

UCLA Department of Film, Television and Digital Media FTV 183A: Film and Television Development

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:

Title: Lecturer in Film and Television

Teaching Assistant:

Email:

Course Website:

Class Meetings:

Location:

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 to wide audiences. 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 cultural issues like racial diversity and gender inequality impact various areas of the industry. The goal is for students to gain an understanding of the various 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:**

4. Final Paper

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

5. Grading

25%--Participation in Class Discussions about Industry Issues

25%--Participation in Class Discussions about Screenplays

25%--Midterm Script Notes

25%--Final Paper

6. **Attendance:** Due to the intensive nature of the program, a maximum of two program absences are permitted.

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, 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.

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.

**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 Thursday 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:

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

- Internship Summary
 - Career Questions
 - Non-Career Questions
 - Summation of the Course
-

FTV 182: Power, Identity & Justice in the Entertainment Industry

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:

Office Hours by Appointment

Course Website:

Class Meetings:

Screenings:

Location: Screenings:

Course Description

With movements like #MeToo, #OscarsSoWhite, and Black Lives Matter, in recent years we've seen American media industries increasingly pressured to respond to longstanding calls for more diverse representations and employment for groups long underserved by mainstream film and television based. Paying attention to questions of race, gender, sexuality, and ability, in this course we'll look at how politics, economics, labor, and identity intersect to determine who is able to participate, what representations are produced, and how industry cultures are, or aren't, changing.

Course Learning Objectives:

Throughout this course, students will learn how historical, cultural, political, economic, and social factors and issues have and continue to shape Hollywood and the industry power players.

Students will learn the importance of which films get made and why the cultural impact of these films and their storytellers reflects on the broader cultural landscape. They will be able to define and articulate how a filmmaker's personal vision impacts the finished product of a film and goes on to influence a wide audience, changing how present and future viewers see and understand the world.

We will discuss how industry wide trends continue to adapt in the globalized world and the power of the viewer/individual consumer's dollar on what gets made.

Beyond gender diversity, we will analyze racial, sexual, and cultural inequalities that go hand in hand in impacting the way entertainment is made and perceived.

The goal is for students to gain an understanding of the history, current landscape, and emerging trends that are shaping the power, identity, and justice that women hold in the entertainment industry.

1. Course Requirements:

Course work consists of attending and participating in weekly class discussions, completing weekly homework assignments and readings, and completing both a midterm and final paper.

Assignments and papers are due at the dates and time specified below. Late submission of assignments will negatively impact your grade. Attendance is required in all sessions for all students. Unexcused absences and more than one excused absence will also negatively impact your grade.

2. Homework Assignments and Class Discussions:

Homework assignments will include reading articles, book chapters, and reports, listening to podcasts, watching movies, and writing weekly papers, as well as a midterm paper and a final paper.

The weekly paper assignment will be a one-page, single spaced essay submitted by each student on a current or past woman working in Hollywood. This essay should include a discussion of their body of work, their career, why you chose this specific person, and why you believe their work to be significant. Ideally, over the course of the six weeks, you would choose a varying array across fields (actress, writer, director, producer, studio executive, cinematographer, etc.) and time periods. The paper should be informed by the topics and issues discussed in class and in the reading/viewing assigned materials, but additional research is required. ***I have a list with some suggestions that I'll put up on the course site and discuss in class for you to choose from, but you are also free to choose people not on the list***

Please note: the weekly paper should be emailed & uploaded to the course site by Wednesday mornings @ 10am PT (the morning before class) as they potentially be discussed and/or referenced in Thursdays' class.

Class discussions will revolve around the weekly screening and what that film/female filmmaker/current period in film history meant in the larger landscape as well as how societal rules, and larger historic, social, cultural and economic landscapes shaped and continue to shape women's roles in Hollywood. Students are expected to participate in class discussions about the homework assignments and important/current industry topics. An important goal of the course is for students to come away learning the history of women in entertainment as well as the current challenges facing women and Hollywood in an ever-evolving global landscape, as well as their own opinions of where we go from here.

All readings will be uploaded to the course site or emailed –either as links to articles/podcasts, or as PDFs.

In addition to the required Thursday 4:00pm screenings, there will be one required outside film for you to watch before class—either an older film that references themes, topics and historical significance, or a new film being released. Other films/television shows might be suggested as the course develops as encouraged viewing, but all required viewing is outlined below.

