

## APPLICATION FOR NEW COURSE

1. Submitted by the College of Communications and Information Studies Date: October 16, 2008

Department/Division proposing course: School of Journalism and Telecommunications

2. Proposed designation and Bulletin description of this course:

a. Prefix and Number TEL 490

b. Title\* Special Topics in Media Industry Studies (subtitle required)

\*If title is longer than 24 characters, offer a sensible title of 24 characters or less: Sp Tops in Media Industries

c. Courses must be described by at least one of the categories below. Include number of actual contact hours per week.

CLINICAL     COLLOQUIUM     DISCUSSION     LABORATORY     LECTURE  
 INDEPEND. STUDY     PRACTICUM     RECITATION     RESEARCH     RESIDENCY  
 SEMINAR     STUDIO     OTHER – Please explain: \_\_\_\_\_  
2.5 hours per week

d. Please choose a grading system:  Letter (A, B, C, etc.)     Pass/Fail

e. Number of credit hours: 3

f. Is this course repeatable?    YES     NO     If YES, maximum number of credit hours: 6

g. Course description:

See attached

h. Prerequisite(s), if any:

TEL major or minor status, or consent of instructor

i. Will this course also be offered through Distance Learning?    YES     NO

If YES, please check one of the methods below that reflects how the majority of the course content will be delivered:

Internet/Web-based

Interactive video

Extended campus

3. Supplementary teaching component:  N/A or  Community-Based Experience     Service Learning     Both

4. To be cross-listed as: \_\_\_\_\_ / \_\_\_\_\_  
Prefix and Number    printed name    Cross-listing Department Chair    signature

5. Requested effective date (term/year): Fall / 2009

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6. Course to be offered (please check all that apply):  Fall  Spring  Summer
7. Will the course be offered every year?  YES  NO  
If NO, please explain: \_\_\_\_\_
8. Why is this course needed?  
See attached  
\_\_\_\_\_
9. a. By whom will the course be taught? Regular and adjunct faculty
- b. Are facilities for teaching the course now available?  YES  NO  
If NO, what plans have been made for providing them?  
\_\_\_\_\_
10. What yearly enrollment may be reasonably anticipated?  
20 - 30
11. a. Will this course serve students primarily within the department?  Yes  No
- b. Will it be of interest to a significant number of students outside the department?  YES  NO  
If YES, please explain.  
Will be of interest to students in the various majors in Business and Economics, and depending on specific areas of interest, to students in the Integrated Strategic Communications, Journalism, and Communications majors in Communications and Information Studies, and to students in English/Film Studies and certain Fine Arts majors.  
\_\_\_\_\_
12. Will the course serve as a University Studies Program course<sup>†</sup>?  YES  NO  
If YES, under what Area? \_\_\_\_\_  
<sup>†</sup>AS OF SPRING 2007, THERE IS A MORATORIUM ON APPROVAL OF NEW COURSES FOR USP.
13. Check the category most applicable to this course:
- traditional – offered in corresponding departments at universities elsewhere
  - relatively new – now being widely established
  - not yet to be found in many (or any) other universities
14. Is this course applicable to the requirements for at least one degree or certificate at UK?  Yes  No
15. Is this course part of a proposed new program?  YES  NO  
If YES, please name: \_\_\_\_\_
16. Will adding this course change the degree requirements for ANY program on campus?  YES  NO  
If YES<sup>‡</sup>, list below the programs that will require this course:  
\_\_\_\_\_  
\_\_\_\_\_

## APPLICATION FOR NEW COURSE

\*In order to change the program(s), a program change form(s) must also be submitted.

17.  The major teaching objectives of the proposed course, syllabus and/or reference list to be used are attached.
18.  Check box if course is 400G- or 500-level. If the course is 400G- or 500-level, you must include a syllabus showing differentiation for undergraduate and graduate students by (i) requiring additional assignments by the graduate students; and/or (ii) the establishment of different grading criteria in the course for graduate students. (See SR 3.1.4)
19. Within the department, who should be contacted for further information about the proposed new course?

