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HONORS PROGRAMS
DIVISION OF UNDERGRADUATE EDUCATION
A311 MURPHY HALL
405 HILGARD AVE.
LOS ANGELES, CA 90095-1414

January 14, 2016
Muriel Mc Clendon, Chair
General Education Governance Committee
A265 Murphy Hall
157101

Attention: Myrna Dee F. Castillo, Program Representative

Dear Professor Mc Clendon:

Please review the course *Hollywood and Global Responsibility*, taught by Professor Alex Franklin, for two general education foundations: Foundations of the Arts and Humanities, and/or Foundations of Society and Culture. The course is currently in CIMS for offering in the Spring 2016.

Sincerely,

Jennifer Lindholm
Assist. Vice Provost, Undergraduate Education &
Director (Interim), UCLA Honors Programs
jlindholm@college.ucla.edu
(310)825-1752

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

Department & Course Number Honors Collegium 90
 Course Title Hollywood and Global Responsibility
 Indicate if Seminar and/or Writing II course Seminar

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

- | | |
|---|-----------------|
| Foundations of the Arts and Humanities | x |
| • Literary and Cultural Analysis | <u>x</u> |
| • Philosophic and Linguistic Analysis | <u> </u> |
| • Visual and Performance Arts Analysis and Practice | <u>x</u> |
|
Foundations of Society and Culture |
x |
| • Historical Analysis | <u> </u> |
| • Social Analysis | <u>x</u> |
|
Foundations of Scientific Inquiry | |
| • Physical Science | <u> </u> |
| <i>With Laboratory or Demonstration Component must be 5 units (or more)</i> | <u> </u> |
| • Life Science | <u> </u> |
| <i>With Laboratory or Demonstration Component must be 5 units (or more)</i> | <u> </u> |

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

This is an interdisciplinary Honors course which examines how American filmmakers have
enormous power to reach global audiences. Study of different case studies affecting different
countries and cultures to illuminate discourse on ethnics and art.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Do you intend to use graduate student instructors (TAs) in this course? Yes No
 If yes, please indicate the number of TAs x

4. Indicate when do you anticipate teaching this course over the next three years:

2015-16	Fall	<u> </u>	Winter	<u> </u>	Spring	<u>x</u>
	Enrollment	<u> </u>	Enrollment	<u> </u>	Enrollment	<u>20</u>
2016-17	Fall	<u> </u>	Winter	<u> </u>	Spring	<u>x</u>
	Enrollment	<u> </u>	Enrollment	<u> </u>	Enrollment	<u>20</u>
2017-18	Fall	<u> </u>	Winter	<u> </u>	Spring	<u>x</u>
	Enrollment	<u> </u>	Enrollment	<u> </u>	Enrollment	<u>20</u>

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes No x
 If yes, provide a brief explanation of what has changed.

Present Number of Units: Proposed Number of Units: 5

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

- General Knowledge

This is a course that includes a discursive look at society and culture in a way that enhances general knowledge of societal excess, the computer age, Hollywood, and global responsibility.
- Integrative Learning

The course is interdisciplinary including comparative literature, history, cultural studies, among others.
- Ethical Implications

Parts of the course examine critical players in American filmmaking and their responsibility and impact on the global audience.
- Cultural Diversity

Diverse viewpoints in addressing the global impact of American filmmaking are taken into account.
- Critical Thinking

Students required to think critically about the line between free speech/artistic expression and social responsibility, and the social impact of Hollywood on a global scale.
- Rhetorical Effectiveness

Writing required and assessed.
- Problem-solving

Course raises issues of “how?” and exhorts students to seek answers
- Library & Information Literacy

Course requires library/web research

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: 3 _____ (hours)
- 2. Discussion Section: _____ (hours)
- 3. Labs: _____ (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week **3** _____ (HOURS)

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

- 1. General Review & Preparation: 1 _____ (hours)
- 2. Reading 4 _____ (hours)
- 3. Group Projects: _____ (hours)
- 4. Preparation for Quizzes & Exams: _____ (hours)
- 5. Information Literacy Exercises: 1 _____ (hours)
- 6. Written Assignments: 4 _____ (hours)
- 7. Research Activity: 2 _____ (hours)

(B) TOTAL Out-of-class time per week **12** _____ (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** _____ (HOURS)

HONORS COURSE PROPOSAL

Alex Franklin
Lecturer in Film & Television
alexfranklin@ucla.edu

A) Proposed course title

Hollywood and Global Responsibility

B) A description of the course in several paragraphs

American filmmakers today have greater access to audiences around the globe than any of their predecessors, or any of their peers in foreign countries. When they use that platform to make films that flout social norms still respected in most of the world, many people - foreign governments, foreign filmmakers and ordinary citizens - raise objections. Those objections deserve a better response than they have been getting.

