SYLLABUS AND COURSE OUTLINE FOR INTRODUCTION TO TV WRITING
UCLA Film and Television TV Writing Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses*

INSTRUCTOR: TBD

COURSE DESCRIPTION:
This course is designed to help students build the fundamental skills of a professional television screenwriter. Students are introduced to the pilot format, covering style and content as well as the principles behind network needs and how pilots are chosen across broadcast, cable, and digital platforms. Students write a series outline and the first act of an original pilot. Please note that students are expected to spend a ***minimum*** of 30 hours-per-week writing outside of class meetings.

COURSE GOALS:

Students will learn how to:

- Service the franchise of their original series
- Fit into the network's "wheelhouse" and meet their expectations
- Develop characters
- Create and revise an outline
- Complete the first act of an original pilot

REQUIRED TEXTBOOKS/READINGS:

Mackendrick, Alexander: *On Filmmaking (*available at the UCLA Bookstore)

RECOMMENDED TEXTBOOKS/ READINGS:
Ackerman, Hal: *Write Screenplays That Sell*
Campbell, Joseph: *The Power of Myth*
Douglas, Pam: *Writing the TV Drama*
Fields, Syd: *The Screenwriter's Workbook*
Hunter, Lew: *Screenwriting 434*
Jung, C.G.: *The Archetypes and the Collective Unconscious*
Landau, Neil: *The TV Showrunner's Roadmap*
Scovell, Nell: *Just the Funny Parts*
Vogel, Christopher: *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*

WEEKLY COURSE SCHEDULE:

<u>Week 1</u>

Class #1	Housekeeping. The Writer's Room. Skill sets a professional writer needs. Discussion: Creating great characters -- character journeys, character traps.
Class #2	The TV market, network v streaming v cable. The premise (TV versus feature). How to pitch.
Exercise #1	Create a pitch for the story assigned to you in class. 2-3 minutes.

Week 2

Class #3	PITCHES, presentation/discussion.
Class #4	Writing basics. Scene structure basics. Importance of the opening.
Exercise #2	Write 1st 5 pages of a TV drama.

Week 3

Class #5	TV DRAMA OPENINGS DUE. Read in class and discuss.
Class #6	Discussion: TV drama scene structure. Intro to outlines and beat sheets.
Exercise #3	Deconstruct a TV show into an outline and beat sheet.

Week 4

Class #7	OUTLINES DUE. Sale of a script for TV.
Class #8	What comes after the sale for the writer. Script's role in production. Rewriting.
Exercise 4:	Perform a rewrite on assigned material.

Week 5

Class #9	REWRITE DUE. Presentations/discussions of selected works.
Class #10	Presentations/Discussions Continue.

FINAL PROJECT: Develop a pitch, a beat sheet and first act of a TV show.

Week 6

Class #11	FINAL PROJECT PITCH DUE.
Class #12	FINAL PROJECT OUTLINE AND FIRST ACT DUE.

STATEMENT OF GRADING:

GRADES: Attendance at every class is mandatory for a passing grade. Two unexcused absences will result in a failing grade. Please carefully spell-check and proof-read your work; sloppy, ungrammatical, typo-ridden work will be returned, unread, graded down.

Below is the weight given to each component of the final grade:

Please note that **ALL COURSE GRADES ARE FINAL.**

Attendance:	20%
Exercise 1:	5%
Exercise 2:	5%
Exercise 3:	5%
Exercise 4:	5%
Pitch:	10%
Outline:	20%
First Act:	30%
Total:	**100%**

Final Course Grade:	100%
A	(90-100%)
B	(80-89%)
C	(70-79%)
D	(60-69%)
F	($\leq$ 59%)

ADDITIONAL COURSE INFORMATION:
Please arrive to class on time. If you're going to be late/absent, please send instructor an email. **No eating lunch in class! Plan schedules accordingly.**

No open laptops during class unless it's to take notes when we're discussing your project. No texting or cell phones during class. Unplug and tune in. All ideas discussed in class are **strictly confidential** and should not be discussed with others outside of class.

Industry professionals are partially defined or rise and fall by their interactions with other Industry professionals. As such, you will be graded on your interactions in class. That means that class attendance is mandatory, as is class participation. Your feedback is invaluable to your colleagues. Therefore, you are expected to actively listen, contribute and analyze during class discussions.

ACADEMIC INTEGRITY AND STUDENT CONDUCT:

With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work.

