General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number	FTV 98Ta
Course Title	Media Industry Convergence: Past and Present, Texts and Contexts

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities
- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture
- Historical Analysis
- Social Analysis

Foundations of Scientific Inquiry
- Physical Science
  With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
  With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This seminar asks students to analyze the media industries and their products (film, television, video games, etc.), and consider the ways they both reflect and create culture and cultural practices.

Many of the assigned readings analyze film and media texts and practices, and the students will be asked to engage in their own analysis for the discussion board, seminar discussion, and written assignments.

This course covers the history of significant moments in media industry convergence, and asks students to consider the relationship between the industry, its texts, and society during each of those moments.

3. List faculty member(s) and teaching fellow who will serve as instructor (give academic rank):
Stephen Mamber, Professor, and Jennifer Porst, Teaching Fellow

4. Indicate what quarter you plan to teach this course:

2012-2013   Winter_____   Spring___X_____

5. GE Course units   ___5_____

6. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge

This course material covers the social sciences, arts, and humanities by asking students to study mass media texts (films, television, video games, etc.) and their conditions of production and reception. Students will learn how to analyze: media texts; scholarship about media texts and practices as method and historiography; and cultural and social trends and behaviors more generally.

❑ Integrative Learning

This course asks students to take media texts that have traditionally been studied in isolation (film, television, comic books, digital media, etc.), and study them together as integrated parts of a mass media whole. In the analysis of these subjects students will also engage with, and be asked to apply, different methodologies including media industry studies, political economy, and cultural studies.

❑ Ethical Implications

As a course about the history of media and the introduction of new media forms up through present day, one of its central goals is to inform students about important issues and advances in the arts, humanities, and social sciences. A better understanding of the media industries and their relationship to mass culture and society will help students be more educated citizens and consumers. It will especially benefit any students who choose to pursue a career in the media industries by making them aware of the power and influence of those industries.

❑ Cultural Diversity

In studying media texts and contexts, students will have an opportunity to engage with them in relation to issues of race, ethnicity, and gender. Students will be asked to consider the identities of those people who create media, and the people who are the actual and assumed audiences. How do those individuals and groups relate to and affect each other? In terms of multicultural interactions worldwide, one of the central topics in the course will be the issue of globalization, and how American media industries (Hollywood in particular) have affected, and been affected by, the increased globalization of the last couple decades.

❑ Critical Thinking

This class will strengthen the critical thinking of students by asking them to make critical and logical assessments of different types of evidence including media texts (films, television shows, etc.), marketing texts, popular and industry press, and scholarly writing. They will be asked to synthesize these materials and, through class discussion, interaction with the online discussion board, and written assignments, they will produce arguments based on their critical analysis.

❑ Rhetorical Effectiveness

Students will have an opportunity to develop their rhetorical effectiveness in a few different ways. They will practice written argument through posting to the online discussion board and the multiple drafts of their final paper. They will practice oral argument through class discussion and their class presentation of their final paper project. They will practice their ability to understand visual arguments through their analysis of the media texts. In each case, they will be expected to offer evidence in support of a larger argument which should be presented clearly and logically.

❑ Problem-solving

> I hope that all of the assignments for the class will help the students develop their problem-solving skills. One that will be particularly effective is the analysis of a film or television text and its transmedia properties. We will choose a film or television show that is set to debut around the end of the class, and together we will practice the skills of finding and analyzing all of the media paratexts related to that central film or television show (e.g. commercials, merchandise, books, music, games, etc.). This exercise will give everyone an opportunity to practice determining what information and texts are relevant, how to find them, and how to use them to understand how the modern mass media industries and their audiences function.

❑ Library & Information Literacy

> The above project and the paper assignment will require students to search, select, organize, and manage relevant information from a variety of sources, both traditional and digital. Diana King, the Film and Television Librarian, has set up websites for FTV courses that are incredibly helpful in terms of researching topics specifically related to film and television, and I will use that resource to help students gain better facility with researching and library and information literacy.