Part of the issue is that Hollywood lies at a unique intersection of art and commerce. Movies and Television shows are produced by gigantic media corporations, but at their core, they are the artistic creations of individuals. Thus they are regarded as a form of protected speech, even when they cost hundreds of millions of dollars to make and are exported all around the world.

In an interview on this topic, Madeleine Albright once said that the government can't do anything concerning Hollywood that would approach censorship, and instead "What we're left with is a plea to the creators of entertainment that they must develop a sense of propriety. They must have a sense of civic responsibility, only with a global scope because that is the world we live in today."

The purpose of this class is to examine Hollywood's current lack of global responsibility, how this problem is hurting America's image in the hearts and minds of citizens around the world (while simultaneously hurting Hollywood in some of the same international markets it is trying to cultivate) and to discuss that plea. How can Hollywood become more globally responsible given its business realities and lack of government oversight?

We will examine different countries, cultures, and case studies in order to determine what, if anything, the next generation of Hollywood leaders and civic leaders can do to improve Hollywood's role as America's de facto cultural ambassador.

C) A Short Explanation of what will be covered each week

Week One: Introduction and Overview

The Globalization of Hollywood
Movies and Television shows as Cultural Exports
The Conundrum of Hollywood's role in Cultural Diplomacy

Week Two: China

The growth of the Chinese cinema market and film industry
Hollywood's prioritization of Chinese audiences
Chinese attitudes towards Hollywood
Case studies of Hollywood's portrayal of China and Chinese culture
Brief focus on: Indonesia

Week Three: India

The diversity of the Indian cinema market and film industry
 Hollywood's failed attempts to cultivate Indian audiences
 Indian attitudes towards Hollywood
 Case studies of Hollywood's portrayal of India and Indian culture
 Brief focus on: Pakistan

Week Four: Russia

The death and rebirth of the Russian cinema market and film industry
 The danger of Hollywood's success with Russian audiences
 Growing Russian resentment towards Hollywood
 Case studies of Hollywood's portrayal of Russia and Russian culture

Week Five: The Middle East

The evolving cinema markets and film industries in The Middle East
 Hollywood's problem with Orientalism and Middle Eastern audiences
 Middle Eastern attitudes towards Hollywood
 Case studies of Hollywood's portrayal of The Middle East
 Brief focus on: Egypt, Turkey

Week Six: Africa

The struggle for supremacy in the cinema markets and film industries of Africa
 Hollywood's limited appeal to African audiences
 African attitudes towards Hollywood
 Case studies of Hollywood's portrayal of Africa and various aspects of African culture
 Brief focus on: Nigeria

Week Seven: Mexico & Latin America

The growth of the Mexican cinema market and film industry
 Hollywood's dominance of Mexican audiences
 Mexican and Latin American attitudes towards Hollywood
 Case studies of Hollywood's portrayal of Mexican and Latin American culture
 Brief focus on: Brazil

Week Eight: Hollywood and Violence

Violence in Hollywood movies and television shows
 Cinematic violence in other major cinema nations
 The reaction to Hollywood's representations of violence in other major cinema nations

Week Nine: Hollywood and Gender & Sexuality

The portrayal of women in Hollywood movies and television shows
 The nature of sex in Hollywood movies and television shows
 Cinematic representations of sex and gender in other major cinema nations
 The reaction to Hollywood's treatment of gender and sexuality in major cinema nations

Week Ten: How Can Hollywood Become More Responsible?

