and retention projects that lead to graduation. The AIRC serves as a vital link between American Indian and Alaskan Native students; the University; and the larger community. The AIRC works to increase American Indian student visibility and success on campus by advocating for and providing student centered programs and tools to enhance academic success, cultural events to promote personal wellbeing, and a supportive "home-away-from-home" space for students to grow and develop leadership skills. The AIRC also strives to advance public education concerning American Indians and Alaskan Natives on the University of Utah campus and in surrounding communities. 622 De Trobriand Street (Fort Douglas area), 801-581-7019, <https://diversity.utah.edu/centers/airc/>.

ASUU Tutoring Center: The ASUU Tutoring Center provides individual tutoring (\$7 per hour) and group tutoring sessions (\$4 per hour) for currently enrolled University of Utah students. Students can receive assistance for a wide range of subjects at a reasonable rate, thanks to the Associated Students of the University of Utah. Tutoring is very flexible. Appointments may be set for any time of day at any public location that is convenient for the tutor and student. Student Services Building, Room 330, 801-581-5153, <http://tutoringcenter.utah.edu>.

Career and Professional Development Center: The mission of the Career and Professional Development Center is to help students better understand who they are, what they want to do professionally, and what steps they need to take to get there. Seeing a Career Coach early and often is the most important step towards achieving this goal and feeling confident in one's career direction. The best time to come to the Career & Professional Development Center is when students first begin classes. Regardless of where you are at in the career and major development process, we've got U. Student Services Building, Room 350, 801-581-6186, <https://careers.utah.edu>.

Center for Ethnic Student Affairs (CESA): The living mission of the Center for Ethnic Student Affairs (CESA) is to provide support to students of color at the University of Utah. While primarily serving the needs of African American, American Indian, Asian American, Latina-Latino, and Pacific Islander students, CESA promotes an environment of acceptance that honors all forms of diversity. The center is committed to providing programming that assists students in navigating cultural, economic, social, and institutional barriers in order to achieve academic excellence. Room 235 Olin Union Building, 801-581-8151, <http://diversity.utah.edu/students/cesa>.

Center for Wellness & University Counseling Center: Personal concerns such as (but not limited to) stress, anxiety, relationship difficulties, depression, and cross-cultural differences can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness, Suite 2100 Eccles Student Life Center, 801-581-7776 (<https://wellness.utah.edu>) or the University Counseling Center, Room 426 Student Services Center, 801-581-6826 (<https://counselingcenter.utah.edu>) You may also want to download the SafeUT app, which provides counseling and referral services through text, chat, or calls: <https://healthcare.utah.edu/uni/programs/safe-ut-smartphone-app/>.

Learners of English as an Additional/Second Language: If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics English for Academic Success Program (<https://linguistics.utah.edu/certificates-and-programs/eas/index.php>); the Writing Center (<http://writingcenter.utah.edu/>); the Department of Writing and Rhetoric Studies (<https://writing.utah.edu/index.php>); and the English Language Institute (<http://continue.utah.edu/eli/>). Please let me know if there is any additional support you would like to discuss for this class.

Learning Success Center: The Learning Success Center is an academic support program designed to give students the assistance they need to have a successful academic experience. The program consists of ASUU Tutoring Services, Supplemental Instruction, and Learning Strategies assistance. Students can use any of these components individually or combine them to best fit their academic needs. The Learning Success Center works collaboratively with other campus programs to provide learning strategies for adult learners. Student Services Building, 801-581-8746, <https://learningcenter.utah.edu>

LGBT Resource Center: The University of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Olin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center, and links to additional resources: <http://lgbt.utah.edu/>. Please also let me know if there is any additional support you need in this class.

Office for Equity and Diversity: The Office for Equity and Diversity is comprised of leaders, experts, and educators who drive the University's efforts to create a safe and welcoming campus climate. The Office is deeply committed to enhancing student success, recruiting our future leaders, and engaging with key community members on and off campus. 801-581-7569, <http://diversity.utah.edu>. The Office oversees several student groups, including the Asian American Student Association, the Black Student Union, the Pacific Islanders Student Association, the Vietnamese American Student Association, and many more. For a full list, go here: <https://diversity.utah.edu/student-groups>.