(A) STUDENT CONTACT PER WEEK

1. Seminar and screening:	5	(hours)
(A) TOTAL student contact per week	**5**	**(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	**2**	(hours)
2. Reading	**3**	(hours)
3. Group Projects:	**N/A**	(hours)
4. Preparation for Quizzes & Exams:	**N/A**	(hours)
5. Information Literacy Exercises:	**1**	(hours)
6. Written Assignments:	**3**	(hours)
7. Research Activity:	**1**	(hours)
(B) TOTAL Out-of-class time per week	**10**	**(HOURS)**

GRAND TOTAL (A) + (B) must equal 15 hours/week   __15_____

Media Industry Convergence: Past and Present, Texts and Contexts

Instructor: Jennifer Porst   Office Hours:
Email: jenporst@mac.com   Mailbox: 103 East Melnitz

Required Texts:
Course reader available at
Additional readings will be distributed as PDFs.

Course Description:
This seminar will analyze media industry convergence (i.e. the manner in which media industries work together) in its historical and contemporary manifestations, and investigate the industrial and textual practices involved in transmedia properties (i.e. stories that are told across a variety of platforms including film, TV, video games, etc.). Together we will read about and discuss the social and industrial contexts of media industry convergence at key moments of transition in the media industries; learn and apply theories of media industry convergence; analyze the structure and function of transmedia texts; and engage with major theories about transmedia production and consumption.

Course Goals:
By the end of the quarter students will:
- Understand the production and consumption of transmedia texts in their historical, social, and industrial contexts
- Apply the work of media theorists to contemporary and historical transmedia work
- Develop analytical skills through focused analysis of readings
- Communicate clearly and confidently in class discussion and online discussion boards
- Cultivate oral communication skills through class presentations
- Enhance confidence and proficiency as a university-level writer
- Master the writing process from pre-writing through drafting and re-writing

Course Requirements:
<u>Active Class Participation</u>
Students should come to class each week having read the assigned readings, prepared reading responses and questions, and ready to participate in class discussion. Because this is a seminar, your engagement shapes the content of the class. It is therefore very important that you come to class well prepared. Quality, respectful engagement with the ideas of fellow students, the professor, and the readings is essential to your success in class.

<u>Weekly Reading Responses and Discussion Board</u>
There are assigned readings for each class meeting listed in the weekly schedule below. For each week, I will provide you with questions to consider when doing the assigned readings. You will write a short (1-2 paragraphs) response to one question each week, and post these responses on the class discussion board before our class meeting. During the next week, everyone is encouraged to engage with each other's posts as often as you would like, and you are required to do so at least once per week.

Additionally, we will work together as a class to track one new television show and one upcoming movie blockbuster through the course of the quarter, analyzing the aesthetic choices, marketing discourses, and industrial conditions from buzz to exhibition. We will apply critical understandings of media convergence to the texts using three of its key concepts: transmedia storytelling (the flow of

stories, images, characters, and information across various platforms), participatory culture (the ways consumers interact with media content, media producers, and each other), and experiential marketing (the brand extensions that play out across multiple media channels). This will help us understand how these texts are put together, seeing what can be learned from its construction, and suggesting ways it could be improved upon.

To aid in this analysis, you are required to read *Variety*, *The Hollywood Reporter*, and *Deadline Hollywood*. You do not have to read the entirety of each publication every day, but you should check the headlines at least twice a week for information related to our chosen television show and film, and you should read 1-2 complete articles each week. There will be space on the class discussion board where you will be encouraged to post any information you find related to this project.

Each week, you will prepare two questions of your own on the readings that you would like to discuss in class. These questions should be typed and printed, and will be turned in to me at the end of each class.

Final Paper Proposal
A proposal for your final paper is due in week five. The proposal should include a rough draft of a thesis statement, a detailed paragraph description of the project, and five sources you will use for your paper.

Rough Draft of Final Paper
A rough draft of your paper is due in week eight. This draft should be five to ten pages in length, and should reflect the main structure and argument of what will be your final paper. This draft will allow us to insure that your argument is on the right track, and help to develop your skills as a writer. The rough draft will be due via Turnitin.