Name: Dr. Thomas Lindlof Phone: 257-4242 Email: lindlof@uky.edu

20. Signatures to report approvals:

12/1/08  
DATE of Approval by Department Faculty

1/12/09  
DATE of Approval by College Faculty

3/3/09  
\* DATE of Approval by Undergraduate Council

\* DATE of Approval by Graduate Council

\* DATE of Approval by Health Care Colleges Council (HCCC)

\* DATE of Approval by Senate Council

\* DATE of Approval by University Senate

Dr. Beth Barnes Beth Barnes  
printed name Reported by Department Chair signature

Dr. J. David Johnson J. David Johnson  
printed name Reported by College Dean signature

S. Gill S. Gill  
printed name Reported by Undergraduate Council Chair signature

/  
printed name Reported by Graduate Council Chair signature

/  
printed name Reported by Health Care Colleges Council Chair signature

Reported by Office of the Senate Council

Reported by Office of the Senate Council

\*If applicable, as provided by the *University Senate Rules*. (<http://www.uky.edu/USC/New/RulesandRegulationsMain.htm>)

**APPLICATION FOR NEW COURSE**  
**TEL 490 – SPECIAL TOPICS IN MEDIA INDUSTRY STUDIES:**  
**(Subtitle required)**  
**ATTACHMENT**

**2.g. Course Description**

The primary focus of this course is to provide an overview of the various Telecommunications Industry segments in a way that leads more specifically to the development of a business plan, model, or project that entails a solid understanding of marketing and management skills, career development and opportunities, and human and organizational factors for specific industries. By focusing on the structures and processes of each industry segment, students will gain a comprehensive understanding of different aspects and approaches to industry management and will examine some of the key issues facing each industry today.

**8. Why is this course needed?**

Due to significant and increasing vertical and horizontal integration of telecommunications industries, there are too many aspects of the overarching industry to cover each on an annual or even semi-annual basis. This special topics designation will make it possible for the course to be offered on a regular basis, allowing the study of different facets of the industry on a rotating basis. The four attached syllabi represent courses that have been taught at least once under another 500-level special topics designation. However, a non-graduate level special topics designation has been deemed more appropriate for these industry studies courses and others like them.

**17. The major teaching objectives of the proposed course, syllabus and/or reference list to be used are attached.**

- Examine the various telecommunications industry segments individually in some specificity and detail
- Understand the main principles for organizing telecommunications industries and the roles of the individuals involved in the process
- Learn the core terms and concepts of telecommunications industry segments
- Learn a systematic method of identifying competitive and organizational opportunities for telecommunications industries.
- Identify and understand major policy and regulatory issues in telecommunications industries
- Understand the main components of business budgets and the necessity of managing costs
- Understand the economic and organizational relationships within the various telecommunications industries.

**Learning Outcomes for TEL 490 – Special Topics in Media Industry Studies  
(Subtitle required)**

**Upon successful completion of this course, students will be able to:**

- Communicate, in the context of the work place, the main principles for organizing telecommunications industries and the roles of the individuals involved in the process.
- Apply the core terms and concepts of telecommunications industry segments to the actual practice of implementing business and organizational strategies.
- Design and manage telecommunications industry plans, budgets, implementation timelines, and procedures for training and evaluation.
- Conduct research on telecommunications industry business proposals
- Develop proposals for media projects, including their creative, financial, marketing, and distribution components.
- Successfully evaluate critical telecommunications industry issues

## The U.S. Film Industry

Instructor: Thomas R. Lindlof

Office: 212 Grehan Bldg.

Phone: 257-4242

E-Mail: lindlof@uky.edu

Office Hours: Monday, 10:00 a.m.-Noon; Tuesday, 1:00-3:00 p.m.; and by appointment

### COURSE DESCRIPTION:

This special-topic course focuses on the structure and processes of the motion picture industry in the United States. The course is intended to educate you about how the movie-making equation works. After an overview of the industry, we will examine the components of this equation in terms of the typical life cycle of a film:

- \$ story acquisition and development
- \$ film financing and deal-making
- \$ studio management
- \$ budgeting
- \$ marketing and publicity
- \$ distribution (domestic and foreign)
- \$ exhibition in all media: theatrical, DVD, television, internet, etc.
- \$ exploitation of a film's commercial potential: consumer products, video games, etc.