3. Midterm Paper

For the Midterm Paper, students will be required to write a research paper on one of the issues, organizations, movements, and/or time periods covered during the first part of the course. A list will be provided for you to choose from, but again, you can get approval to do an off-list topic.

Students should include their own critical analysis of their chosen topic and how they believe it affected women's inclusion in entertainment (either by expanding or inhibiting the role of women in Hollywood). Likewise, how did power structures further complicate the issue as it relates to race, sexuality, inclusion, etc.?

The paper should be a minimum of three pages, single spaced. Students will be expected to cite sources and provide a bibliography. The paper should be uploaded through the course site, but also a printed copy is due in class. Additional specifics will be discussed in class. The paper is due on...

4. Final Paper

Choose one female filmmaker and discuss their career within the larger context of the current industry. Why have they, in your opinion, made it as far as they have or struggled to find more mainstream success? Why do you believe this person's work to be significant? What type of project or strategic career moves would you suggest they make next and who would you partner them with to achieve success?

The paper should be a minimum of four pages, single spaced. Students will be expected to cite sources and provide a bibliography. The paper should be uploaded through the course site, but also a printed copy is due in class. Additional specifics will be discussed in class. The paper is due on .

5. Grading

25% - Attendance & Participation in Class Discussions

25% - Weekly Written Assignments

25% - Midterm Paper

25% - Final Paper

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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 Statement for Accessible Education:

UCLA Center for Accessible Education (<https://www.cae.ucla.edu/>)

In compliance with federal and state laws and University policy, UCLA is committed to ensuring that students with disabilities have full access to all aspects of the university experience that are available to all students. Academic accommodations are designed to provide that access. The Center for Accessible Education (CAE) has been designated as the campus entity that determines a student's eligibility for accommodations and services on the basis of disability.

If you are already registered with the Center for Accessible Education (CAE), please request your Letter of Accommodation in the Student Portal. If you are seeking registration with the CAE, please submit your request for accommodations via the CAE website. Students with disabilities requiring academic accommodations should submit their request for accommodations as soon as possible, as it may take up to two weeks to review the request. For more information, please visit the CAE website, visit the CAE at A255 Murphy Hall, or contact us by phone at (310) 825-1501.

FTV 182: Power, Identity & Justice in the Entertainment Industry:

Weekly Course Structure:

Week 1: How did we get here? The Historic Shift of 2008 & An Examination of the Silent Era (1895-1925)

Required Melnitz Screening: *THE HURT LOCKER* (2008) – Kathryn Bigelow

Run time: 2 hours 11 minutes; Genre: War/Action

Outside of Class Required Screening: *MAMMA MIA* (2008) – Phyllida Lloyd

Readings ahead of class:

- Sarah Kozloff, *The Life of the Author* (USA: Caboose by Kino-Agora, 2014), 3-47.
- Karen Ward Mahar, *Women Filmmakers in Early Hollywood* (Baltimore: Johns Hopkins University Press, 2006), 1-9, 179-203.
- “*The Hurt Locker*: A Critically-Hailed, Best Picture Winning, Box Office Flop,” *Collider*, 3/13/23; <https://collider.com/the-hurt-locker-best-picture-flop/>
- “*Mamma Mia!* Breaks UK Film Record,” *BBC News*, 10/31/08; <http://news.bbc.co.uk/1/hi/entertainment/7701723.stm>
- “Does Your Mother Know You Sing Abba Tunes?” *NY Times*, 7/18/08; <https://www.nytimes.com/2008/07/18/movies/18mamm.html>

Assignments due week 1:

Week 2: The Studios – Whose Voices Are We Privileging

Required Melnitz Screening: *CANDYMAN* (2021) – Nia DaCosta

Run time: 91 minutes; Genre: Remake/Thriller/Horror

Outside of Class Required Screening: *BIG* (1988) or *A LEAGUE OF THEIR OWN* (1992) – Penny Marshall

Readings ahead of class:

