

Georgia State University
Department of Communication
COMM 6910/8980: Film & Media Industries
CRN #16452 & 16454
Spring 2008

Class Meetings: Wednesdays, 4:30-7:00 p.m., One Park Place 1020

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Course Description and Objectives:

How do the contemporary media industries work? How did they develop in this fashion? How can an analysis of the “business of entertainment” enable a greater understanding of contemporary media aesthetics and culture? In other words, why does it matter that News. Corp. owns Harper Collins publishing, Twentieth Century Fox, Fox News, the FOX network, myspace.com, the New York Post and many, many other entities around the world?

Three main objectives will guide us throughout the semester:

- First, we will trace the development – and increasing interrelatedness – of the media industries from the early twentieth century to the present. We will consider the ways in which regulatory and technological shifts, as well as growing impulses toward globalization, have intersected with industrial changes.
- Second, we will look at the range of theoretical and critical approaches which have been taken toward the media industries. In the process, we will read several “case studies” that provide examples of each of these theoretical approaches.
- Third, we will explore the emerging field of “media industry studies.” This field, which incorporates work in film, media, communications and cultural studies, argues for the importance of integrating analysis of media structures with consideration of cultural and textual matters.

This course will prove useful not only to media studies students but also to filmmakers and screenwriters interested in understanding how and why certain media products do (and do not) get produced and distributed. Although our readings will focus most heavily on the film and television industries, students are encouraged to explore such areas as video games, comic books, publishing, and radio in their final projects.

Required Texts:

- Course packet available at Bestway Copies
- Articles from *Media Industries: History, Theory and Methods* available for download on ULearn
- David Croteau & William Hoynes, *The Business of Media* (2nd edition)
- Michele Hilmes, *Hollywood & Broadcasting: From Radio to Cable*
- Todd Gitlin, *Inside Prime Time*
- Laura Grindstaff, *The Money Shot: Trash, Class and the Making of TV Talk Shows*
- Amanda Lotz, *The Television Will be Revolutionized*
- Serra Tinic, *On Location: Canada's Television Industry in a Global Market*
- Edward Jay Epstein, *The Big Picture*
- Justin Wyatt, *High Concept:*
- Michael Curtin, *Playing to the World's Biggest audience: The Globalization of Chinese Film & TV*

Recommended Reading:

- Industry trade publications – *Variety*, *Hollywood Reporter* and *Broadcasting & Cable* all send daily news updates to your email inbox for free. I strongly recommend subscribing to at least one so you can be up-to-date on the latest events and begin to get immersed in industry discourse.

Grading Breakdown

Class participation	20%
Reading presentation	15%
Final paper presentation	15%
Term paper	50%

Due date

Sign up for your week

- There will be plus and minus grades in this course. Grades will be determined according to the following scale:

93 – 100	A	77 – 79	C+
90 – 92	A-	70 – 76	C
87 – 89	B+	60 – 69	D
83 – 86	B	Below 60	F
80 – 82	B-		

Regarding Incompletes: Incompletes are only given in special hardship cases.

Participation: Class participation comprises 20% of your course grade. You are required to be on time and in class for each meeting. Excused absences are only those that are documented medical or family emergencies; all other absences will affect your participation grade. In general, you are expected to attend all class meetings/screenings, to actively participate in class discussions, and to demonstrate your command of the assigned material.

Presentations: Each student will be responsible for two presentations in this class: one on the reading(s) for the week and one on your ongoing semester research project. Reading

presentations will be relatively short (15-20 minutes) and should summarize the main points of the week's reading(s) while also offering key issues and/or questions for discussion. Research presentations will be on your works in progress and are a way to share your work as well as get helpful feedback from the class and instructor. They will be scheduled later in the semester.

Term paper: Your principal assignment for this course is to conduct research and write a term paper (approx. 17-30 pages) that will comprise 50% of your grade. You can focus on any aspect of television studies that is of interest to you. You will need to incorporate primary research as well as secondary sources into your work. Everyone is required to submit a proposal/abstract and a first draft before the final draft and due dates are specified above. Your proposal should sketch out the basic research topic, locate its argument within course concerns, and identify key evidentiary sources in a preliminary bibliography. The logic behind the proposal and draft is that I would like you to approach writing as a PROCESS as opposed to a TORTURE SESSION that begins the night before the paper is due. This way better enables us to do some interesting critical work in this class and benefit from one another's insights and feedback. You will also be presenting your work to the class. Ideally the paper should be suitable to submit for publication in a media-related journal. Students should meet with me during the semester to discuss their ideas and research progress.