Most of our attention will be focused on a familiar type of movie product: entertainment feature films produced by studios and independent companies. With the advent of inexpensive and powerful digital tools for making and presenting movies, there are more amateurs than ever making movies. Thus we will consider the entrepreneur as a new and growing role in filmmaking.

It is not the purview of this course to teach you production skills. However, since films represent a specific intersection of art and commerce, even business executives in the industry must be well-schooled in the creative side. Therefore, part of the course is devoted to what is called creative development B finding, evaluating, and acquiring story properties. Creative development also involves adapting stories to the requirements (commercial and otherwise) of the motion picture medium.

Finally this course will examine some of the key issues facing the industry today. These include: the growing digitalization of film production and exhibition; the growth of blockbuster movies and the marginalization of indie films; film piracy; and the impact of new delivery systems like the internet. I will also look to you, the students, for ideas of what we should be discussing.

## **COURSE OBJECTIVES:**

Upon satisfactory completion of this course, students will gain:

1. The ability to develop a proposal for a film project, including its creative, financial, marketing, and distribution components.
2. An understanding of the economic and organizational relationships within the motion picture industry.
3. The ability to evaluate critical film industry issues.
4. An understanding of major roles and players in the film industry B e.g., production, studio management, film financing, marketing, talent agency, entertainment law, distributor, film buying, exhibitor.

## **REQUIRED READINGS**

Jason E. Squire (Ed.). (2004). *The Movie Business Book* (Third Edition). New York: Fireside.

Coursepack of required-reading articles, to be purchased at the Johnny Print Copy Shop, 547 S. Limestone (across from the B & E Building), 254-6139.

Other readings will be provided as computer files.

## **RECOMMENDED READINGS**

There is almost literally a ton of books that could be recommended reading for people aspiring to work in the film industry. Here are a few of the better ones for the purposes shown:

For an excellent non-technical explanation of today=s movie business:

Edward Epstein (2005). *The Big Picture: The New Logic of Money and Power in Hollywood*.

For the best legal and financial guide for independent filmmakers:

Schlyer M. Moore (2002). *The Biz: The Basic Business, Legal and Financial Aspects of the Film Industry* (Second Edition).

For an entertaining, informative insider view of what a producer does:

Art Linson (1993). *A Pound of Flesh: Perilous Tales of How to Produce Movies in Hollywood*.

For an entertaining, informative insider view of what a director does:

Sidney Lumet (1995). *Making Movies*.

For an entertaining, informative insider view of what a film writer does:

William Goldman (1989). *Adventures in the Screen Trade*.

For one of the best guides to indie film production:

Gregory Goodell (1998). *Independent Feature Film Production: A Complete Guide from Concept Through Distribution*.

## **COURSE FORMAT**

This is a discussion-oriented course. Much of what you need to know for assignments can be found in the required readings. I will offer lectures on particular topics and introduce some new viewpoints, concepts, and information. We will also have guest speakers who will talk about filmmaking and the movie business in Kentucky and at the national level. But for the most part, we will discuss the assigned readings in class, and therefore you are expected to come prepared with questions and comments.

As with all things in life, you get what you give. Translating this idea to TEL 490: Contribute actively and you are more likely to achieve the course objectives. In the film industry in particular, rewards usually go to those who are persistent and take the initiative.

