NODEP-UA 9982 LA1,
Internship Seminar and Fieldwork-Los Angeles Fall 2019

Course Information

- NODEP-UA 9982 LA1
- Internship Seminar and Fieldwork- Los Angeles
- As the academic component of the overall experience, this seminar helps students reflect critically on their internships as a way to further their individual academic and professional goals. This includes evaluating various aspects of the internship sponsor, such as its mission, approach, and policies, and the local, regional, and national contexts in which it operates. Students will be challenged to think analytically about their internships and host organizations and to connect their internship experiences to past and present academic work.

In the case of Los Angeles, students will expand their knowledge of the entertainment and media industries and learn about career opportunities they may not have been aware of previously. The course will also provide students with specific strategies on how to network and interact with industry firms and players, including how and when to seek an agent, how to get a script read, how to get an entry-level job at a studio, network, record company, communications firm, technology start-up, etc. Students will be graded on the academic work produced in this course (i.e., students will not be graded for their work performance at their internship site).

- Prerequisites: none

Course Overview and Goals

This course, a version of which is required for all students undertaking an internship or similar professional development experience for credit at NYU's study away programs, has two goals. First, it provides an opportunity for students to integrate their internship experience with relevant academic and commercial research and debates, tailored in this case to the Los Angeles context. Second, the course helps students learn and enhance professional skills—including writing, communication, and presentation skills—needed for future work experiences and academic study.

[1] For simplicity’s sake, the syllabus uses the term “internship” to include formal internships as well as other approved professional development experiences students may undertake in Los Angeles.

Upon Completion of this Course, students will be able to:
● Student will be able to analyze and articulate the various facets of their internship site, including its mission and vision, organizational structure, human resources and other policies and practices, and local, regional, and international contexts in which it operates.

● Student will gain an understanding of his/her place and role within the internship site, as well as their responsibilities and the value/impact of the work performed, and convey these on their resume and in interview and networking settings.

● Student will gain self-understanding, self-confidence, and interpersonal skills to apply to their unique academic and career trajectories.

Course Requirements

Final Research Project

You will be offered two options for a final research project assignment. The goal of the research project will be for you to integrate your Los Angeles and workplace experiences into a big picture examination of one of two major topics. The final research project should be 3,000-4,000 words (10 to 12 pages). You will also give a 7-minute presentation of your final project in one of the semester’s last two classes. Presentations should include time for Q&A from the rest of the class.

You will select one of the following two topics:

● Option No. 1: You will take a look at the major impact the digital transformation is having on entertainment industry companies. Digital technology has changed how we consume content, how content gets created, where and when we watch content and how it is marketed. Planning for the switch from analog to digital goes well beyond content creation and delivery. It is affecting the way companies are structured and their strategic planning, including what they invest in for the future. How will the digital revolution impact and shape the identity of a specific/chosen entertainment entity in the future?

● Option No. 2: You will pick a significant entertainment industry company and do a detailed analysis/profile of the company, including examining the company’s mission, its key leaders, and the products it produces (e.g. films, TV series, music, etc.). You will research the company’s short-term growth potential and how it plans to evolve and grow over the next five to 10 years. What are current and future revenue sources? What will be the likely changes in the company’s end product? Is the company positioned to be around five to 10 years from now?

Weekly assignments and the final research paper should be submitted via NYU Classes. Failure to submit or fulfill any required course component will result in failure of the class.

Grading of Assignments

The grade for this course will be determined according to the following formula:
Assignments/Activities | % of Final Grade
--- | ---
Class Participation | 20%
Weekly Assignments | 40%
Final Research Paper | 40%

- **Grade A:** The student makes excellent use of empirical and theoretical material and offers well-structured arguments in his/her work. The student writes comprehensive essays/exam questions and his/her work shows strong evidence of critical thought and extensive reading.
- **Grade B:** The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.
- **Grade C:** The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.
- **Grade D:** The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.
- **Grade F:** The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