Special accommodations: If you have specific physical, psychiatric, or learning disabilities that you believe may require accommodations for this course, please meet with me after class or during my office hours to discuss appropriate adaptations or modifications which might be helpful to you. The Office of Disability Services (<http://www2.gsu.edu/~wwwods/>; 3-9044) can provide you with information and other assistance to manage any challenges that may affect your performance in coursework.

Regarding Scholastic Dishonesty: I take this matter very seriously and will report any suspected cases of academic dishonesty to the Office of Judicial Affairs. Please see the following page for details on the University's policy on Academic Honesty. For more information, you can also look at the Office's website at http://www2.gsu.edu/~wwwdos/codeofconduct_conpol.html or the Policy on Academic Honesty in the Faculty Handbook (section 409).

Schedule

This syllabus is the general plan for the course
 Deviations may be necessary as the semester progresses

Part I: Foundational Issues & Debates

Week 1

January 9 Introduction to the course, syllabus, schedule

Week 2

January 16 Traditional Approaches to the Media Industries

Readings: Croteau & Hoynes, *The Business of the Media* (Chapters 1-5)
 McChesney, "The Market Uber Alles" [packet]

Week 3

January 23 From Cultural Industry to Creative Industries

Sign up for reading presentations

Readings: Hesmondhalgh, selections from *The Cultural Industries* [packet]
 Hartley, "From the Consciousness Industry to Creative Industries"
 [online]
 Streeter & Curtin, "Media" [packet]

Week 4

January 30 Cultural Approaches to the Media Industries

Readings: Kellner, "Media Industries and Media/Cultural Studies: An Articulation"
 [online]
 D'acci, "Cultural Studies, Television Studies and the Crisis in the
 Humanities" [packet]
 Miller, "Can Luddites Make Things Explode or Travel Faster? The New
 Humanities, Cultural-Policy Studies and Creative Industries" [online]
 Levine, "Toward a Paradigm for Media Production Research: Behind the
 Scenes at *General Hospital*" [packet]
 Hilmes, "Nailing Mercury: The Problem of Media Industry
 Historiography" [online]

Week 5

February 6 Media Industry Historiography: Convergence throughout the 20th Century

Reading: Hilmes, *Hollywood and Broadcasting: From Radio to Cable*

Part II: The Television Industry

Week 6

February 13

Producing Prime Time: Television in the Network Era

Reading:

Gitlin, *Inside Prime Time*

Week 7

February 20

Producing Daytime Television: From Network to Post-Network Era

Reading:

Grindstaff, *The Money Shot: Trash, Class and the Making of TV Talk Shows*

Week 8

February 27

Television in the Age of Convergence

Reading:

Lotz, *The Television Will be Revolutionized*

Mar. 3

Full semester mid-point: Last day to withdraw and receive a "W"

Week 9

March 5

*****Spring Break*****

Week 10

March 12

Hollywood North? Television Production in Canada

Reading:

Tinic, *On Location: Canada's Television Industry in a Global Market*

Part III: The Film Industry

Week 11

March 19

From the Studio Era to the New Hollywood

Reading:

Epstein, *The Big Picture*
Schatz, "Film Industry Studies and Hollywood History" [online]

Week 12

March 26

Style & Marketing in the New Hollywood

Paper proposals due at start of class

Reading:

Wyatt, *High Concept*

Week 13

April 2

What is Hollywood anyway?

One-on-one meetings to discuss papers this week*Reading:*

Wasser, "Is Hollywood America?" [packet]

Scott, "A New Map of Hollywood" [packet]

Perren, "A Big Fat Indie Success Story" [packet]

Ward & O'Regan, "Servicing the 'Other' Hollywood" [packet]

*Curtin, *Playing to the World's Biggest Audience* (chapters 1-4) – we will discuss these chapters next week***Part IV: Media Industries, Revisited**

Week 14

April 9

Screens Across Asia

*Reading:*Finish Curtin, *Playing to the World's Biggest Audience* (chapters 5-12)**Week 15**

April 16

What's Next? Studying the Media Industries in the Age of Convergence

Drafts of term papers due*Reading:*

Hesmondhalgh, "New Media, Digitalisation and Convergence" [packet]

Jenkins & Greene, "The Moral Economy of Web 2.0" [online]

Marshall, "The New Intertextual Commodity" [packet]