Student Homelessness Task Force (SHTF): The SHTF provides direct service and referrals to assist students experiencing homelessness, who are displaced, or believe they may be homeless soon. The SHTF aims to provide short-term assistance to help alleviate the effects of homelessness. These services assist in providing temporary housing, assistance finding funding resources and food, and more. If you are currently homeless or displaced or anticipating an issue with housing, please visit this website and follow the steps within: <https://asuu.utah.edu/displaced-students>.

Student Success Advocates: The mission of the Student Success and Empowerment Initiative is to support students in making the most of their University of Utah experience. As caring, knowledgeable professionals, Student Success Advocates engage and empower undergraduate students in exploring and clarifying their interests and goals, overcoming personal and academic challenges, and connecting to campus resources and opportunities. Our holistic, individualized, mobile approach allows us to meet students right where they are. <https://ssa.utah.edu>

Veterans Center: If you are a student veteran, I want you to know that the University of Utah has a Veterans Support Center on campus. They are located in Room 418 in the Olpin Union Building. Please visit their website for more information about what support they offer, a list of ongoing events, and links to outside resources: <http://veteranscenter.utah.edu/>. Please also let me know if you need any additional support in this class for any reason.

Women's Resource Center: The Women's Resource Center (WRC) at the University of Utah serves as the central resource for educational and support services for women. Honoring the complexities of women's identities, the WRC facilitates choices and changes through programs, counseling, and training grounded in a commitment to advance social justice and equality. Room 411 Olpin Union Building, 801-581-8030, <https://womenscenter.utah.edu>.

Writing Center: The Writing Center is here to help you become a more confident writer by providing individual consultations with peer tutors. We would like to be your writing resource from your freshman classes through graduate school. We work on papers from all disciplines, not just writing classes. Best of all, the Writing Center is a free service to students and faculty of the University of Utah. We want to help you develop strategies to make you a better writer and help you to see your potential as an academic author. Room 2701 Marriott Library, 801-587-9122, www.writingcenter.utah.edu.

READINGS FOR PART I

What Does Celebrity Have to Do with Gender and Other Social Identities?

- Shapiro, Janice. 2016. "Janice Shapiro on John Lennon." *Crush: Writers Reflect on Love, Longing, and the Lasting Power of Their First Celebrity Crush*. Ed. Cathy Alter and Dave Singleton. New York: William Morrow. 61-74.
- Harris, Shane. 2016. "Shane Harris on Mark Hamill." *Crush: Writers Reflect on Love, Longing, and the Lasting Power of Their First Celebrity Crush*. Ed. Cathy Alter and Dave Singleton. New York: William Morrow. 37-41.
- Weisman, Sam. 2016. "Sam Weisman on Kareem Abdul-Jabbar." *Crush: Writers Reflect on Love, Longing, and the Lasting Power of Their First Celebrity Crush*. Ed. Cathy Alter and Dave Singleton. New York: William Morrow. 115-122.
- Lovelock, Michael. 2017. "I Am . . .!: Caitlyn Jenner, Jazz Jennings, and the Cultural Politics of Transgender Celebrity." *Feminist Media Studies* 17.5: 737-754.
- Warner, Helen. 2014. "Locating the Real: America Ferrera, Fashion, Ethnicity, and Authenticity." *Fashion on Television: Identity and Celebrity Culture*. Bloomsbury. 143-154.

Intertextuality, Transtextuality, and Social Context

- McElroy, Kathleen. 2014. "Basket Case: Framing the Intersection of 'Linsanity' and Blackness." *Howard Journal of Communications* 25.4: 431-451.
- Meeuf, Russell. 2017. "Melissa McCarthy: Class and Corpulence in the Obesity Epidemic Era." *Rebellious Bodies: Stardom, Citizenship, and the New Body Politics*. Austin: University of Texas Press. 32-61, 203-206.
- Kanai, Akane. 2015. "Jennifer Lawrence, Remixed: Approaching Celebrity through DIY Digital Culture." *Celebrity Studies* 6.3: 322-340.