Presentation of Final Paper
During weeks nine and ten, each student will give a 5-10 minute presentation of their final paper project.

Final Paper
The final paper will be a 15-18 page paper where you will design an integrated, multi-platform strategy for a television show or film using the knowledge of media industry convergence and transmedia properties that you have gained this quarter. Your approach may include the internet, gaming, on-demand viewing, experiential marketing, communal marketing, consumer-generated content, and branded entertainment. You should include a rationale for your choices based on background information from the class readings, and you should draw parallels, where appropriate, to any of the earlier transmedia properties we studied.

Remember, that your strategies should engage your audience in positive, relevant, engaging, and provocative ways to succeed in an incredibly cluttered media marketplace. Your competition is pretty much everyone: marketers, brands, media, and even consumers themselves. Be sure to choose your programming and advertising strategies wisely. Your ideas must provide added value and contextual relevancy for today's consumer in order to foster involvement, commitment, and loyalty to the show/film and its brand. In addition, be aware that TV networks and film studios are usually subsidiaries of global media conglomerates. Synergy may act as a vehicle for cross-promotion and cross-pollination in your chosen strategies.

We will discuss this assignment in more detail in a future class meeting. The final paper will be due during finals week via Turnitin.

Transmedia Hollywood Conference
Students are strongly encouraged to attend the *Transmedia, Hollywood* conference. It is a one-day public symposium exploring the role of transmedia franchises in today's entertainment industries. *Transmedia, Hollywood* turns the spotlight on media creators, producers, and executives, and places them in critical dialogue with top researchers from across a wide spectrum of film, media, and cultural studies to provide an interdisciplinary summit for the free interchange of insights about how transmedia works and what it means. *Transmedia, Hollywood* is co-hosted by Profs. Denise Mann and Henry Jenkins, from UCLA and USC. The material discussed in this conference could be invaluable to you in your class projects. The conference will take place in the Bridges Theater in Melnitz Hall at UCLA on April ?.

Formatting Requirements for Reading Responses and Papers: All written material for this class should be typed and formatted according to MLA format. If you do not have a MLA handbook, here is a good online reference: http://owl.english.purdue.edu/owl/resource/747/01/

Policy on Late Work: For each day (notice this is not each class but each day) a paper is late it will receive a 1/3 grade penalty (ex. an A becomes an A-). Late reading responses will not be accepted for credit; however, you may miss one reading response without penalty.

Grade Breakdown
Class Participation………………………………………………….……………20%
Reading Responses and Discussion Board Participation………………………….25%
Final Paper Proposal……….……………………………………….……………..5%
Rough Draft of Paper……………………………………………….……………10%
Presentation of Final Paper……………………………………….………………10%
Final Paper………………………………………………………….…………….30%

Office Hours
I invite you to consult with me on your paper, as well as any other questions or concerns you might have regarding your progress in the class. If you can not make my office hours, please email me, and I will be happy to schedule an appointment for a different time.

Tutoring
As your final paper constitutes such a significant portion of your class grade, all students are encouraged to make an appointment for an individual writing consultation at UCLA's Undergraduate Writing Center (A61 Humanities and Reiber Hall 115, 310-206-1320, wcenter@ucla.edu). If you have not taken advantage of these services before, their personal attention and assistance with writing your paper may be a valuable asset not only in this class, but in all of your classes at UCLA.

Plagiarism
Using another's thoughts, ideas, and/or language from printed or electronic sources without giving proper credit to its author constitutes plagiarism, and as per University regulations, any suspected cases of plagiarism will be reported to the Dean of Students' Office. For further information on what constitutes plagiarism, and to read UCLA's plagiarism policy, see the Dean of Students' website: http://www.deanofstudents.ucla.edu/integrity.html

Class Schedule and Assignments:
Week 1: Media Industries and Transmedia Properties
Discussion Topics: What is media industry convergence? What are transmedia properties? Why is it important to study how they function? Where do we see transmedia properties and media industry convergence in the media we consume? How do we interact with transmedia properties?