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SYLLABUS AND COURSE OUTLINE FOR INTERMEDIATE TV WRITING
VARIETY/SKETCH COMEDY
UCLA Film and Television TV Writing Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses*

INSTRUCTOR: TBD

COURSE DESCRIPTION AND GOALS:

Course examines writing for sketch, talk, and other hybrid comedic television shows. Different styles of sketch comedy will be studied: various types of parody including "in-one" monologues, commercial parodies, slice-of-life comedy, character-driven comedy, physical comedy, comedy of the absurd, and political and topical satire. Course will also focus on joke construction, including both jokes within the context of a sketch, and stand-alone jokes as part of a comedic monologue.

Each student is expected to pitch, write, rewrite, and polish at least one comedy sketch in each of a wide variety of styles, as well as complete a portfolio of fifty monologue jokes. This body of work constitutes the student's sketch packet, which is to be turned in at the end of the semester and will serve as the final exam. Please note that students are expected to spend a *minimum* of 30 hours-per-week writing outside of class meetings.

This "comedy-variety sketch packet" will be of the type normally submitted for consideration as a writer on comedy-variety shows such as "Saturday Night Live" or "Inside Amy Schumer," and comedic talk shows which include sketch content, such as the Tonight Show with Jimmy Fallon, Late Night with Seth Meyers, Stephen Colbert, Jimmy Kimmel, and Conan.

REQUIRED TEXTBOOKS/READINGS:
The Comedy Bible: From Stand-up to Sitcom--The Comedy Writer's Ultimate "How To" Guide, (Fireside, 2001), Judy Carter

RECOMMENDED TEXTBOOKS/ READINGS:
The Complete Monty Python's Flying Circus: All the Words, Volume 1, (Pantheon, 1989), Graham Chapman
Just the Funny Parts Nell Scovell
Live From New York (Little, Brown, & Co., 2002), Tom Shales, James Andrew Miller
Saturday Night Live (Avon, 1977), Anne Beatts, John Head, Michael O'Donoghue
Saturday Night, A Backstage History of Saturday Night Live (Random House, 1986), Doug Hill, Jeff Weingrad
Something Wonderful Right Away: An Oral History of the Second City and The Compass Players, (Limelight, 1987) Jeffrey Sweet
Standup Comedians (Harry N. Abrams, 1996), edited by Robert M. Batscha

CLASS MATERIALS:
Materials used in the class will include excerpts from: Saturday Night Live, Monty Python, Laugh-In, Second City TV, The Dave Chappelle Show, Mr. Show, The Ben Stiller Show, Drunk History, Inside Amy Schumer, Full Frontal with Samantha Bee, The Tonight Show" past and present, David Letterman, Jimmy Fallon, Conan O'Brien, Jon Stewart, Stephen Colbert, Key and Peele, Between Two Ferns" with Zach Galifianakis, Chelsea Handler, Last Week Tonight" with John Oliver, Larry Wilmore, James Corden, Trevor Noah, Others TBA.

WEEKLY COURSE SCHEDULE:

Class 1	What is a sketch? Explain sketch structure and format. Examples of different styles and types of sketch. Historical background and overview. Discussion of goals to be accomplished. Explanation of pitching and discussion of pitching techniques. Assignment of monologue jokes.
Class 2	Each student to turn in 10 monologue jokes. Reading jokes aloud. Discussion and suggestions for revision. **Five monologue jokes will be due from each student every subsequent class thereafter**. Assignment of "in-one" monologues.
Class 3	Delivery of "in-one monologues," to be read aloud. Discussion and comments, suggestions for rewrites. Assignment of commercial parodies.
Class 4	Delivery of commercial parodies, which will be read aloud. Discussion and comments, suggestions for rewrites. Rewritten "in-one" monologues to be read aloud. Discussion and comments. Assignment of pop culture sketches.
Class 5	Delivery of pop culture sketches, to be read aloud. Discussion and comments, suggestions for rewrites. Rewritten commercial parodies to be read aloud. Discussion and comments. Assignment of political sketches.

Class 6 Delivery of political sketches, to be read aloud. Discussion and comments, suggestions for rewrites. Rewritten pop culture sketches to be read aloud. Discussion and comments. Assignment of "slice of life" sketches.

Class 7 Delivery of "slice of life" sketches, to be read aloud. Discussion and comments, suggestions for rewrites. Rewritten political sketches to be read loud. Discussion and comments. Assignment of ongoing character sketches.

Class 8 Delivery of ongoing character sketches, to be read aloud. Discussion and comments, suggestions for rewrites. Rewritten "slice-of-life" sketches to be read aloud. Discussion and comments. Assignment of physical comedy sketches.

Class 9 Delivery of physical comedy sketches, to be read aloud. Discussion and comments, suggestions for rewrites. Rewritten ongoing character sketches to be read aloud. Discussion and comments. Assignment of long form parody sketches.

