

SYLLABUS AND COURSE OUTLINE FOR FTV 84A: OVERVIEW OF CONTEMPORARY
FILM INDUSTRY
UCLA Film and Television Creative Producing Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses.*

FTV 84A

This course examines the contemporary Hollywood film industry, focusing on its economy, technology, labor, and organization. Early weeks of the course consider different conceptions of the American film industry (New Hollywood, Corporate Hollywood, Indiewood, Global Hollywood), charting the growth of commercialization and media consolidation. As artistic values have been (further) displaced by commercial ones, the result is a marketing and merchandising-driven business highly focused on blockbusters. We will then explore the current practices of media development, from financing to production to distribution to marketing to exhibition, witnessing the ripple effect of this focus on big budget films. Finally, we will look at the latest developments in extending Hollywood product across different formats and platforms, in the form of convergence, franchising, and transmedia. Throughout the course, we will examine various films produced in the shadow of the Hollywood “system,” considering whether it is still possible to succeed outside of that system.

Course Objectives

1. Learn about the contemporary economy and culture of Hollywood filmmaking
2. Examine the various stages of film development: financing, production, distribution, marketing, and exhibition
3. Investigate prominent issues in Hollywood such as technology, labor, and transmedia
4. Analyze films through formal, interpretative, industrial, and symptomatic means
5. Develop critical thinking and writing skills

Course Requirements

- Actively participate in class discussions and on course website message board
- Read the assigned texts before class and be prepared to discuss them
- Weekly responses on the course website discussion board
- Final Paper (10 pages)
 - o Proposal - Due Week 4
 - o Research - Due Week 5
 - o Final Essay - Due Week 6

Participation

With our small class size, participation by everyone will be essential (and required!). This is an introductory class, so there are no stupid questions and there are no stupid responses. That being said, we will strive to engage in fruitful discussion and analysis, building toward critical thinking and discourse, rather than purely evaluative responses to the films or discussion of the film's story and characters. If you are worried about having worthwhile contributions in discussion, take notes during screenings and readings and record any questions/comments

that you would like to raise during seminar. Above all else, I appreciate enthusiasm and engagement.

Readings & Discussion Board Responses

It is important that everyone complete the assigned readings before class and comes prepared with questions and comments. The discussion questions provided in the schedule will help guide your reading and answering them will help you actively participate. At the beginning of each week, you need to have submitted a 500 word response to the course website discussion board about one or more of the previous week's readings and films. You can either start your own posting, or respond to someone else's. I will read these responses, provide feedback, and incorporate them into the week's discussion. Your responses should be well-written and thought-provoking and I will be checking them for evidence that you are engaging with the readings. While your writing does not need to be formal in style, it should be grammatically correct and proofread for mechanical errors and typos. You are allowed to miss one response without penalty.

Essay Proposal - Due Week 4

Developing your critical writing skills is a primary objective in this course, so we will devote a lot of time to the writing process. Your first assignment will be a proposal for your final paper, on any topic related to the contemporary American film industry. This could be a filmmaker, a cinematic movement, a social issue, a technology, an industry development, a genre, or anything you want to research. This proposal requires you to have begun researching and reading about the topic. You should have a description of your interest in the topic and what your focus will be. Each student will meet with me in person (during office hours or separate appointment) to discuss their proposal. We will review the development of a thesis statement in class.

Essay Research - Due Week 5

The next phase in the writing process will be a research summary of your paper topic in which you develop a preliminary thesis statement (a statement of your intended argument) and 8-10 print sources about your topic. At this point your argument should begin to take shape.

Essay - Week 6

Your final paper will be 10 pages and will be graded on the originality of your ideas, the persuasiveness of your argument, the clarity of your writing, your ability to tie together outside research to make your points, and the development of your writing and argument from rough draft to final draft. A grading rubric will be distributed later in the course.