Readings:
Hilmes, Michele. "Nailing Mercury: The Problem of Media Industry Historiography." 21-33.
Jenkins, Henry. "Introduction: 'Worship at the Altar of Convergence': A New Paradigm for
        Understanding Media Change." 1-24.
Kellner, Douglas. "Media Industries, Political Economy, and Media/Cultural Studies." 95-107.
Williams, Mark. "Rewiring Media History: Intermedial Borders." 46-56.

Screening:
The Perils of Pauline. Pathe Freres, 1914.
The Adventures of Kathlyn. Selig Polyscope Company, 1913.

Week 2: The Introduction of Film
Discussion Topics: What did media industry convergence look like when film was first introduced? How did existing media industries like book publishing and vaudeville react? How did the film industry position audiences (particularly women) as transmedia consumers? How do we see those same behaviors in contemporary transmedia properties such as *The Matrix*?

Readings:
Allen, Robert C. "The Movies in Vaudeville: Historical Context of the Movies as Popular Entertainment."
        57-82.
Coit Murphy, Priscilla. "Books are Dead, Long Live Books." 81-94.
Hesmondhalgh, David. "Politics, Theory, and Method in Media Industries Research." 245-255.
Jenkins, Henry. "Searching for the Origami Unicorn: *The Matrix* and Transmedia Storytelling." 93-130.
Stamp, Shelley. "Ready-Made Customers: Female Movie Fans and the Serial Craze." 102-124.

Screening: *The Matrix*. Dir. Andy Wachowski and Lana Wachowski. Warner Bros. Pictures, 1999.

Week 3: The Introduction of Radio & Film Sound
Discussion Topics: How did Hollywood and radio converge when radio was introduced? How did the broadcasting and film industries develop a symbiotic relationship? What role did the introduction of synchronized sound play in the film industry's relationship to music publishing? How did transmedia texts function across the different media? How did moguls like Samuel "Roxy" Rothafel and the Warner brothers work within these different industries?

Readings:
Butsch, Richard. "Forging a Citizen Audience: Broadcasting from the 1920s through the 1940s." 92-101.
Meyers, Cynthia B. "From Sponsorship to Spots: Advertising and the Development of Electronic Media."
        69-80.
McMurria, John. "Regulation and the Law: A Critical Cultural Citizenship Approach." 171-183.
Jewell, Richard B. "Hollywood and Radio: Competition and Partnership in the 1930s." 125-141.
Melnick, Ross. "Station R-O-X-Y: Roxy and the Radio." 217-233.
Spring, Katherine. "'Pop Go the Warner Bros., et al.' Marketing Film Songs during the Coming of Sound."
        68-89.

Screening: *Weary River*. Dir. Frank Lloyd. Warner Bros. Pictures, 1929.

Week 4: The Introduction of Television

Discussion Topics: How did the introduction of television affect the film and radio industries? How did those media work to converge? How did they resist convergence? How did Walt Disney take advantage of the introduction of television to create his multimedia empire? How does the Disney Corporation function today as a multimedia corporation?

Readings

Amdur, Meredith. "A Name that Sticks: As a Brand, Disney Speaks a Universal Language." 16, 32, 34.
Anderson, Christopher. "*Disneyland*." 133-154.
Balio, Tino. "Introduction to Part I." 3-40.
Goldwyn, Samuel. "Television's Challenge to the Movies."
Napoli, Philip M. "Media Economics and the Study of Media Industries." 161-170.
Taylor, Frank J.. "Big Boom in Outdoor Movies (1956)." 247-251.
Twomey, John E. "Some Considerations on the Rise of the Art-Film Theater (1956)." 259-264.
Wasko, Janet. "The Disney Empire." 28-69.

Screening:

Disneyland. ABC, 1954.
Pirates of the Caribbean: The Curse of the Black Pearl. Walt Disney Pictures, 2003.

