

FTV 498 - "Professional Internship"**Course Syllabus – Winter Quarter 2017****Instructor:****Hans-Martin Liebing**Email: hliebing@ucla.edu

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114C East Melnitz

Office Hours:

Mondays 3 to 5pm

East Melnitz 114c

Internship Coordinator:**Christina Carrea**Email: internships@tft.ucla.edu

225 East Melnitz

Office Hours: By appointment

This 10-week course is designed to give graduate students the opportunity to work in the film, television and new media industries while receiving course credit. The course gives students the opportunity to conduct independent research on the company they are interning at, as well as the marketplace at large.

No background in the film, television or new media industry is required to take this course; however, a serious commitment to becoming informed about the contemporary domestic and international film, television and new media industries – and conducting independent research to establish or deepen the understanding of domestic and global industry strategies and practices – is expected.

I. Finding internships

To begin looking for an internship, please go to the Film & TV Internship website, http://legacy.tft.ucla.edu/internships/student_info.cfm#grad, and research the listings to begin narrowing down your choices. Set up interviews with the 2-3 companies you are most interested in pursuing. If you need assistance in locating an internship, please contact the Film & TV Internship Office to set up a phone or in-person appointment with the internship coordinator.

II. Enrollment

Turn in a Liability Waiver and a Learning Agreement and Workman's Comp Agreement signed by you and your supervisor to the Film & TV Internship Office in 225B East Melnitz prior to the start of your internship. Those forms are available for download as part of the Internship Package on the Internship Office's website: http://legacy.tft.ucla.edu/internships/downloads/Internship_Package.pdf. Once those forms have been received, you will be emailed a "Permission to Enroll" (PTE) number that allows you to enroll in FTV 498 online.

III. Attendance and Time Sheet

You are expected to commit 10 weeks to your internship, and turn in your time sheet to the internship office by Friday, March 24 and upload your research paper by the same day via Turnitin (see VIII). Your internship counts as fieldwork and does not require classroom attendance. Your completed time sheet has to be approved by your internship supervisor before submission. You can download copies of the time sheet as part of the Internship Package at http://legacy.tft.ucla.edu/internships/downloads/time_sheet.pdf.

IV. Course Requirements

Students receiving 4 units are required to complete a minimum of 140 hours by the end of the fall quarter, and to complete the final research paper outlined below.

Students receiving 8 units are required to complete a minimum of 200 hours by the end of the fall quarter, and to complete the final research paper.

V. Required Outside Reading

You are expected to read Daily Variety, The Hollywood Reporter, The Wrap, Deadline Hollywood, Screen International, and any other relevant industry trade papers and web resources on a regular basis.

VI. Recommended Reading

Contemporary Hollywood Film Industry:

- Paul McDonald and Janet Wasko (eds.), *The Contemporary Hollywood Film Industry* (Blackwell Publishing, 2008)
- Steve Neale and Murray Smith (eds.), *Contemporary Hollywood Cinema* (Routledge, 1998)

History of the 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)

Film and Television Development/ Screenwriting

- Ackerman, Hal. *Write Screenplays That Sell...The Ackerman Way*. Tallfellow Press, 2003.
- Walter, Richard. *Essentials of Screenwriting: The Art, Craft, and Business of Film and Television Writing*, Plume, 2010
- Hunter, Lew. *Lew Hunter's Screenwriting 434: The Industry's Premier Teacher Reveals the Secrets of the Successful Screenplay*, Perigee Trade, 2004
- Russin, Robin, William Missouri Downs. *Screenplay: Writing the Picture*. Silman-James Press (2012)
- Epstein, Alex, *Crafty TV Writing: Thinking Inside the Box*. Owl Books, 2006.
- Edwards, Rona and Monika Skerbelis, *I Liked It, Didn't Love It*. Lone Eagle Publishing Company, 2005.
- Pamela Douglas, *Writing the TV Drama Series* (Michael Wiese Productions, 2005)
- Snyder, Blake. *Save the Cat!* Michael Wiese Productions, 2005.
- Landau, Neil. *The TV Showrunner's Roadmap*. Focal Press, 2014
- Garfinkel, Asher. *Screenplay Story Analysis*, Allworth Press, 2007

Contemporary Television Industry Studies

- Amanda D. Lotz, *The Television Will Be Revolutionized* (New York University Press, 2007)
- Alan Wolk, *Over The Top: How The Internet Is (Slowly But Surely) Changing The Television Industry* (Amazon Digital Services, 2015)

Agencies/ Agency History

- 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)

Global Film Industries:

- Angus Finney, *The International Film Business: A Market Guide Beyond Hollywood* (Routledge, 2010)

VII. Useful Research Tools

Lexis-Nexis:

For your company/industry research, access recent and past trade and newspaper articles on Lexis-Nexis. To access Lexis-Nexis, go to <http://www.lexisnexis.com/hottopics/Inacademic/>

If you are accessing Lexis-Nexis from an off-campus location, you will need to add a proxy server address to the settings of your browser or use a VPN client. For instructions, please go to: <http://www.library.ucla.edu/use/computers-computing-services/connect-campus>

Other online resources:

- Box-Office Mojo: www.boxofficemojo.com
- Hollywood Reporter: www.hollywoodreporter.com
- Variety: www.variety.com
- Screen International: <http://www.screendaily.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
- It's on the Grid: <http://www.itsonthegrid.com/>
- Screen Daily: <http://www.screendaily.com/>

VIII. Final Paper Requirement

In order to receive a passing grade for this course, you are required to submit a final paper by Friday, March 24 via Turnitin, which can be accessed through the CCLE Course Website for this class. The final paper should be between 8-10 pages (typed, double-spaced) and consist of a research-based analysis of your internship company.

Your analysis should be based on both your experiences working for the company, as well as outside research (trade papers, Lexis Nexis or The Studio System, if available). Your paper should present a coherent and critical argument that details how your company fits into the marketplace at large. Make sure to include the following points in your discussion:

- Brief history of the company
- Profiles of principals and management
- Project financing and revenue structure
- Types of projects
- Development process and strategy
- Competitive landscape

For instance, for a production company with a studio deal, discuss how your company sets itself apart from the competing companies that also have deals at that same studio.

What prompted the studio to grant your company a production deal? For a non-affiliated independent producer, what are the challenges your company faces?

Please use newspaper and trade paper articles on Lexis Nexis and, if possible, schedule personal interviews with employees for your research. Your paper should make a critical assessment of the information you find and reflect your own opinion on the subject matter.

If you are continuing an internship with the same company, please write a paper about a different production company you are interested in.

IX. Grading

The grade for FTV 498 is composed as follows:

Time Sheet:	50%
Final Paper:	50%
Total:	100%

X. Academic Integrity

The course requires the adherence to the University's general policies and protocols governing academic integrity. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask me before submitting your work.

For more information on UCLA's Academic Integrity Policy please visit:

<http://www.deanofstudents.ucla.edu/Academic-Integrity>