Summary of the themes and topics of the course
 Discussion of corporate responsibility in Hollywood
 Discussion of the individual responsibility of artists working in Hollywood

D) A List of Proposed Texts

Textbooks

- Martha Bayles, *Through A Screen Darkly*, ISBN: 978-0300123388
- Nathan Gardels, *American Idol After Iraq*, ISBN: 978-1405187411

- Barry A. Sanders, *American Avatar*, ISBN: 978-1597976817

Reports

- *Focus World Film Market Trends* published annually by the European Audiovisual Observatory
- *MPAA Theatrical Market Statistics* published annually by the Motion Picture Association of America

Articles and Papers (there will be more over the course of the next year)

- *China's President Says Art Must Serve The People, Not The Market* by Clifford Coonan, Hollywood Reporter
- *Why Hollywood Movies Are Plummeting At The Japanese Box Office* by Marc Schilling, Variety
- *10 Things You Should Know About Indian Cinema* by Danny Bowes, Indiewire
- *Politically Correct Incorrectness: Kazakhstan, Russia and Ukraine in Hollywood Films* by Ivan Katchanovski
- *Mexico's Ambassador Blasts Hollywood For Promoting Racist Stereotypes* by Dolia Estevez, Forbes

E) Specific explanations of how students will earn a grade (number of papers, exams, etc.); please indicate precisely the number, length and kind of assignments and the percentage weight given to each.

30%--participation in class discussions
 35%--Midterm Paper 4 – 5 pages
 35%--Final Paper 4 – 5 pages

Weekly Class Discussions: These will concern the assigned readings as well as current industry and political topics. One of the goals of this course is for everyone to come out of the class with an improved ability to discuss sensitive topics in a sometimes adversarial setting.

Midterm Paper: This will be a 4-5 page paper. Students will be assigned to choose one of the major cinema markets covered during the first half of the course and write a paper concerning how Hollywood studios and networks can practice global responsibility. How can they modify their creative or business practices without greatly compromising the artistic freedoms of filmmakers?

Final Paper: This will be a 4-5 page paper. Students will be assigned to write about the issue of how individuals in Hollywood (writers, directors, actors, producers, etc.) can practice global responsibility. How can (or should) individual artists be globally responsible without greatly compromising their chances at success?

F) Indications of Disciplines/Majors to which the course might be considered particularly relevant (also check other Honors courses)

Film and Television
 Gender Studies
 Global Studies
 Law
 Public Policy

G) Proposed number of units: 5

Five units

H) Proposed enrollment:

The ideal class size would be no more than 25 students.

I) Preferred Quarter

My first choice would be the Spring, but I could also teach the course in the Fall.

J) Proposed class meeting schedule

The course would meet once a week, in the evening for a combined lecture and discussion.

K) Indication of whether or not the course will require TA Support

I would not need a TA for the course.

L) Suggestion of whether the course should be upper or lower division

I am open to either upper or lower division students.

M) One page CV

Attached.

ALEXANDER FRANKLIN

(310) 880-4655 alexfranklin@ucla.edu

UNIVERSITY OF CALIFORNIA LOS ANGELES

2011-

Present

Lecturer at the School of Film, Television and Digital Media

- Teaching courses for undergraduate and graduate Film and Television students, including FTV 183a: Film and Television Development introducing students to the business practices involved in creative development in various areas of the entertainment industry, and FTV 295b: The Globalization of Hollywood where students learn about the growth of International Markets and their influence on the American entertainment industry.

UNIVERSITY OF SOUTHERN CALIFORNIA

2005-

2011

Adjunct Professor at the Peter Stark Program, USC School of Cinematic Arts

- Created and taught a course for graduate producing students at University of Southern California designed to train aspiring producers and executives to understand the business practices and business hierarchies of the motion picture industry.

PARTOS COMPANY **2010-**
Present

Head of Film & Television

- Head of Film & Television Department for an Agency representing A-List Cinematographers, Production Designers, Costume Designers, Line Producer and Editors.

PANGEA PICTURES **2007-**
2010

Co-Founder, Senior Vice-President of Development and Production

- Worked in collaboration with studios to reduce costs and maximize production and post-production efficiency on films requiring a high technology spend.

DIMENSION FILMS **2005-**
2007

Vice-President of Development and Production

- Supervised development and production of genre franchises and comedies including *Halloween*, *1408*, *Youth In Revolt*, *Rogue*, *The Mist* and other films.