Office Hours & Contact

Throughout the course, I encourage you to consult with me on your essay and/or any questions or concerns you might have regarding your progress in the class. Or just to chat about the films! If you can't make my office hours, please email me and I will be happy to schedule an appointment at a different time. Don't be shy!

Grading Breakdown

Participation:	10%
Weekly Responses:	10%

Proposal:	10%
Research:	10%
Presentation:	10%
Final Paper:	30%

Grading Details

Missing a deadline: half-grade deduction for each 24-hour period past the deadline.

A+ =

Extraordinary A

= Superior

B =

Good

C =

Fair D

= Poor

F = Failure

P = Passed (achievement at grade C level or better) NP = Not Passed

I = Incomplete

IP = In Progress (for multiple-quarter courses) DR = Deferred Report

Required Textbooks and Readings

1. Paul McDonald and Janet Wasko, eds., *The Contemporary Hollywood Film Industry* (Oxford: Blackwell, 2008), indicated by [CHFI]
2. Steve Neale and Murray Smith, eds. *Contemporary Hollywood Cinema* (London: Routledge, 1998), indicated by [CHC]
3. Other assigned readings available through the course website, indicated by [PDF].

Both of the textbooks are available at the UCLA LuValle Commons Bookstore.

Course Schedule

Week 1

Class #1: **Introduction + New Hollywood**

Readings: Richard Maltby, "Nobody knows everything": post-classical historiographies and consolidated entertainment," *Contemporary Hollywood Cinema* [CHC]
 Geoff King, "New Hollywood, Version I: The Hollywood Renaissance" [PDF]

Week 2

Class #2: Corporate Hollywood + Indiewood

- Readings:** Thomas Schatz, "The Studio System and Conglomerate Hollywood,"
The *Contemporary Hollywood Film Industry* [CHFI]
Geoff King, "New Hollywood, Version II: Blockbusters and Corporate
Hollywood" [PDF]
Justin Wyatt, "The formation of the 'major independent': Miramax, New
Line and the New Hollywood" [CHC]
James Schamus, "To the rear of the back end: the economics of independent
cinema" [CHC]
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Week 3

Class #3: Global Hollywood + Finance

- Readings:** Tino Balio, "A major presence in all of the world's important markets':
the globalization of Hollywood in the 1990s" [CHC]
Michael Curtin, "Thinking Globally: From Media Imperialism to Media
Capital," [PDF]
Manjunath Pendakur, "Hollywood and the State: The American Film
Industry Cartel in the Age of Globalization" [CHF]
Janet Wasko, "Financing and Production: Creating the Hollywood
Film Commodity" [CHFI]
Andrew deWaard, "Financialized Hollywood" [PDF]
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Week 4

Class #4: Intellectual Property + Labor

- Readings:** Ronald V. Bettig, "Hollywood and Intellectual Property" [CHFI]
Warrant Buckland, "A close encounter with Raiders of the Lost Ark: notes
on narrative aspects of the New Hollywood Blockbuster" [CHC]
Susan Christopherson, "Hollywood Labor Relations: The Effects of
Media Concentration on the Film and Television Workforce"
[CHFI]
Miranda Banks, "Gender Below the Line" [PDF]
John Caldwell, "Cultures of Production: Studying Industry's Deep Texts,
Reflexive Rituals and Managed Self-Disclosures" [PDF]
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Week 5

Class #5: Distribution, Exhibition, & Marketing

- Readings:** Charles Acland, "Theatrical Exhibition: Accelerated Cinema" [CHFI]
Eileen R. Meehan, "Ancillary Markets — Television: From Challenge to Safe Haven" [CHFI]
Phillip Drake, "Distribution and Marketing in Contemporary Hollywood" [CHFI]
Justin Wyatt, "From Roadshowing to Saturation Release: Majors, Independents, and Marketing/Distribution Innovations" [PDF]
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Week 6

Class #6: Convergence, Franchising and Transmedia

- Readings:** Henry Jenkins, Introduction to "Convergence Culture: Where Old and New Media Collide" [PDF]
Derek Johnson, Introduction to "Media Franchising: Creative License and Collaboration in the Culture Industries" [PDF]

Student Presentations

Academic Integrity and Student Conduct

With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work.