## **ACTIVITIES AND ASSIGNMENTS**

### **1. Participation [20% of TEL 490 grade]**

Participation consists of these components, weighted about equally:

**a. Amount and quality of verbal participation in class discussions.** This will be assessed daily as the semester goes on, and you will get a mid-semester report about your performance in this area. In quantitative terms, at least two verbal comments per week is considered satisfactory. However, the quality of your comments is more important. **A key criterion for Aquality@ of participation is your demonstrated engagement with concepts from the readings and lectures.** If you do not show through regular verbal contributions that you=ve read and thought about concepts from the assigned chapters and articles, it will be difficult for you to achieve more than a AC@ in your Participation grade.

**b. Brief homework assignments.** Occasionally, in a Wednesday class, you will be asked to write a brief paper tying together your critical reading of a chapter/article with a Areal-world@ activity. The paper will be due the following Monday, and you should be ready to talk about your response in class.

**c. Presentation of your film project at the end of the semester.** The last two weeks are reserved for every student to present his/her film project. This will be your chance to practice an important skill in the entertainment industries: Apitching@ a concept for a movie. Earlier in the semester, we will discuss what goes into a pitch, and how to



evaluate it from the perspectives of buyer and seller. **Failure to present your project will result in a zero grade for Participation.**

**Attendance** will be taken for every class. Unexcused absences begin to count against you after the second unexcused absence is recorded (Jan. 9<sup>th</sup> and 16<sup>th</sup> are exempted). **For each unexcused absence after the first two, 10 points will be deducted from your TEL 490 point total.**

## **2. Examinations [20% of TEL 490 grade]**

On three occasions this semester, you will take an examination covering designated readings and lecture material. Each exam will take approximately 35-40 minutes of class time. One of the main purposes for the exams to make sure you understand major concepts, formulas, and other information. The exams will also give you a chance to practice (and receive feedback on) tasks that are important for your film project.

## **3. Script Coverage [10% of TEL 490 grade]**

Most production companies hire script analysts whose job is to read screenplays and write script coverage@ B synopsis, comments, and recommendation (reject or consider further). Script coverage is one of the first steps in the development of a movie. For this assignment, you will be given a script and asked to write Acoverage@ on it. This should be a valuable exercise as you begin the process of developing your own project.

## **4. Film Project [50% of TEL 490 grade]**

For the TEL 490 project, you are to find a story that you want to make into a film. It can originate as an article in the newspaper or a magazine, a novel, a short story, a non-fiction work, a stage play, or a new idea you've created B essentially, any legitimate source. You will then develop a film from this idea, something that you are passionate about and feel would make a terrific (and commercially viable) theatrical picture.

**Part I** of the project (worth 25% of course grade; due March 26<sup>th</sup>) will consist of a creative package, plus the budget and financing components. Included in the creative package will be the story property in treatment form; an analysis of the story; target audience for the movie; character breakdown (i.e., a list of all the major characters in the story); potential actors list; potential directors list; and physical production elements. The budget will detail both above-the-line (primarily talent and story costs) and below-the-line costs (primarily physical production and post-production costs). Your financing plan will be devised in a manner appropriate to the type of movie you intend to make.

**Part II** of the project (worth 25% of course grade; due May 2<sup>nd</sup>), will consist of distribution, marketing, exhibition, and ancillary revenue plans for your movie. You will map out the paid advertising strategy, including (as appropriate) TV, print, and internet ad campaigns. As you will learn from class discussion, readings, and case studies, there are some innovative and relatively low-cost ways of gaining awareness of and support for a film. You will describe the movie=s theatrical release plan, as well as the other

exhibition *Awindows@* and *Aversions@* for your movie. Finally, you will present any plans you may have for generating additional revenue streams from your movie B e.g., video game adaptation, television series, consumer products.

## GRADING

**Calculation of the Final Grade will be made as follows:**

Examinations . . . . .	80 points	(20% of course total)
Script Coverage . . . . .	40	(10%)
Participation . . . . .	80	(20%)
Film Project:		
Part I . . . . .	100	(25%)
Part II . . . . .	100	(25%)

Letter grades for each of these components will be assigned by the following percentage ranges:  
A: 90-100% B: 80-89% C: 70-79% D: 60-69%

## COURSE POLICIES

### Academic Integrity

Part II of Student Rights and Responsibilities (available online at <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording, or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar.