A Short History of Celebrity

- Read TWO of the following essays and prepare your Questions/Short Comments assignment about those two.
- At least one of the two essays should be about a time period prior to the 1950s. (Essays are listed below in chronological order.)
- In addition, please read the abstracts for or skim as many of the other essays as you can.

- Halasz, Alexandra. 1995. "So Beloved That Men Use His Pictures for Their Signs': Richard Tarlton and the Uses of Sixteenth-Century Celebrity." *Shakespeare Studies* 23: 19-38.
- Ezell, Margaret J. M. 2014. "Late Seventeenth-Century Women Writers and the Penny Post: Early Social Media Forms and Access to Celebrity." *Material Cultures of Early Modern Women's Writing*. Ed. Patricia Pender and Rosalind Smith. Palgrave Macmillan. 140-158.
- Ritchie, Leslie. 2012. "The Spouters' Revenge: Apprentice Actors and the Imitation of London's Theatrical Celebrities." *Eighteenth Century: Theory and Interpretation* 53.1: 41-71.
- Hawley, Michelle. 2005. "Harriett Beecher Stowe and Lord Byron: A Case of Celebrity Justice in the Victorian Public Sphere." *Journal of Victorian Culture* 10.2: 229-256.
- Smith, Jacob. 2010. "The Adventures of the Bridge Jumper." *Celebrity Studies* 1.1: 21-34.
- Teresa, Carrie. 2015. "We Needed a Booker T. Washington . . . and Certainly a Jack Johnson': The Black Press, Johnson, and Issues of Representation, 1909-1915." *American Journalism* 32.1: 23-40.
- Kenaga, Heidi. 2006. "Making the 'Studio Girl': The Hollywood Studio Club and Industry Regulation of Female Labour." *Film History* 18.2: 129-139.
- Ligensa, Annemone. 2012. "Clint Eastwood's US Audience 1964-2009: A Reception-Oriented Approach to Star Analysis." *Celebrity Studies* 3.2: 232-248.
- Petersen, Anne Helen. 2011. "Towards an Industrial History of Celebrity Gossip: *The National Enquirer*, *People Magazine*, and 'Personality Journalism' in the 1970s." *Celebrity Studies* 2.2: 131-149.

YouTube Celebrity & Anna Akana

- In addition to reading these two articles, please review as much Anna Akana material as you can.

- Morris, Max and Eric Anderson. 2015. "'Charlie Is So Cool Like': Authenticity, Popularity, and Inclusive Masculinity on YouTube." *Sociology: The Journal of the British Sociological Association* 49.6: 1200-1217.
- García-Rapp, Florencia. 2017. "'Come Join and Let's Bond': Authenticity and Legitimacy Building on YouTube's Beauty Community." *Journal of Media Practice* 18.2/3: 120-137.

21st-Century Celebrity

- Khamis, Susie. 2017. "Self-Branding, 'Micro-Celebrity,' and the Rise of Social Media Influencers." *Celebrity Studies* 8.2: 191-208.
- Harvey, Eric. 2017. "Beyoncé's Digital Stardom." *Black Camera* 9.1: 114-130.
- Newman, James. 2016. "Stampylongnose and the Rise of the Celebrity Videogame Player." *Celebrity Studies* 7.2: 285-288.
- MacIsaac, Sarah, J. Kelly, and S. Gray. 2018. "'She Has Like 4000 Followers!': The Celebrification of Self within School Social Networks." *Journal of Youth Studies* 21.6: 816-835.

READINGS FOR PART II

What Are Social & Behavioral Sciences and What Do They Have to Do With Celebrity?

Readings TBD

Instructor Choice Topic

Readings TBD

Topic 1

Readings TBD

Topic 2

Readings TBD

Myra Washington Visit

Readings TBD

Topic 3

Readings TBD