Please also refer to the UCLA Rules of Student Conduct at the below website:

<http://www.deanofstudents.ucla.edu/Student-Conduct>

University of California Diversity Statement

Adopted by the Assembly of the Academic Senate May 10, 2006

Endorsed by the President of the University of California June 30, 2006

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state's history into the present. Diversity — a defining feature of California's past, present, and future — refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, socioeconomic status, and geographic region, and

more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University's achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas, and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect and make possible the full, effective use of the talents and abilities of all to foster innovation and train future leadership.

Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.

Disability Statement

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu.

Academic Dishonesty

UCLA is a community of scholars. In this community, all members including faculty, staff and students alike are responsible for maintaining standards of academic honesty. As a student and member of the University community, you are here to get an education and are, therefore, expected to demonstrate integrity in your academic endeavors. You are evaluated on your own merits. Cheating, plagiarism, collaborative work, multiple submissions without the permission of the professor, or other kinds of academic dishonesty are considered unacceptable behavior and will result in formal disciplinary proceedings usually resulting in **suspension** or **dismissal**.

As specified in the UCLA Student Conduct Code, violations or attempted violations of academic dishonesty include, but are not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic dishonesty (see below for detailed definitions).

While you are here at UCLA, you may find yourself in a situation where cheating seems like a viable choice. You may rationalize to yourself that “Everyone else does it”... Well, they don’t. And will that matter when YOU get caught? NO! If you are unsure whether what you are considering doing is cheating, just ask yourself ...how would you feel if your actions were public, for anyone to see? Would you feel embarrassed or ashamed? If the answer is yes, that’s a good indicator that you are taking a risk and rationalizing it to yourself.

If after reviewing the information below, you are still unclear about any of the items — don’t take chances, don’t just take your well-intentioned friend’s advice — ASK your TA or your Professor. Know the rules - Ignorance is NO defense. In addition, avoid placing yourself in situations which might lead your TA or Professor to suspect you of cheating. For example, during an exam don’t sit next to someone with whom you studied in case your answers end up looking “too similar.”

Alternatives to Academic Dishonesty

Seek out help — meet with your TA or Professor, ask if there is special tutoring available.

Drop the course — can you take it next quarter when you might feel more prepared and less pressured?

Ask for an extension — if you explain your situation to your TA or Professor, they might grant you an extended deadline.

See a counselor at Student Psychological Services, and/or your school, college or department — UCLA has many resources for students who are feeling the stresses of academic and personal pressures (see list below)

Remember, **getting caught cheating affects more than just your GPA**. How will you explain to your parents, family and friends that you have been suspended or dismissed? How will it affect your financial aid award and/or scholarship money? Will you be required to, and be able to pay back that money if you are no longer a student? If you live in the residence halls, where will you go if you are told you can no longer live there? You have worked very hard to get here, so don’t cheat! If you would like more information, please come see us at the Dean of Students’ Office in 1206 Murphy Hall, call us at (310) 825-3871 or visit our Web site at www.deanofstudents.ucla.edu.

Cheating

Unauthorized acquiring of knowledge of an examination or part of an examination

- Allowing another person to take a quiz, exam, or similar evaluation for you
- Using unauthorized material, information, or study aids in any academic exercise or examination — textbook, notes, formula list, calculator, etc.
- Unauthorized collaboration in providing or requesting assistance, such as sharing information

- Unauthorized use of someone else's data in completing a computer exercise
- Altering a graded exam or assignment and requesting that it be regarded

Plagiarism

Presenting another's words or ideas as if they were one's own

- Submitting as your own through purchase or otherwise, part of or an entire work produced verbatim by someone else
- Paraphrasing ideas, data or writing without properly acknowledging the source
- Unauthorized transfer and use of someone else's computer file as your own
- Unauthorized use of someone else's data in completing a computer exercise

Submissions

Submitting the same work (with exact or similar content) in more than one class without permission from the instructor to do so. This includes courses you are currently taking, as well as courses you might take in another quarter.