### Course Schedule

#### Topics and Assignments

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<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Reading (required prior to listed date)</th>
<th>Assignment Due</th>
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<tr>
<td>Week 1</td>
<td>Introduction to the Course</td>
<td>University of Iowa Pomegranz Career Center, &quot;Making the Most of Your Internship&quot;; Etiquette Guides: How to Fit in and Truly Become Part of Anything; Do These 5 Emotionally Intelligent Things Within 5 Minutes; Gretchen Gavett, &quot;What Does Professionalism</td>
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<td>Introduction to course themes and expectations. Overview of specific course topics, with a discussion to help students situate their internships in the broader context of the entertainment and media industries. Comparison of industry cultures and norms in Los Angeles and New York. Students will be asked to identify personal,</td>
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<td>Assignment Due Session 2</td>
<td>Articulate 3-5 personal learning objectives for the course (i.e., how do you see the course complementing your internship) and 3-5 objectives for your internship. We will return to these later in the course to think through how well you have fulfilled your objectives.</td>
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|            | **Entertainment and Media Careers and the Transition from Student to Professional** | ● Christopher Mele, “Had a Job Interview but No Callback? Here's What to Do Next Time," *New York Times*, June 1, 2017.  
<p>|            | Knowing how to pitch projects, story ideas and yourself is a vital and important skill to have in all areas of the entertainment business. We will do a | | |</p>
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<td>Week 4</td>
<td>detailed examination of pitching techniques, including going over the human psychology inherent in pitching. We will watch a video on pitching techniques from a producer who is an expert on pitching. Later in the semester you will be asked to do practice pitches in class. Guest Speaker: Producer and/or executive experienced in pitching and receiving them.</td>
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<td><strong>Week 4</strong></td>
<td><strong>Gaining Entry: How the Studio System Works</strong></td>
<td>We’ll look at the organizational structure of studios, especially the creative hierarchy. How do studios decide what films to make? What are the key factors taken into consideration? How does one get access and gain entry into the studio system, either as an executive or filmmaker? Guest speakers: Studio creative executives panel.</td>
<td>● <em>The Big Picture</em> (Chapter 2 Reality Bites: How Everything Went Wrong for the Movie Business; Chapter 3, The Secret Origin of the Superhero Movies; Chapter 8, Frozen, Why Studios Stopped Making Mid-Budget Dramas)</td>
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<td>Week 5</td>
<td><strong>Entertainment and Media as Global and Interconnected Industries</strong></td>
<td>Why have studios gravitated towards global</td>
<td>● <em>The Big Picture</em> (Chapter 6, Star Wars: The Decline of the A-List; Chapter 4, Revenge of the</td>
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<td>Week 6</td>
<td>franchise movies based on superheroes, adaptations, sequels, spinoffs, etc.? We will look at how studios increasingly rely on stories based on successful pre-existing material such as Marvel Comics and the growing importance of foreign theatrical revenue in determining what films get made. How do these trends affect work and careers in Hollywood and related industries? Guest speaker: Studio chief.</td>
<td>Nerds: The Rise of Marvel Studios; Chapter 10, The Terminator: Disney, The Perfect Studio for the Franchise Age</td>
<td>Assignment Due Session 9 Schedule and conduct at least two informational interviews with different individuals in your host organization or elsewhere who works in your field of interest. Write 1-2 pages outlining how you facilitated and set up the meeting, and what you learned about the individual and the field that you did not know previously. Did the interview have any impact, positive or negative, on your feelings towards the particular field and your potential place in it?</td>
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<td>The Television Industry We will examine the diverse landscape of the contemporary television industry, spanning broadcast, cable, video on demand, and digital platforms. This session will explore the inner workings of a complex industry and help students begin to understand how to navigate those waters as participants and interested observers. Guest speaker: Network executive. In-class activity: Present pitches (assigned in Session 3) in small groups.</td>
<td>Producing for TV and New Media (ch. 3-6 on pitching television series, with case studies of successful and unsuccessful pitches)</td>
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<td>Week 7</td>
<td>Roles and Power in Television: Showrunners and Executive Producers</td>
<td>In television, generally “the writer is king.” Why? How do writers get started in TV? How does the writer’s voice translate into a weekly series? We will also examine opportunities for non-writers, including the important role non-writing executive producers plan in creating and running shows. Guest speakers: Showrunner/writer and non-writing executive producer</td>
<td>● Producing for TV and New Media (ch. 7 on production, staying on course, problem solving, the producer’s role on set)</td>
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| Week 8     | The Rise of Streaming Services | We will look at the mission, strategy, and inner workings of Netflix and Amazon and consider what their influence has been on the broadcast networks, cable television, and the film industry. Guest speakers: Netflix and Amazon executives | ● The Big Picture (Chapter 7, A Star is Born: Netflix, the New Home for Movie Stars)  
● Brooks Barnes and John Koblin, “Amazon Studios’ New Boss is Reshaping Its Strategy. Step |
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<td>Week 9</td>
<td>The Music Industry, Part I</td>
<td>How have the record companies evolved in the streaming age? What has happened to independent labels? How has media consolidation and conglomerate affected the music industry? What role does Los Angeles play in the broader landscape of the music industry in America? Guest speaker: TK</td>
<td>Assignment Due Session 12. Write and submit to the instructor a 1000-1500 word (3-5 page) proposal explaining the final research topic you’ve selected. The proposal should include a brief outline of the research methods to be employed. Explain why you have chosen this topic.</td>
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<td>Week 10</td>
<td>The Music Industry, Part II</td>
<td>Continuing our look at the contemporary music industry, we will analyze music publishing and live entertainment.</td>
<td>Optional Reading</td>
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<td>Week 11</td>
<td>Technology and Entertainment: Silicon Beach</td>
<td>In the coastal area near the Los Angeles International Airport, a technology hub has sprung up over the last decade. Dubbed “Silicon Beach,” virtually all the major tech companies have a presence there, along with hundreds of smaller startups. We will examine the tech boom in Los Angeles and its intersection with the entertainment and media business. Guest Speakers: Panel of startup executives</td>
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<td>Assignment Due Session 12</td>
<td>Review the 3-5 personal learning objectives for the course and 3-5 objectives for your internship that you developed for Session 2. In 2 pages, assess how well you think you were able to fulfill these objectives and what steps you can take in the future to make additional progress toward them.</td>
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<td>Week 12</td>
<td>Refining Your Skills and Transitioning into the Job Market</td>
<td>Revisiting your skill set and learning how to think about—and communicate—how those skills can transfer to new and bigger challenges. Developing your “elevator pitch” and distinguishing yourself from the pack. Using social media smartly and effectively in an industry that is both highly interconnected and highly attuned to public attention and performance. We will also examine a range of job and career opportunities that might not</td>
<td>The Mailroom, pp. 357-433 (Jeremy’s Kids: United Talent Agency, Los Angeles 1991-1994; In Your Face!...With Love: Adriana Alberghetti, Endeavor, Los Angeles, 1995; Stairway to Heaven, Creative Artists Agency, Los Angeles, 1994-1996; Kids At Work, William Morris Agency, Los Angeles, 1997-1999)</td>
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 | | have been evident at the outset. How have your internship experiences influenced your career goals and strategies? Moving forward, what are the most productive paths to getting and preparing for interviews? Guest speakers: Panel of recent NYU alumni working in Los Angeles | |
Week 13 | Class Presentations | | |
Week 14 | Class Presentations | | |