- Laura Mulvey; *Visual Pleasure and Narrative Cinema*, *Screen*, Volume 16, Issue 3, 1 October 1975, Pages 6–18, <https://doi.org/10.1093/screen/16.3.6>.
- Thomas Schatz - “The Studio System and Conglomerate Hollywood,” in *The Contemporary Hollywood Film Industry*, ed. Paul McDonald and Janet Wasko. (Blackwell Publishing, 2008). 1-40.
- Case Study: Carrie Courogen, *Miss May Does Not Exist: The Life and Work of Elaine May, Hollywood’s Hidden Genius* (New York: St. Martin’s Press, 2024), 152-180.
- “‘This Changes Everything’: Geena Davis on Empowering Women in Hollywood,” *NPR*, Fresh Air Podcast (28 minute listen) - <https://www.npr.org/2019/08/07/749067994/this-changes-everything-geena-davis-on-empowering-women-in-hollywood>
- “The Women of Hollywood Speak Out,” *NY Times*, 11/20/2015; <https://www.nytimes.com/2015/11/22/magazine/the-women-of-hollywood-speak-out.html>

Assignments due week 2:

Weekly paper due by

Week 3: International Films, Globalization, Television & Independents

Required Melnitz Screening: *THE POWER OF THE DOG* (2021) – Jane Campion

Run time: 2 hours 6 minutes; Genre: Drama/Romance

Outside of Class Required Screening (ahead of July 13th): CLEO FROM 5 TO 7 (1962)
– Agnes Varda

Readings:

- Judith Butler, *Who's Afraid of Gender?* (New York: Farrar, Straus and Giroux, 2024) 3-36.
- Maya Montanez Smuckler, *Liberating Hollywood: The Feminist Reform of 1970s American Cinema* (New Brunswick: Rutgers University Press, 2018), 77-158.
- "Everyone Who Ran Hollywood Used to Be Young. What Happened?" *The Ankler*, 4/5/23; <https://theankler.com/p/everyone-who-ran-hollywood-used-to>

Optional readings:

- "Inside Jane Campion's Cinema of Tenderness & Brutality," *NY Times Magazine*, 11/16/21; <https://www.nytimes.com/2021/11/16/magazine/jane-campion-power-of-the-dog.html>
- *BFI Film Classics: Cleo de 5 a 7*, Chapter 1: Between Photography & Film (pgs. 11-32), PDF
- Pauline Kael's PDF reviews of *West Side Story* & Elaine May's *The Heartbreak Kid*

Assignments due week 3:

Weekly paper due by

****Midterm Paper due online & printed by start of class on****

Week 4: Blockbusters & Your Power as a Consumer

Required Melnitz Screening: THE BEGUILLED (2017) – Sofia Coppola

Run time: 94 minutes; Genre: Remake/Based on IP/Drama/Western

Outside of Class Required Screening: JOY RIDE (2023) – Adele Lim

Readings:

- Fiona Handyside, *Sofia Coppola: A Cinema of Girlhood: Postfeminist [d]au[gh]te[u]r* (London: IB Tauris & Co. Ltd, 2017), 1-41.
- Short scene/sequence to be assigned from WILDER THAN HER ahead of in class discussion with writer/director & producer during 2nd half of class, PDF
- "Agnes Goddard Says Women Cinematographers Were Treated as Weak or Fragile by the Industry," *IndieWire*, 4/4/23; <https://www.indiewire.com/features/general/agnes-goddard-interview-women-cinematographers-claire-denis-1234825697/>
- "How the Marvel Cinematic Universe Swallowed Hollywood," *New Yorker*, 6/12/23; <https://www.newyorker.com/magazine/2023/06/12/how-the-marvel-cinematic-universe-swallowed-hollywood>
- "The Binge Purge," *Vulture*, 6/6/23; <https://www.vulture.com/2023/06/streaming-industry-netflix-max-disney-hulu-apple-tv-prime-video-peacock-paramount.html>

Assignments due week 4:

Weekly paper due by

Week 5: Alternative Means of Distribution, Voices & Harnessing Brand Awareness

Required Melnitz Screening: NOMADLAND (2020) – Chloe Zhao

Run time: 108 minutes; Genre: Drama

Outside of Class Required Screening: Class will vote on what to watch

Readings:

- Ben Fritz, *The Big Picture: The Fight for the Future of Movies* (New York: Houghton Mifflin Harcourt Publishing Company, 2018). 21-36, 101-124.
- Stacy L. Smith et al. – *Inclusion Rider* (Los Angeles: USC Annenberg Inclusion Initiative, 2018). 1-5, <http://assets.uscannenberg.org.s3.amazonaws.com/docs/inclusion-rider-template.pdf>
- “Reese Witherspoon’s Hello Sunshine Built a Consumer Brand- not a traditional production company. Its CEO says the bet is paying off,” *Fortune*, 2/21/23; <https://fortune.com/2023/02/21/reese-witherspoons-hello-sunshine-ceo-production-company-consumer-brand/>