Facilitating Academic Dishonesty

Participating in any action that compromises the integrity of the academic standards of the University; assisting another to commit an act of academic dishonesty

- Taking a quiz, exam, or similar evaluation in place of another person
- Allowing another student to copy from you
- Providing material or other information to another student with knowledge that such assistance could be used in any of the violations stated above (e.g., giving test information to students in other discussion sections of the same course)

Fabrication

Falsification or invention of any information in an academic exercise

- Altering data to support research
- Presenting results from research that was not performed
- Crediting source material that was not used for research

SYLLABUS AND COURSE OUTLINE FOR FTV 183A: INTRODUCTION TO PRODUCING UCLA Film and Television Creative Producing Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses.*

Instructor: TBD

Teaching Assistant: TBD

Email: TBD

Course Website: TBD

COURSE DESCRIPTION

In today's entertainment industry, aspiring Producers, Executives and Filmmakers need to have

an in depth understanding of the business issues that influence creative decisions. In particular, it is important to understand why certain movies and television shows ultimately get made and why others do not, because that defines who gets to tell their stories. Each week during the course, we will focus on different areas of the entertainment industry and students will learn about the business issues involved in creative producing.

Throughout the course we will also examine critical issues that impact both the industry at large as well as the careers of aspiring entertainment professionals. We will discuss how industry wide changes such as globalization and digital technology are influencing studios, networks, producers and filmmakers and in turn affecting the job market. And we will discuss how important issues like racial diversity and gender inequality impact various areas of the industry. The goal is for students to gain an understanding of the critical issues they need to consider as they start their careers.

1. Course Requirements

Course work consists of attending and participating in weekly class meetings, completing homework assignments, completing a midterm paper, and a final paper. Assignments and papers are due at the date and time specified below or in class. Late submission of assignments will impact your grade negatively. Attendance is required of all students in all class sessions. Unexcused absences and more than one excused absence will impact your grade negatively.

2. Homework Assignments and Class Discussions

Homework Assignments will include: reading scripts, writing standard studio script coverage, viewing trailers and promos for upcoming films and television series, reading articles and studies about industry wide trends and writing a research paper.

Class Discussions: We will discuss the business decisions involved in Creative Producing, We will evaluate new scripts and discuss whether they have the potential to become successful movies or television shows. We will evaluate creative and business decisions regarding upcoming Hollywood movies and television shows. And we will discuss issues like diversity and gender inequality in the industry.

Students are expected to participate in class discussions about the homework assignments and important industry topics. The ability to express an opinion intelligently and efficiently is one of the most important skills that young people in this industry must develop, and an important goal is for everyone to come out of the course with an improved ability to express their opinion in a sometimes adversarial environment.

3. Midterm Paper

For the midterm paper, students will write standard studio Script Notes on a feature film script that will be assigned in class. **The Midterm will be due on TBD.**

4. Final Paper

For the final paper, students will be assigned to write a paper on Hollywood's problems with racial and cultural diversity and/or Hollywood's problems with gender equality. This topic will be discussed throughout the course and the questions that should be answered in the paper will be discussed in class. **The Final will be due on TBD.**

5. Grading

25%--Participation in Class Discussions about Industry Issues 25%--Participation in Class Discussions about Screenplays 25%--Midterm Script Notes
25%--Final Paper

UCLA Statement of Academic Integrity and Information on Student Conduct:

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UCLA Statement on Equity, Diversity and Inclusion:

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state's history into the present. Diversity – a defining feature of California's past, present, and future – refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

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UCLA Department of Film, Television and Digital Media FTV 183a: Introduction to Film and Television Development

LECTURE AND DISCUSSION TOPICS

Class One: Introduction and Overview

- Introduction
- Policies
- Assignments and Grading
- The Importance of Opinions
- Professional Internships
- Overview of the Course
- The Importance of Development
- Script Coverage
- Basic Elements of Story Structure

Assignment: Students will be assigned to write standard Studio Script Coverage on a script that will be sent out after class. The assignment should be submitted via email to the Teaching

Assistant by 11:59pm on Tuesday evening.