Students may discuss assignments among themselves or with an instructor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where, and how s/he employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making minor changes, while leaving the original organization, content, and phraseology intact, is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

All papers or assignments suspected of plagiarism will be investigated by the instructor in accordance with University policy.

### **Spelling / Vocabulary / Grammar**

You are expected to use correct spelling, punctuation, and grammatical construction in all written work. Your performance in writing mechanics and style will be a factor in the assessment of your written assignments. So-called Attypos@ are automatically considered to be misspellings; your word processor has a spell checker, so use it! Throughout the course, you will expand your professional vocabulary of film industry terms. You must learn to use these terms appropriately. This is important not only for communicating successfully in this class, but also if you intend to work in the film or electronic media industries.

### **Cell Phones, Laptops, Private Conversations, and Other Diversions**

Cell phones are to be turned off prior to class, and private conversations must be postponed until class is over. Reading The Kernel and other non-TEL 490 material ceases promptly at 2:00 p.m. If you wish to use a laptop computer during class, it must be for TEL 490-related purposes only.

### **Incomplete Work**

If you begin to experience difficulties with your work in TEL 490, please see me as soon as possible for advice about your situation. You do not automatically receive an AIncomplete@ if your work is not completed at the end of the semester. You will be eligible for an AIncomplete@ only if we talk about the reasons for the non-completion and only if I decide to allow you the opportunity to finish the work after the semester is over.

### **Outside-Class Consultations**

I encourage you to visit my office B 212 Grehan Bldg. B if you want to talk with me on a one-to-one basis about your work in TEL 490 or about telecommunications studies more generally. My scheduled office hours are Monday, 10:00 a.m. B Noon, and Tuesday, 1:00 B 3:00 p.m. But if those times are not convenient for you, we can make an appointment for another meeting time.

E-mail is always a good way to reach me: [lindlof@uky.edu](mailto:lindlof@uky.edu). I check my e-mail regularly, and try to reply to messages soon after I receive them. However, I do not read my university related e-mail on weekends, so don=t expect replies to your e-mails on Saturday or Sunday.

## TEL 490 SEMESTER CALENDAR B Spring 2007

Topics may shift a bit from their dates on this calendar, due to the instructor=s availability, guest speaker appearances, and other reasons. However, due dates for assignments should be considered firm.

MBB: These are readings from *The Movie Business Book*

CP #: These readers are from the coursepack.

**Week of:**

**Topics /  
Assignments / Due dates  
Readings**

January 10	Course introduction	
January 15 / 17	Jan. 15: No class Dr. Martin Luther King, Jr. Day Historical background: From the classical Hollywood studio system to the New Hollywood	CP #1: Schatz, <i>The New Hollywood</i> MBB: <i>Introduction</i> (pp. 1-12)
January 22 / 24	Overview of studios, independent film companies, and development process. Roles of the producer, director	MBB: All of Part IV. <i>The Management</i> (pp. 148-181) MBB: Part I. <i>The Creators</i> (pp. 14-48)
January 29 / 31	Film narrative and genre: A primer. Analyzing screenplays.	MBB: Part II. <i>The Property</i> (pp. 60-97)
February 5 / 7	Story properties: Finding, acquiring, shaping story ideas. <b>Feb. 5: Film project, Part I assigned</b> <b>Feb. 7: Script coverage assigned.</b>	
February 12 / 14	Financing films. Budget analysis. <b>Feb. 12: Exam #1</b>	MBB: Part III. <i>The Money</i> (pp. 100-146)
February 19 / 21	Making the deal. Entertainment lawyers, talent agents, contracts and agreements. <i>Pitching</i> the idea. <b>Feb. 19: Script coverage due</b> <b>Feb. 21: Film project idea due</b>	MBB: Part V. <i>The Deal</i> (pp. 184-229)
February 26 / 28	Production management for studio	MBB: Part VI. <i>Production</i> (pp. 232-