Week 5: The Introduction of Cable Television and VHS

Discussion Topics: How did cable television and VHS challenge the existing media industries? How did it affect hybrid texts like the made-for-TV movie? How did cable television and VHS create new ancillary markets for film and network television? How did premium channels like HBO change the aesthetics of television?

Readings

Copple Smith, Erin. "A Form in Peril? The Evolution of the Made-for-Television Movie." 138-155.
Friedberg, Anne. "The End of Cinema: Multi-Media and Technological Change." 438-452.
Gomery, Douglas. "Cable Television's Movie Channels." 263-275.
Kinder, Marsha. "Screen Wars: Transmedia Appropriations from Eisenstein to a TV Dante and Carmen
        Sandiego." 160-182.
King, Geoff. "From Big Screen to Small." 224-256.
Paul, William. "The K-Mart Audience at the Mall Movies." 282-299.
Perren, Alisa. "Whatever Happened to the Movie-of-the-Week? [The Shocking True Story of How
        Made-for-TV Movies Disappeared from the Broadcast Networks]." 161-170.

Screening:

"HBO's Cinematized Television." Brian Hu and Erin Hill. *Mediascape*, Winter 2012. Video essay.
        <http://www.tft.ucla.edu/mediascape/Fall09_HBOTV.html>.
Cinema Verite. Dir. Shari Springer Berman and Robert Pulcini. HBO, 2011.

Week 6: The Impact of Conglomeration

Discussion Topics: How and when did the media industries become part of larger corporate conglomerates? What affect does conglomeration and corporate synergy have on the way the media industries function and the types of texts they produce? How does conglomeration affect consumers and audiences? What media conglomerates dominate today's media landscape?

Readings

Schatz, Thomas. "Film Industry Studies and Hollywood History." 45-56.
Johnson, Victoria E. "Historicizing TV Networking: Broadcasting, Cable, and the Case of ESPN." 57-68.

Caldwell, John. "Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration." 41-74.

Gomery, Douglas. "Hollywood Corporate Business Practice and Periodizing Contemporary Film History." 47-57.

Elsaesser, Thomas. "The Blockbuster: Everything Connects, but Not Everything Goes." 11-22.

Gray, Jonathan. "Introduction: Film, Television, and Off-Screen Studies." 1-22.

Screening: *Jurassic Park*. Dir. Steven Spielberg. Universal, 1993.

Week 7: The Introduction of Digital Media

Discussion Topics: How did the introduction of digital technologies like the internet effect existing media? How did film and television take advantage of the internet as a platform for transmedia storytelling? How have film, TV, and digital media dealt with challenges related to copyright and piracy? How did the internet change the way audiences related to media?

Readings

Anderson, Chris. "Introduction." 1-13.

Brooker, Will. "Living on *Dawson's Creek*: Teen Viewers, Cultural Convergence, and Television Overflow." 569-580.

Buzzard, Karen S. "Net Ratings: Defining a New Medium by the Old, Measuring Internet Audiences." 197-208.

Caldwell, John T. "Second-Shift Media Aesthetics: Programming, Interactivity, and User Flows." 127-144.

Curtin, Michael. "Matrix Media." 9-19.

Graser, Marc. "Information Please: H'w'd Dives into Data, but Decisions Aren't Easier." 1, 24.

Green, Joshua and Henry Jenkins. "The Moral Economy of Web 2.0: Audience Research and Convergence Culture." 213-225.

Marshall, David P. "New Media as Transformed Media Industry." 81-89.

Weisman, Jon. "Ad Strategy Gels for Young Network." 19-20.

Wexelblat, Alan. "An Auteur in the Age of the Internet: JMS, *Babylon 5*, and the Net." 209-226.

Screening: *Dawson's Creek* and *Homicide: Life on the Street*

Week 8: The Relationship Between Film, TV, Video Games & Comic Books

Discussion Topics: How have video games and comic books functioned as platforms for transmedia storytelling? How have trademark and copyright issues affected what characters and stories can appear at different times in different media? What is the audience's role in these franchises? How do narratives function across the different media?