Anderson, "The Long Tail" [packet]

Croteau & Hoynes, *The Business of Media* (Chapters 6-7)**Week 16**

April 23

Term paper presentations

Final Exam Week

May 2

Continue term paper presentations

May 4

Final papers due by 5 p.m.*This syllabus is the general plan for this course.*****Deviations may be necessary as the semester progresses.****

Policy on Academic Honesty

Reprinted from the Georgia State University Faculty Handbook | FALL 06

As members of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity. The university assumes as a basic and minimum standard of conduct in academic matters that students be honest and that they submit for credit only the products of their own efforts. Both the ideals of scholarship and the need for fairness require that all dishonest work be rejected as a basis for academic credit. They also require that students refrain from any and all forms of dishonorable or unethical conduct related to their academic work.

The university's policy on academic honesty is published in the Faculty Affairs Handbook and the On Campus: The Undergraduate Co-Curricular Affairs Handbook and is available to all members of the university community. The policy represents a core value of the university and all members of the university community are responsible for abiding by its tenets. Lack of knowledge of this policy is not an acceptable defense to any charge of academic dishonesty. All members of the academic community -- students, faculty, and staff -- are expected to report violations of these standards of academic conduct to the appropriate authorities. The procedures for such reporting are on file in the offices of the deans of each college, the office of the dean of students, and the office of the provost.

In an effort to foster an environment of academic integrity and to prevent academic dishonesty, students are expected to discuss with faculty the expectations regarding course assignments and standards of conduct. Students are encouraged to discuss freely with faculty, academic advisors, and other members of the university community any questions pertaining to the provisions of this policy. In addition, students are encouraged to avail themselves of programs in establishing personal standards and ethics offered through the university's Counseling Center.

Definitions and Examples

The examples and definitions given below are intended to clarify the standards by which academic honesty and academically honorable conduct are to be judged. The list is merely illustrative of the kinds of infractions that may occur, and it is not intended to be exhaustive. Moreover, the definitions and examples suggest conditions under which unacceptable behavior of the indicated types normally occurs; however, there may be unusual cases that fall outside these conditions which also will be judged unacceptable by the academic community.

Plagiarism. Plagiarism is presenting another person's work as one's own. Plagiarism includes any paraphrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own. Plagiarism frequently involves a failure to acknowledge in the text, notes, or footnotes the quotation of the paragraphs, sentences, or even a few phrases written or spoken by someone else. The submission of research or completed papers or projects by someone else is plagiarism, as is the unacknowledged use of research sources gathered by someone else when that use is specifically forbidden by the faculty member. Failure to indicate the extent and nature of one's reliance on other sources is also a form of plagiarism. Any work, in whole or in part, taken from the Internet or other computer-based resource without properly referencing the source (for example, the URL) is considered plagiarism. A complete reference is required in order that all parties may locate and view the original source. Finally, there may be forms of plagiarism that are unique to an individual discipline or course, examples of which should be provided in advance by the faculty member. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly or creative indebtedness, and the consequences of violating this responsibility.

Cheating on Examinations. Cheating on examinations involves giving or receiving unauthorized help before, during, or after an examination. Examples of unauthorized help include the use of notes, computer based resources, texts, or "crib sheets" during an examination (unless specifically approved by the faculty member), or sharing information with another student during an examination (unless specifically approved by the faculty member). Other examples include intentionally allowing another student to view one's own examination and collaboration before or after an examination if such collaboration is specifically forbidden by the faculty member.

Unauthorized Collaboration. Submission for academic credit of a work product, or a part thereof, represented as its being one's own effort, which has been developed in substantial collaboration with another person or source, or computer-based resource, is a violation of academic honesty. It is also a violation of academic honesty knowingly to provide such assistance. Collaborative work specifically authorized by a faculty member is allowed.

Falsification. It is a violation of academic honesty to misrepresent material or fabricate information in an academic exercise, assignment or proceeding (e.g., false or misleading citation of sources, the falsification of the results of experiments or of computer data, false or misleading information in an academic context in order to gain an unfair advantage).

Multiple Submissions. It is a violation of academic honesty to submit substantial portions of the same work for credit more than once without the explicit consent of the faculty member(s) to whom the material is submitted for additional credit. In cases in which there is a natural development of research or knowledge in a sequence of courses, use of prior work may be desirable, even required; however the student is responsible for indicating in writing, as a part of such use, that the current work submitted for credit is cumulative in nature.