Optional readings:

- “For Actresses Who Own Their Own Production Company, The Future is Theirs,” *Vanity Fair*, 1/12/23; <https://www.vanityfair.com/hollywood/2023/01/2023-female-led-tv-movie-projects>
- “Reese Witherspoon and Lauren Neustadter Are Doing Just Fine Without the Boys Club,” *The Hollywood Reporter*, 9/30/22; <https://www.hollywoodreporter.com/tv/tv-features/reese-witherspoon-lauren-neustadter-hello-sunshine-sale-big-little-lies-1235228211/>

Assignments due week 5:

Weekly paper due by 10am on Wednesday

Week 6: Where are we now & where are we going? 2015 to Now, the Future, and Ever-Evolving Landscapes

Required Melnitz Screening: BARBIE (2023)– Greta Gerwig

Run time: 93 minutes; Genre: Drama/Comedy

Outside of Class Required Screening: PAST LIVES (2023)– Celine Song

In Class (2nd half of class): Panel w/ TBA working industry professionals

Readings:

- Stacy L. Smith et al. - *Inequality in 1,300 Popular Films: Inequality Across 1,800 Popular Films: Examining Gender, Race/Ethnicity & Age of Leads/Co Leads From 2007 to 2024* (Los Angeles: USC Annenberg Inclusion Initiative, 2024). 1-12
- Stacy L. Smith et al. - *Examining Portrayals of Gender, Race/Ethnicity, LGBTQ & Disability from 2007 to 2022* (Los Angeles: USC Annenberg Inclusion Initiative, 2023). 1-44
- “Greta Gerwig: On Bringing Little Women to Big Screens,” *The Gentlewoman Magazine*, Issue 27, Spring/Summer 2023; <https://thegentlewoman.co.uk/library/greta-gerwig>
- “Hollywood’s Dude Slump,” Scott Mendelson, *Puck*, January 14, 2024; PDF

SAMPLE SYLLABUS. Enrolled students will receive the finalized syllabus prior to the start of the institute.

- “Parasite to Past Lives: Korea’s Hitmakers Strike Oscar, Again,” *The Ankler*, January 29, 2024, PDF
- “Can Barbie Be Rebranded as a Feminist Icon?” The Daily Podcast, July 21, 2023, https://www.youtube.com/watch?v=cWwlvTH_AUQ

Optional readings:

- “Female Execs’ Awful Truth,” *The Ankler*, February 14, 2024, PDF
- “Eva Longoria Brings Latino Life to the Screen,” *New Yorker*, 6/11/23 - <https://www.newyorker.com/culture/the-new-yorker-interview/eva-longoria-brings-latino-life-to-the-screen>

Assignments due week 6:

Weekly paper due by

****Final Paper due online & printed by start of class****

UCLA Department of Film, Television and Digital Media FTV 104: Summer Institute Speaker Symposium

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:

Class Sessions: Tuesday, 7:30pm – 9:20pm, James Bridges Theater

COURSE DESCRIPTION

This course is designed to demystify various aspects of film, television, and digital media and give students the confidence to find their talents and pursue their passions.

Guest speakers, from different career paths, will participate in a lightly moderated, comprehensive dialogue with the students about their areas of expertise. Students are encouraged to ask questions that will enhance their understanding of the entertainment business's ever-evolving landscape.

LEARNING GOALS

This course will help students (1) strengthen their understanding of the industry as a whole, (2) understand how the many jobs in film and television all connect, (3) determine which paths fit their talents and passions, and (4) provide them with insight on the current state of the business as they plan their next steps.

COURSE REQUIREMENTS & GRADING

Coursework will consist of attending weekly class meetings, actively listening to and participating in class discussions and Q&A sessions with Guest Speakers, and writing a brief paper at the end of the course.

Attendance...60%

Participation (Reflection/Introspection/Questions)...10%

Final Paper...30%

Attendance/Participation

Please keep any information shared by our guests confidential. No recording or posting anything you hear on social media without prior consent.

To receive full credit for attendance and participation, you must attend all class sessions over the six-week program. If you are unable to attend any of the classes, please let me know in advance via email.