Readings

Askwith, Ivan, with Henry Jenkins, Joshua Green, and Tim Crosby. "Deconstructing the Lost Experience: In-Depth Analysis of an ARG." 4-30.

Gaines, Jane M. "Superman, Television, and the Protective Strength of the Trademark." 208-227.

Grodal, Torben. "Stories for Eye, Ear, and Muscles: Video Games, Media, and Embodied Experience." 129-156.

Jenkins, Henry. "Games, The New Lively Art." 312-326.

Johnson, Derek. "Franchise Histories: Marvel, *X-Men*, and the Negotiated Process of Expansion." 14-23.

Ruggill, Judd Ethan. "Convergence: Always Already, Already." 105-110.

Smith, Greg M. "Navigating *Myst-y* Landscapes: Killer Applications and Hybrid Criticism." 487-502.

Screening: *The Avengers*. Dir. Joss Whedon. Marvel Studios, 2012.

Week 9: How Social Media Has Changed Cinema and TV
Discussion Topics: How have social media like Facebook and Twitter changed film and television? How do film and television texts use these new media? What are some examples of successful uses of these media by film and television producers and what are some failures? How do audiences participate in and interact with media through these platforms?

Readings
Boyd, Danah M. and Nicole B. Ellison. "Social Network Sites: Definition, History, and Scholarship." 1-
        13.
Cassidy, John. "Me Media." 50-59.
Galil, Leor. "*Community*'s 'Twittersode' Just Might Work."
Hart, Hugh. "*Fringe* Stars Hit Twitter During 'Tweet-Peat' Finale Rerun."
---. "*Haven* Weaves Characters' Tweets Into Supernatural Story."
Hartley, John. "From the Consciousness Industry to the Creative Industries: Consumer-Created Content,
        Social Network Markets, and the Growth of Knowledge." 231-244.
Schroeder, Ralph. "Social Interaction in Virtual Environments: Key Issues, Common Themes, and a
        Framework for Research." 1-19.
Tapscott, Don, and Anthony D. Williams. "The Prosumers: Hack This Product Please!" 124-150.
Watercutter, Angela. "Twitter Campaign Tries to Save *Chuck* From Cancellation."

Screening: Watch a TV show in real-time and observe Twitter for tweets from creators, writers, and/or actors/characters in the show

Week 10: Globalization and the Future
Discussion Topics: How has globalization changed the production and reception of media like film and television? What does the global circulation of media mean for global and local cultures? What does this tell us about the future of media industries and transmedia properties?

Readings
Andrejevic, Mark. "The Twenty-First-Century Telescreen." 31-40.
Balio, Tino. "'A Major Presence in All of the World's Important Markets': The Globalization of
        Hollywood in the '90s." 58-73.
Curtin, Michael. "Thinking Globally: From Media Imperialism to Media Capital." 108-119.
Goldstein, Patrick. "Hollywood's Global Strategy: Made in America, but not for Americans."
Kulish, Nicholas and Michael Cieply. "Around the World in One Movie: Film Financing's Global Future."
Winston Dixon, Wheeler. "Twenty-Five Reasons Why It's All Over." 356-366.

Screening: *Cloud Atlas*. Dir. Tom Twyker, Andy Wachowski, and Lana Wachowski. Warner Bros. Pictures, 2012.

Reading List

Allen, Robert C. "The Movies in Vaudeville: Historical Context of the Movies as Popular Entertainment." *The American Film Industry*. Tino Balio, Ed.. Madison: University of Wisconsin Press, 1985. 57-82.

Amdur, Meredith. "A Name that Sticks: As a Brand, Disney Speaks a Universal Language." *Variety*. 27 Oct- 2 Nov, 2003. 16, 32, 34.

Anderson, Chris. "Introduction." The Long Tail: Why the Future of Business is Selling Less of More. New York: Hyperion, 2006. 1-13.

Anderson, Christopher. "*Disneyland*." Hollywood TV: The Studio System in the Fifties. Austin: University of Texas Press, 1994. 133-154.