	films. Case study of production (mis)management: <i>Lost in La Mancha</i> .	270) MBB: pp. 498-513
March 5 / 7	Independent financing/production. Implications of digital cinema. <b>March 7: Exam #2</b>	Online reading: A Spotlight on Filmmaking B Creating Indie Cinema@
March 12 / 14	No classes B Spring break	
March 19 / 21	Movie marketing: paid and unpaid media. Case studies in selling movies: <i>The Passion of the Christ</i> and Miramax. Role of critics and the entertainment press.	MBB: All of Part VII.. <u>Marketing</u> (pp. 458-496) CP #2: Perren, A Sex, Lies, and Marketing: Miramax and the Development of the Quality Indie Blockbuster@ CP #3: Caldwell, A Selling <i>Passion</i> @ CP #4: Waxman, A Fade to Black@
March 26 / 28	Domestic theatrical release and exhibition. Marketing research. Movie ratings; case study of the NC-17 rating. <b>March 26: Project Part I due</b>	MBB: All of VIII. <u>Revenue Streams</u> (pp. 332-359) MBB: All of IX. <u>Theatrical Distribution</u> (pp. 362-383) MBB: All of X. <u>Theatrical Exhibition</u> (pp. 386-406) MBB: pp. 513-518 CP #5: Sandler, A The Naked Truth: <i>Showgirls</i> and the Fate of the X/NC-17 Rating@
April 2 / 4	Ancillary markets for movies and movie franchises@: DVD, television, cable, internet, video games, theme parks, consumer products. <b>April 4: Exam #3</b>	MBB: All of XI. <u>Home Video</u> (pp. 408-444) MBB: All of XII. <u>Consumer Products</u> (pp. 446-456)
April 9 / 11	International distribution and world film markets. <b>Begin project presentations</b>	MBB: All of Part XIII.. <u>International</u> (pp. 458-496)
April 16 / 18	<b>Project presentations</b>	
April 23 / 25	<b>Project presentations</b>	
May 2	<b>Project Part II due</b>	

# TEL 490-401 – Special Topics in Media Industry Studies: TEL Entrepreneurship

Spring 2008

Monday, 06:00 PM – 08:30 PM -- EGJ 223

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## Instructor:

Dave Weller

[University of Kentucky](#)  
[School of Journalism and](#)  
[Telecommunications](#)

Phone: (502) 875-3508

221 Grehan Building  
Lexington, KY 40506-0042

E-mail: [uktel@bellsouth.net](mailto:uktel@bellsouth.net)

Office Hours: Mondays and Wednesdays 5:00-6:00 PM or by appointment  
E-mail is the most efficient means of contact.

## Course Overview:

The course is designed to explore the world of high tech telecommunications entrepreneurship. We will study and discuss the traits necessary to be successful in creating your own business. Students will learn how to evaluate and separate opportunities from ideas. We will analyze the opportunities and conduct a feasibility study of your business proposal. Students will work individually and in teams to explore their business proposal.

Students will study their chosen opportunity in great detail. They will hear from entrepreneurs, successful businessmen, resource professionals and high tech investors.

Students will conduct research on their business proposal and refine their opportunity as the semester unfolds.

## Course Objectives:

Upon satisfactory completion of the course, students will gain

- The ability to produce a business plan suitable for execution in creating a new business venture.
- An understanding of the range of management, financing, and marketing strategies for starting new businesses in the telecommunications field.
- The ability to evaluate existing telecommunications properties.
- An understanding of the political, legal, economic, societal, and technological environments that affect entrepreneurship in the electronic media.

**Format:** The basis of our class approach is a mix of structured lectures, group discussion and individual research. Given the cumulative nature of the course content and many of the readings, it is important for you to keep pace.

**Work:** You are expected to participate both in class and through electronic discussions. Group research and discussions encourage student interaction and dialogue. Some time for Group discussions will be given during scheduled class hours, other group activities may be required as

preparation for class. There will be In-Class assignments throughout the semester, which will be given without notice from me. There will be no make-ups for these activities. A feasibility study and business/marketing plan will be assigned during the semester. These must be completed on time. Class discussions will be conducted about the findings from your research as the class participates in helping you refine your opportunity. Specific instructions on assignments, exams, and the final project will be distributed in class.