Final Paper

You will complete an essay (no more than 4 pages double-spaced) about your passions and all the things you would like to accomplish in your career. Please include the first step you will take in pursuing your goals. **Please submit via email in PDF format during the final week of class.**

COURSE SCHEDULE

Note: *The order of panels is subject to change based on Guest Speaker availability.*

WEEK 1 – BREATHING LIFE INTO STORIES (BELOW-THE-LINE CREATIVES)

Have you ever been so immersed in an onscreen world that you forget everything else around you? The magic is in the details. This class will focus on below-the-line positions that breathe life into projects via costume design, production design, hair/makeup, cinematography, VFX, sound design, editing, etc.

WEEK 2

No class.

Homework for Week 3: *I encourage you to make a short list of what inspires you about film, television, and new media. These will be the pillars to which you return as you navigate the industry. You will NOT have to turn this in, but please come prepared to discuss for Week 3.*

WEEK 3 – THE ORIGIN STORY (WRITERS)

It all starts with the written word! This week, we will talk about the writing process, and how to transition from doing it alone at home to working under the pressure of producer, studio, and network deadlines.

WEEK 4 – PARTNERS ON THE BATTLEFIELD (AGENTS/MANAGERS)

They are long-time strategic and innovative partners who advocate for the creatives that inspire them. This week, we will talk about the symbiotic relationship between clients and managers/agents.

WEEK 5 – VISIONARIES (DIRECTORS)

A vision realized. During this week's discussion, we will revel in the magic that is filmmaking, through the eyes of the people guiding all the moving parts of a production.

WEEK 6 – PARTNERS IN STORY (EXECUTIVES/PRODUCERS)

Executives and producers guide projects through the studio system via collaboration and creative support. This week, we will discuss what it's like to develop projects alongside talent – from the notes process to the screen.

UCLA STATEMENT OF ACADEMIC INTEGRITY & 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 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. For additional information, refer to the UCLA Rules of Student Conduct at: <http://www.deanofstudents.ucla.edu/Student-Conduct>

UCLA STATEMENT ON EQUITY, DIVERSITY & 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.

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 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 195 Corporate Internships in Film, Television, and Digital Media

COURSE SYLLABUS

Instructor:

Email:

Phone:

Office:

Office Hours:

1. Description

This course provides credit for weekly fieldwork performed at an external internship site. Students engaged in internships have to enroll in both FTV 194 and 195. Weekly attendance in FTV 194 "Producing" is mandatory. There are no weekly meetings for 195, but students are required to meet at least once per quarter with the 195 instructor to discuss their progress in the internship.

2. Units

Students earn between 2 and 6 units for FTV 195 "Corporate Internship." Students should elect 2 units for 140---169 hours of internship work performed per quarter; 4 units for 170---199 hours per quarter; and 6 units for 20+ hours per week (200+ per quarter).

3. Course Requirements

Students are expected to submit the completed and fully executed internship registration forms and the 195 contract; complete the minimum number of internship hours for their respective unit level; and submit a completed time sheet, approved and signed by the internship supervisor. The time sheet is due to the faculty supervisor no later than Friday of Finals Week.

Students earning 6 units for 195 should also complete three interviews with employees at the internship company (5---15 minutes) and submit a summary of those interviews. In their interviews interns may discuss the employees' career path, role at the company and any other relevant information. Summary may be 1 to 2 pages per interview. Interview summaries should be submitted along with the time sheet by the due date.

If the student is continuing in an internship with the same company for a second quarter, the student should consult the instructor to discuss a separate assignment.

Late submissions result in an automatic Fail.

4. Required Outside Reading

Students are expected to read *Daily Variety* or *Hollywood Reporter*, TheWrap.com (www.thewrap.com), Deadline Hollywood (www.deadline.com), *Los Angeles Times*, *New York Times*, or *Wall Street Journal*, and any other relevant industry trades on a regular basis.

5. 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)

6. 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

7. Grading

To receive a “Pass” grade students have to submit the completed and fully executed 195 contract and internship registration forms before commencement of the internship and perform the minimum required hours of fieldwork for their respective unit level as documented in their time sheet. If they are pursuing 6 units they will also have to submit three interview summaries (see above).

Students have to submit the completed and approved time sheet no later than Friday of Finals Week to the Internship Office, 225B East Melnitz, or email it to internships@tft.ucla.edu.