Andrejevic, Mark. "The Twenty-First-Century Telescreen." *Television Studies After TV: Understanding Television in the Post-Broadcast Era*. Graeme Turner and Jinna Tay, Eds. New York: Routledge, 2009. 31-40.

Askwith, Ivan, with Henry Jenkins, Joshua Green, and Tim Crosby. "Deconstructing the Lost Experience: In-Depth Analysis of an ARG." Convergence Culture Consortium. Comparative Media Studies at MIT. 2007. 4-30.

Balio, Tino. "'A Major Presence in All of the World's Important Markets': The Globalization of Hollywood in the '90s." *Contemporary Hollywood Cinema*. Steve Neale and Murray Smith, Eds. New York: Routledge, 2006. 58-73.

---. "Introduction to Part I." *Hollywood in the Age of Television*. Tino Balio, Ed. Boston: Unwin Hyman, 1990. 3-40.

Boyd, Danah M., and Nicole B. Ellison. "Social Network Sites: Definition, History, and Scholarship." *Journal of Computer-Mediated Communication*, 13(1), 2007. 1-13.

Brooker, Will. "Living on *Dawson's Creek*: Teen Viewers, Cultural Convergence, and Television Overflow." *The Television Studies Reader*. Robert C. Allen and Annette Hill, Eds. New York: Routledge, 2004. 569-580.

Butsch, Richard. "Forging a Citizen Audience: Broadcasting from the 1920s through the 1940s." *Convergence Media History*. Janet Staiger and Sabine Hake, Eds. New York: Routledge. 2009. 92-101.

Buzzard, Karen S. "Net Ratings: Defining a New Medium by the Old, Measuring Internet Audiences." *New Media: Theories and Practice of Digitextuality*. New York: Routledge, 2003. 197-208.

Caldwell, John T. "Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration." Spigel, Lynn and Jan Olsson, Eds. *Television After TV: Essays on a Medium in Transition.* Durham: Duke University Press, 1984. 41-74.

---. "Second-Shift Media Aesthetics: Programming, Interactivity, and User Flows." *New Media: Theories and Practice of Digitextuality*. New York: Routledge, 2003. 127-144.

Cassidy, John. "Me Media." *The New Yorker*. 15 May 2006. 50-59.

Coit Murphy, Priscilla. "Books are Dead, Long Live Books." *Rethinking Media Change: The Aesthetics of Transition*. David Thorburn and Henry Jenkins, Eds. Cambridge, MA: The MIT Press, 2004. 81-94.

Copple Smith, Erin. "A Form in Peril? The Evolution of the Made-for-Television Movie." *Beyond Primetime: Television Programming in the Post-Network Era*. New York: Routledge, 2009. 138-155.

Curtin, Michael. "Matrix Media." *Television Studies After TV: Understanding Television in the Post-Broadcast Era*. Graeme Turner and Jinna Tay, Eds. New York: Routledge, 2009. 9-19.

---. "Thinking Globally: From Media Imperialism to Media Capital." *Media Industries: History, Theory, and Method*. Jennifer Holt and Alisa Perren, Eds. Malden, MA: Blackwell Publishing, 2009. 108-119.

Elsaesser, Thomas. "The Blockbuster: Everything Connects, but Not Everything Goes." *The End of Cinema as We Know It: American Film in the Nineties.* Jon Lewis, Ed. New York: New York University Press, 2001. 11-22.

Friedberg, Anne. "The End of Cinema: Multi-Media and Technological Change." *Reinventing Film Studies*. Christine Gledhill and Linda Williams, Eds. London: Oxford University Press, 2000. 438-452.

Gaines, Jane M. "Superman, Television, and the Protective Strength of the Trademark." <u>Contested Culture: The Image, the Voice, and the Law</u>. Chapel Hill: University of North Carolina Press, 1991. 208-227.

Galil, Leor. "*Community*'s 'Twittersode' Just Might Work." Wired.com. 23 September 2010.

Goldwyn, Samuel. "Television's Challenge to the Movies." *The New York Times*. 26 March 1950.