Class Two: Studio Development

- How Studio Development Originates
- The Studio Mandate
- Development Deals
- The Spec Market
- Weekend Read
- Franchise Development
- Open Writing Assignments
- The Studio Development Process
- Studio Rewrites
- Script Notes

Assignment: Students will be assigned to read three screenplays in anticipation of a Weekend Read Meeting-style discussion to take place during the following class session. Additional instructions will be given in class.

Class Three: Weekend Read

- Weekend Read Meeting

Assignment: Students will be assigned to watch trailers for upcoming Studio Films which will be discussed in the following class. The specific trailers will be announced in class.

Class Four: Studio Structure and The Greenlight Process

- Overview of Studio Structure and The Greenlight Process
- The Greenlight Committee
- Physical Production
- Marketing
- Domestic Distribution
- Foreign Sales
- Home Entertainment
- The Greenlight Decision
- Guest Speakers

Assignment: Students will be assigned to read three screenplays in anticipation of a Weekend Read Meeting-style discussion to take place during the following class session. Additional instructions will be given in class.

Class Five: Weekend Read

- Weekend Read Meeting

Midterm Assignment: Students will be assigned to write standard Studio Script Notes on a script that will be discussed in class. The assignment should be submitted via email to the Teaching Assistant by TBD.

Class Six: The Globalization of Hollywood

- Overview of Globalization
- Top Foreign Markets
- Basic Statistics and Comparisons
- Hollywood and Foreign Audiences
- Hollywood and Foreign Film Industries
- Hollywood and Foreign Governments
- How Globalization Is Changing the Business of Creative Producing
- Hollywood and Global Responsibility
- Midway Point Questions

Assignment: Students will be assigned to watch trailers for upcoming Independent Films which will be discussed in the following class. The specific trailers will be announced in class.

Class Seven: The Business of Independent Cinema

- Overview of Independent Cinema
- How Independent Films Get Made
- How Independent Films Get Distributed
- Film Markets and Film Festivals
- Digital Distribution

Assignment: Students will be assigned to read television pilot scripts in anticipation of a discussion in the following class.

Class Eight: The Business of Television

- The Business of Television
- The Different Kinds of Networks
- How Business Goals Impact the TV Development Mandate
- The Golden Era of TV or the Era of ‘Too Much Television’?

Assignment: Students will be assigned to read four television pilot screenplays in anticipation of a Weekend Read-style discussion to take place during the following class session. Additional

instructions will be given in class.

Class Nine: Weekend Read

- Weekend Read Meeting

Assignment: Students will be assigned to watch trailers for upcoming Fall Television series in anticipation of a discussion of the TV Pilot Development Process during the following class.

Class Ten: Producing Television

- Homework Discussion
- Overview of Television Development & Production
- Broadcast Network Television
- Basic Cable
- Premium Cable
- Broadband Networks
- Guest Speakers

Assignment: Students will be assigned to read articles and reports about Hollywood's issues with Racial Diversity and Gender Inequality which will be discussed in the next class.

Class Eleven: Racial Diversity & Gender Inequality

- Homework Discussion
- Hollywood and Issues of Racial Diversity & Gender Inequality
- Audiences and Multiculturalism
- Representation of People of Color on Screen & Industry Hiring Practices
- Representation of Women on-screen & Industry Hiring Practices
- Discussion of Final Paper

Final Paper: Students will be assigned to write a paper on Hollywood's issues with Racial Diversity and Gender Inequality. The focus of the paper will be discussed in class.