**Grading:** Your grade in TEL 490-401 has the following breakdown:

<b>What:</b>	<b>Points:</b>
Selecting your Opportunity	10
Feasibility Study	25
Business Plan – Marketing Plan	50
Class Discussion – Quizzes – Group Work	15
<b>Total</b>	<b>100</b>

You are responsible for these as well as conventional materials (texts, handouts, tapes). Attendance is mandatory (unless excused by illness or other urgent need). Missing assignments (unexcused) will count as zero and late assignments will receive a 5% grade reduction per calendar day they are late.

UK grading system is based on a 4.0 to 0.0 scale. Here is my policy regarding letter and numerical equivalency:

A	Above 90%
B	80% - 89%
C	70% - 79%
D	60% - 69%
E	Below 60%

Plagiarism (knowingly representing someone else's' work as your own) is *not* acceptable behavior in universities, nor is "cloning" of web materials represented as one's original work (this activity may also violate copyright). To be very clear on this point: **if you didn't author some content used in your papers, you must put the material copied in quotations [and indent it if the material quoted exceeds several lines of text]. Then provide a complete footnote or citation to what you have used and from whom.** I will spot check papers for plagiarism. Any form of cheating will not be tolerated and papers/assignments/tests suspected of plagiarism will be investigated in accordance with University policy.

### **Texts and Other Readings:**

There are three types of study materials that are required for this course.

1. The textbook is: Timmons and Spinelli, Stephen (2007). "New Venture Creation", Entrepreneurship for the 21<sup>st</sup> Century; 7<sup>th</sup> Edition, Irwin/McGraw-Hill publishing.
2. New Business Mentor 2007; FastTrac CD; 7<sup>th</sup> Edition; McGraw-Hill
3. Many hyperlinked, web sources from the Internet, are utilized. Consequently, you will be furnished URL links and other pointers to materials required for class discussion. These links as well as syllabus revisions will be distributed by email. Therefore, you have a responsibility to keep your email address current in my records throughout the semester. You will from time to time, be requested to acknowledge receipt of an email. It is your responsibility to keep your email address current, to check your email frequently and to read appropriate readings for discussion in class.



## **Schedule of Classes, Readings, and Assignments:**

**January 14th -- Introduction to the course – Syllabus – The Creative Process**

**January 21<sup>st</sup> -- NO CLASS – Martin Luther King Academic Holiday**

**January 28<sup>th</sup> –“The Entrepreneurial Mind (Chapter 1)**

**-- “ Entrepreneurial Revolution goes Global (Chapter 2)**

**February 4<sup>th</sup> – The Entrepreneurial Process (Chapter 3)**

**February 11th – The Opportunity (Chapter 4)**

**February 18<sup>th</sup> -- Screening Venture Opportunities – (Chapter 5)**

**February 25th – Individual Meetings**

**March 3rd – The Entrepreneurial Manager (Chapter 7)**

**-- The New Venture Team (Chapter 8)**

**– Resource Requirements ( Chapter 10)**

**– Feasibility Study Due**

**March 10<sup>th</sup> -- Spring Break**

**March 17<sup>th</sup> – The Business Plan (Chapter 6) → Bill Stanley AdMobile & WTVQ**

**March 24<sup>th</sup> – The Business Plan (Chapter 6)**

**– Entrepreneurial Finance ( Chapter 12)**

**March 31st -- Obtaining Venture & Growth Capital ( Chapter 13)**

**April 7<sup>th</sup> - The Deal ( Chapter 14)**

**April 14<sup>th</sup> – Obtaining Debt Capital ( Chapter 15)**

**-- The Harvest and Beyond (Chapter 19)**

**April 21st – Presenting Your Business Plan**

**- Business Plan Due**