LIONS GATE FILMS **2004-**
2005

Director of Development

- Supervised development of genre films and direct to DVD sequels including *Saw*, *Saw 2*, *Borderland*, *The Burrowers*, *Employee Of The Month* and other films.
- Set up overall deals for the studio with genre production companies.

ARTISAN ENTERTAINMENT **2002-**
2003

Creative Executive

- Coordinated development of genre films and franchise films including, *The Punisher*, *Hancock* and *Lakeview Terrace*.

EDUCATION: UNIVERSITY OF SOUTHERN CALIFORNIA, Peter Stark Program
MFA in Producing Film & Television, May 2000.

HARVARD UNIVERSITY, Harvard College
B.A. in History, June 1996.

Thank you for your time and consideration.

Alex Franklin



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New Course Proposal

Honors Collegium 90 Hollywood and Global Responsibility

Course Number Honors Collegium 90
Title Hollywood and Global Responsibility
Short Title HLLYWD&GLBL RESPNSB
Units Fixed: 5
Grading Basis Letter grade or Passed/Not Passed
Instructional Format Seminar - 3 hours per week
TIE Code SEMT - Seminar (Topical) [T]
GE Requirement Yes
Requisites Designed for students enrolled in the College Honors Program at UCLA
Course Description Seminar, three hours. Designed for College Honors students. American filmmakers have enormous power to reach global audiences. When they use this platform to make films that flout social norms still respected in most parts of world, objections arise. Where is line between free speech and free artistic expression and social responsibility? How can Hollywood become more globally responsible given its business realities and lack of government oversight? Study of different case studies affecting different countries and cultures to illuminate discourse on ethics and art. P/NP or letter grading.
Justification This course is designed for students enrolled in the College Honors program at UCLA and is conceived as part of the series called the Honors Collegium. It has been approved unanimously--with some suggestions about connecting the first and last parts of the course more thematically-- by all members of the Honors Faculty Advisory Committee and by its Chair.
Syllabus File [015AlexFranklinProposal.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure participation in class discussions: 30%
 mid-term paper (4 - 5 pp): 35%
 final paper (4 - 5 pp): 35%

Effective Date Spring 2016

Instructor	Name	Title
	Alex Franklin	Lecturer

Quarters Taught Fall Winter Spring Summer

Department Honors Collegium

Contact	Name	E-mail
	G JENNIFER WILSON	gjwilson@college.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 9/28/2015 11:20:14 AM
Changes: Description
Comments: Edited course description into official version.

Role: Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253
Status: Added to SRS on 9/2/2015 3:20:30 PM
Changes: Short Title
Comments: short title edited from: HOLLYW & GLOB RESPO

Role: FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status: Returned for Additional Info on 9/1/2015 11:06:52 AM
Changes: No Changes Made
Comments: Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173
Status: Approved on 8/20/2015 11:42:31 AM
Changes: No Changes Made
Comments: No Comments

Role: L&S FEC Coordinator - Kikuchi, Myrna Dee Castillo (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status: Returned for Additional Info on 8/20/2015 11:28:53 AM
Changes: No Changes Made
Comments: Routing to Joe Bristow for FEC approval.

Role: Dean College/School or Designee - Audish, Lisa Michelle (LAUDISH@COLLEGE.UCLA.EDU) - 47245
Status: Approved on 8/17/2015 8:41:03 AM
Changes: No Changes Made
Comments: Course approved by Dean/Vice Provost Patricia Turner on 08/14/15. Approved on CIMS on her behalf by Lisa Audish.

Role: FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status: Returned for Additional Info on 7/17/2015 10:39:05 AM
Changes: No Changes Made
Comments: Routing to Lisa Audish for Dean Turner's approval.

Role: Department Chair or Designee - Dunkel Schetter, Christine (DUNKEL@PSYCH.UCLA.EDU) - 68116
Status: Approved on 7/16/2015 9:44:48 AM
Changes: No Changes Made
Comments: No Comments

Role: Initiator/Submitter - Wilson, G Jennifer (GJWILSON@COLLEGE.UCLA.EDU) - 51752
Status: Submitted on 6/23/2015 4:41:08 PM
Comments: Initiated a New Course Proposal

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cims@registrar.ucla.edu or (310) 206-7045