**Course Materials**

**Required Textbooks & Materials**

- Articles found online as assigned under each class session. Readings may be adjusted during the semester to keep up with the latest academic work and industry information and analysis available.

**Resources**

- Access your course materials: [NYU Classes](nyu.edu/its/classes)
- Databases, journal articles, and more: [Bobst Library](library.nyu.edu)
- Assistance with strengthening your writing: [NYU Writing Center](nyu.mywconline.com)
- Obtain 24/7 technology assistance: [IT Help Desk](nyu.edu/it/servicedesk)

**Course Policies**
Attendance and Tardiness

Study abroad at Global Academic Centres is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centres is mandatory, and unexcused absences will affect students’ semester grades. The class roster will be marked at the beginning of class and anyone who arrives after this time will be considered absent. Students are responsible for making up any work missed due to absence.

For courses that meet once a week, one unexcused absence will be penalised by a two percent deduction from the student’s final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences. Repeated absences in a course may result in failure.

Late Assignment

Written work due in class must be submitted during the class time to the instructor.

Late work should be emailed to the faculty as soon as it is completed. (If the assignment must be submitted in person, the Program Director can collect on behalf of the faculty during regular work hours.)

Late work will be reduced for a fraction of a letter grade (e.g.; A to A-, A- to B+, etc.) for every day it is late, including weekends.

Written work during the semester that is submitted 5 days after the submission date (including weekends) without an agreed extension fails and is given a zero.

Students who arrive to class late for an exam do not have automatic approval to take extra time to complete the exam.

Students who miss an exam (including the final) without previously arranged permission will receive a zero on that exam.

Assignments due during finals week that are submitted more than 3 days without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Program Director.

Academic Honesty/Plagiarism

The academic standards of New York University apply to all coursework at NYU LA. NYU LA policies are in accordance with New York University’s plagiarism policy. The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

It is a serious academic offense to use the work of others (written, printed or in any other
form) without acknowledgement. Cases of plagiarism are not dealt with by your instructor. They are referred to the Director, who will determine the appropriate penalty (up to and including failure in the course as a whole) taking into account the codes of conduct and academic standards for NYU’s various schools and colleges.

**Religious Observance**

Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their professor and the Academic Programs Coordinator in writing via email one week in advance before being absent for this purpose.

**Inclusion, Diversity, Belonging and Equity**

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, “...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities.” At NYU Sydney we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and

- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

**Provisions to Students with Disabilities**

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Centre for Students with Disabilities at (212) 998-4980 or mosecsd@nyu.edu as soon as possible to better ensure that such accommodations are implemented in a timely fashion.