Goldstein, Patrick. "Hollywood's Global Strategy: Made in America, but not for Americans." *The Los Angeles Times*. 10 January, 2012.

Gomery, Douglas. "Cable Television's Movie Channels." <u>Shared Pleasures: A History of Movie Presentation in the United States</u>. Madison: University of Wisconsin Press. 1992. 263-275.

---. "Hollywood Corporate Business Practice and Periodizing Contemporary Film History." *Contemporary Hollywood Cinema*. Steve Neale and Murray Smith, Eds. New York: Routledge, 2006. 47-57.

Graser, Marc. "Information Please: H'w'd Dives into Data, but Decisions Aren't Easier." *Variety*. 7 March – 13 March, 2011. 1, 24.

Gray, Jonathan. "Introduction: Film, Television, and Off-Screen Studies." <u>Show Sold Separately: Promos, Spoilers, and Other Media Paratexts</u>. New York: New York University Press, 2010. 1-22.

Green, Joshua and Henry Jenkins. "The Moral Economy of Web 2.0: Audience Research and Convergence Culture." *Media Industries: History, Theory, and Method*. Jennifer Holt and Alisa Perren, Eds. Malden, MA: Blackwell Publishing, 2009. 213-225.

Grodal, Torben. "Stories for Eye, Ear, and Muscles: Video Games, Media, and Embodied Experience." *The Video Game Theory Reader*. Mark J.P. Wolf and Bernard Perron, Eds.. New York: Routledge, 2003. 129-156.

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New Course Proposal

	Film and Television 98TA **Media Industry Convergence: Past and Present, Texts and Contexts**
Course Number	Film and Television 98TA
Title	Media Industry Convergence: Past and Present, Texts and Contexts
Short Title	MEDIA INDUST CONVRG
Units	Fixed: 5
Grading Basis	Letter grade only
Instructional Format	Seminar - 3 hours per week
TIE Code	SEMT - Seminar (Topical) [T]
GE Requirement	Yes
Major or Minor Requirement	No
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Introduction to media industry convergence (i.e., manner in which media industries work together, particularly during times of change or introduction of new medium) and to transmedia properties (i.e., stories that are told across variety of media, including film, television, video games, etc.) in their historical development and contemporary manifestations. Investigation of industrial and textual practices involved in creation and consumption of transmedia properties. Letter grading.
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.
Syllabus	File *Film & TV 98T syllabus.docx* was previously uploaded. You may view the file by clicking on the file name.
Supplemental Information	Professor Steve Mamber is the faculty mentor for this seminar.
Grading Structure	Class Participation 20% Reading Responses and Discussion Board Participation 20% Weekly Reading Questions 5% Final Paper Proposal 5% Rough Draft of Paper 10% Presentation of Final Paper 10% Final Paper 30%
Effective Date	Spring 2013
Discontinue Date	Summer 1 2013

Instructor	Name	Title
	Jennifer Porst	Teaching Fellow

Quarters Taught	☐ Fall	☐ Winter	☐ Spring	☐ Summer

Department	Film, Television, & Digital Media

Contact	Name	E-mail
	CATHERINE GENTILE	cgentile@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

Status: Added to SRS on 7/23/2012 12:51:09 PM

Changes: Description

Comments: Edited course description into official version.

Role: Registrar's Scheduling Office - Bartholomew, Janet Gosser (jbartholomew@registrar.ucla.edu) - 51441

Status: Added to SRS on 7/17/2012 8:46:54 AM

Changes: Short Title

Comments: Added a short title.

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 7/13/2012 3:39:40 PM

Changes: Course Number

Comments: Updated course number, per request. Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671

Status: Approved on 6/26/2012 4:35:22 PM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 6/11/2012 2:58:18 PM

Changes: No Changes Made

Comments: Routing to Michael Meranze for FEC approval

Role: CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Approved on 5/30/2012 4:39:11 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen Komar, chair, CUTF Program

Role: Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Submitted on 5/30/2012 4:38:22 PM

Comments: Initiated a New Course Proposal

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