Class Twelve: Your Hollywood Career August 1, 2018

- Internship Summary
 - Career Questions
 - Non-Career Questions
 - Summation of the Course
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SYLLABUS AND COURSE OUTLINE FOR FTV 195: INTERNSHIPS IN FILM, TELEVISION
AND DIGITAL MEDIA

UCLA Film and Television Creative Producing Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses.*

Instructor:	TBD
Internship Coordinator:	Michael Figari
Email:	internships@tft.ucla.edu
Phone:	(310) 825-1854
Internship Office:	203 East Melnitz Building
Office Hours:	By appointment

I. Description

This course provides credit for weekly fieldwork performed at an off-campus internship site. There are no weekly class meetings for FILM TV 195, but students are required to meet at least once per quarter with the FILM TV 195 internship coordinator to discuss their progress in the internship. In addition to FILM TV 195

II. Units

Students earn 4 units of academic credit for FILM TV 195, upon successful completion of course requirements.

III. Course Requirements

CAUTION: late submissions will result in a grade of “Not Passed”.

	Requirement	What to do	When/Where due
1.	FILM TV 195 contract – signed and approved	Go to MyUCLA and fill out course contract for FILM TV 195. Ask internship coordinator for name of faculty mentor. Print contract and have faculty mentor sign. Deliver signed contract to internship coordinator.	Submit signed contract at any time during second pass, but <u>no later than Friday of Week 2.</u> Deliver signed contract to internship coordinator at 203 East Melnitz Building or email to internships@tft.ucla.edu .
2.	Timesheet (120 hours)	Your on-site internship supervisor must approve and sign your timesheet showing at least 120 hours of work	Due by Thursday of Finals Week.

		completed. Submit this signed timesheet to the internship coordinator. Your internship hours should be reasonably well distributed across the weeks of your enrollment. For example, you should aim for 12 hours/week over a 10 week quarter; or 20 hours/week over a 6-week summer session. You cannot claim hours outside the dates of your quarter of enrollment	Deliver to internship coordinator at 203 East Melnitz Building or email to internships@tft.ucla.edu.
3.	Three interviews	Interview three employees at the internship company (5-15 minutes) about the employees' career path, role at the company and any other relevant information. Complete a summary of each interview (1 to 2 pages). If the student is continuing in an internship with the same company for a second quarter, the student should consult the internship coordinator to discuss a separate assignment.	Due by Thursday of Finals Week. Deliver to internship coordinator at 203 East Melnitz Building or email to internships@tft.ucla.edu.
3.	Meeting with Internship Coordinator	Students are required to meet at least once per quarter with the FILM TV 195 internship coordinator to discuss their progress in the internship.	By Friday of Week 3, you should contact the internship coordinator (internships@tft.ucla.edu) to arrange a meeting time.
4.	Reading	Students are expected to read <i>Daily Variety</i> or <i>Hollywood Reporter</i>, TheWrap.com (www.thewrap.com), Deadline Hollywood (www.deadline.com), <i>Los Angeles Times</i>, <i>New York Times</i>, or <i>Wall Street Journal</i>, and any other relevant industry trades on a regular basis.	n/a

IV. Grading

Students will receive a "Pass" grade upon successful completion of all course requirements by the due dates. Students will be graded "Not Passed" if they do not complete course requirements

by the due dates.

If students have any question(s) about course requirements or deadlines, they should contact the internship coordinator well in advance of the requirement deadline.

V. Recommended Reading

Contemporary Hollywood Film Industry:

Paul McDonald and Janet Wasko (eds.), *The Contemporary Hollywood Film Industry* (Blackwell Publishing, 2008)

Geoff King, *New Hollywood Cinema: An Introduction* (Columbia University Press, 2002)

Steve Neale and Murray Smith (eds.) *Contemporary Hollywood Cinema* (Routledge, 1998)

History of Studio System:

Thomas Schatz, *The Genius of the System: Hollywood Filmmaking in the Studio Era* (Faber & Faber, 1998)

Denise Mann, *Hollywood Independents: The Postwar Talent Takeover* (University of Minnesota Press, 2008).

Contemporary Television:

Amanda D. Lotz, *The Television Will Be Revolutionized* (New York University Press, 2007)

Agency:

Dennis McDougal, *The Last Mogul: Lew Wasserman, MCA, and the Hidden History of Hollywood* (Da Capo Press, 2001)

David Rensin, *The Mailroom: Hollywood History from the Bottom Up* (Ballantine Books, 2004)

Frank Rose, *The Agency: William Morris and the Hidden History of Show Business* (Harper Collins, 1995)

VI. Useful Research Tools

Lexis-Nexis:

In order to conduct outside research for your midterm and final papers you should access recent and old trade and newspaper articles on Lexis-Nexis. To access Lexis-Nexis, go to <http://www.library.ucla.edu/search/1528.cfm> and scroll down to Lexis-Nexis. If you're accessing Lexis-Nexis from off-campus, you might need to set up your browser as a proxy server: <http://www.bol.ucla.edu/services/proxy/>

Other online resources:

Box-Office Mojo: www.boxofficemojo.com

Hollywood Reporter: www.hollywoodreporter.com

Variety: www.variety.com

IMDB: www.imdb.com

TV Tracker: www.tvtracker.com

Baseline Studio System: www.studiosystem.com (subscription-based)

The Numbers.com: <http://www.the-numbers.com/>

TheWrap.com: <http://www.thewrap.com/>

Deadline Hollywood: <http://www.deadline.com/hollywood>
Tracking Board: www.tracking-board.com

SYLLABUS AND COURSE OUTLINE FOR FTV 101A: SPEAKER SYMPOSIUM UCLA Film and Television Creative Producing Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses.*

Instructor:

Email:

Daytime Office Number:

Teaching Assistant : TBD

Email: TBD

Course Website: TBD

Class Meetings:

Location:

COURSE DESCRIPTION

This course is a speaker series featuring guests from various aspects of the film, television and digital media business. In today's entertainment industry, aspiring Writers, Producers, Animators, and Filmmakers need to have an in depth understanding of the business issues that influence creative decisions. Additionally, aspiring executives, agents and attorneys need to understand how the creative process works to guide their business decisions and their success.

Each week during the course, we will focus on various areas within the entertainment business. Students will have the opportunity to hear from a diverse group of entertainment professionals and ask questions pertaining to their careers. The goal is for students to gain understanding of the relationships, experience and knowledge that must be achieved to build a career in this business.

1. Course Requirements

Course work consists of attending weekly class meetings, participating in a meaningful manner in Class Discussions and in Q&A sessions with Guest Speakers, and writing a brief Summary Paper at the end of the course evaluating the panels.

2. Weekly Class Topics

Class One: Studios and Networks in Television

Class Two: The Business of Animated Television

Class Three: Agents & Managers on the State of the Business Today

Class Four: Writer & Producers on the State of the Business Today

Class Five: The Business of Independent and Studio Feature Films

Class Six: Brands, Virtual Reality, Short Form and Commercials Today

(For additional detail and guest speakers please see the attached weekly course schedule. Weekly topics subject to change based on guest speaker availability)

3. Summary Paper

At the end of the course students are required to write a paper summarizing their thoughts on the Guest Speaker panels and how the panels have influenced their view of the industry and their own career aspirations.

4. Grading:

66%: Participation in Class Discussions Guest Panels 33%: Summary Paper

UCLA Statement of Academic Integrity and Information on Student Conduct:

With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors.

Accordingly, when accusations of academic dishonesty occur, the Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own.

If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work. Please also refer to the UCLA Rules of Student Conduct at the below website:

<http://www.deanofstudents.ucla.edu/Student-Conduct>

UCLA Statement on Equity, Diversity and Inclusion:

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state's history into the present. Diversity— a defining feature of California's past, present, and future – refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University's achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect and make possible the full, effective use of the talents and abilities of all to foster innovation and train future leadership.

Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.

UCLA Disability Discrimination Mandate:

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu.

FTV 101A: Speaker Symposium

Week One: Studios and Networks in Television

In this class session, students will learn about the business of making television at the studio and network level, and what executives who work on these shows consider when they look at Writers, Directors and other artists as potential collaborators.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How do studios and networks work together to produce and distribute television shows? What creative and business challenges are studios and networks facing today? How does the process of developing and producing scripted vs. non-scripted television differ? How does one become a studio or network Executive? What types of writers and filmmakers are executives looking to work with? How do Studios and Networks contribute toward promoting diversity and inclusion in storytelling? What traits and skills are necessary for success in the rapidly evolving studio and network business?

Specific guest speakers for all sessions will be announced closer to the course. Recent Guest Speakers have included executives from Fox, Hulu, Netflix, TNT, HBO, ABC Studios, ITV

Studios America, and Awesomeness.

Week Two: The Business of Animated Television Series

In this class session, students will learn about the business of making animated television series at the major network level, and what executives and producers who work on these shows consider when they look at Writers, Directors and Animators as potential collaborators.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How do networks work with creative talent to create and produce animated shows. What creative and business challenges are networks facing today? How do Writers, Directors and Animators get the opportunity to work on animated television series and create their own? What traits and skills are necessary for success in the business of animated television? How do Networks contribute toward promoting diversity and inclusion in storytelling in animation?

Recent Guest Speakers have included executives from Marvel Animation, Cartoon Network, Adult Swim and Fox Animation.

Week Three: Agents & Managers on the State of the Business Today

In this class session, students will learn from agents and managers who represent writers, directors, producers, and department heads across physical production to learn what those representatives consider when they look at Writers, Directors, Animators and other artists as potential clients and what they feel are the challenges and opportunities in the film and television business today.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How does one become an Agent or Manager and what skills are necessary for success? What is the difference between an agent and manager, what services do they provide clients, and how are they compensated? How do agents and managers promote diversity and inclusion in the film and television business?

Recent Guest Speakers have included agents and managers from CAA, ICM, Circle of Confusion, and Grandview.

Week Four: Writers/Producers on the State of the Business Today

In this class session, students will learn about the business of creating, selling, and producing film and television series today.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: What are the various ways writers and producers get started in the business and what skills are necessary for success? How do writers and producers promote diversity and inclusion in storytelling? What is their relationship with agents and managers, studio and network execs, and each other throughout the process of making film and television? What are the opportunities and challenges in building a writing or producing career today in film and television?

Recent Guest Speakers have included writers working on films and series for CBS, HBO, TNT, ABC, Hulu, Netflix, Sony, Disney and Fox.

Week Five: The Business of Independent and Studio Feature Films

In this class session, students will learn about the state of the business of independent and Studio feature films from executives, producers, and filmmaker advocates.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How do films get made and distributed today? How do filmmakers promote diversity and inclusion in storytelling? What are some of the business and creative challenges for financiers and filmmakers today? What programs exist to help filmmaker development? What skills and experience is necessary today to be successful in the independent or studio film business?

Recent Guest Speakers have included production executives, filmmakers, producers, and curators of independent and studio film working with companies such as Disney, Amazon Studios, Film Independent, Sony, and Fox.

Week 6: Brands, Virtual Reality, Short Form & Commercials Today

In this class session, students will learn about ways filmmakers and producers are exploring storytelling through brand partnerships, virtual reality, short form and commercials. We will discuss how the explosion of new technology is effecting the branding and commercial businesses and what career opportunities exist for producers and filmmakers in this space.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How is new technology and viewing habits effecting branding and commercials in television and film? How is technology opening up new approaches to connect directly with the audience? How is storytelling for virtual reality different than commercials or other short form content? What opportunities exist for up and coming filmmakers and producers to be entrepreneurs in this space?

This year's guest speakers will be a combination of producers and business development

executives on the forefront of technology and short form storytelling.