Class 10 Delivery of long form parody sketches, to be read aloud. Discussion and comments, suggestions for rewrites. Rewritten ongoing character sketches to be read aloud.

Class 11 Rewritten long form parody sketches to be read aloud. Discussion and comments. Final rewrites of all sketches to be read aloud.

Class 12 Delivery of final complete monologue joke/sketch packets. Recap of class progress and guidance on submission to selected comedy shows.

GRADING CRITERIA:
Please carefully spell-check and proof-read your work; sloppy, ungrammatical, typo-ridden work will be returned, unread, graded down. All assignments should be delivered on time, electronically, in correct script format, with copies available for in-class reading if necessary. Grading will be dependent upon successful completion of all sketch and monologue joke writing assignments, which cannot be successfully accomplished without a number of rewrites.

ATTENDANCE:
Attendance at every class is mandatory for a passing grade. Two unexcused absences will result in a failing grade. Since class participation is a vital element, prompt and complete attendance at all classes is therefore a must. Lateness or missed classes will lower the student's final grade, as will the delivery of late or incomplete assignments.
Students are expected to attend all class meetings and final grades will reflect this policy. Four late arrivals may drop the final grade by one letter grade. If you are unable to attend class or anticipate being late, you MUST contact the instructor prior to the start of class. This is your responsibility and it is also common politeness.

Areas that will be considered in determining course final grade are:

Class Participation:	30%
Sketches:	20%
Monologue Jokes:	10%
Rewrite Skills:	10%
Final monologue joke/sketch packet:	30%
Total:	100%

Final Course Grade:	100%
A	(90-100%)
B	(80-89%)
C	(70-79%)
D	(60-69%)
F	(≤ 59%)

ADDITIONAL COURSE INFORMATION:

PROFESSIONAL ATTITUDE:
Students will pitch, write and rework ideas in a writers' room atmosphere. The environment of the class will be interactive and require a high level of student participation. It will be designed as much as possible to give the feel and flavor of the "writer's room." Students are expected to Accept and apply critiques, Analyze and discuss work using industry-specific terminology, and Prepare for and contribute to class discussions and critiques. Students will be expected to participate fully in all discussions and to offer constructive suggestions and comments re the work of their fellow students.

LAPTOP AND CELL PHONE POLICY:
No open laptops during class unless it's to take notes when we're discussing your project. No texting or cell phones during class. Unplug and tune in. All ideas discussed in class are **strictly confidential** and should not be discussed with others outside of class.

ACADEMIC INTEGRITY AND STUDENT CONDUCT:

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before submitting your work.

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SYLLABUS AND COURSE OUTLINE FOR INTERMEDIATE TV WRITING ONE-HOUR DRAMA/HALF-HOUR DRAMEDY SERIES
UCLA Film and Television TV Writing Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses*

INSTRUCTOR: TBD

COURSE DESCRIPTION:
The goal for this class is for you to create an original one-hour drama/dramedy or half-hour dramedy pilot, or a rewrite of a work-in-progress pilot or spec episode of an existing one-hour/half-hour drama/dramedy series. Please note that students will be completing a ***first draft*** of their pilot script in this class. Students should not expect to complete a polished draft in six-weeks, as that is beyond the scope of this course. Students are expected to spend a ***minimum*** of 30 hours-per-week writing outside of class meetings.

COURSE GOALS:

Students will learn how to:

- Service the franchise of your original series
- Fit into the network's "wheelhouse" and meet their expectations
- Develop and deepen your characters
- Create and revise an outline for your pilot
- Write the **first** draft an effective pilot for your original series

You'll also be expected to provide notes on your fellow writers' material. This includes: verbal/written notes, participation in table discussions, and active contribution to the work of others.

REQUIRED TEXTBOOKS/READINGS:
THE TV SHOWRUNNER'S ROADMAP by Neil Landau

RECOMMENDED TEXTBOOKS/ READINGS:
Write to TV by Martie Cook
Writing the TV Drama Series by Pamela Douglas
Successful Television Writing by Lee Goldberg & William Rabkin
TV OUTSIDE THE BOX: Trailblazing in the Digital Television Revolution by Neil Landau

Just the Funny Parts by Nell Scovell
The One-Hour Drama Series – Producing Episodic Television by Robert del Valle

Plus every successful pilot you can get your hands on.

WEEKLY COURSE SCHEDULE:

WEEK ONE (Class Meetings 1&2): Introduction to the course and syllabus. Student pitches and feedback. Review of: one-hour drama and half-hour dramedy structure; A, B, and C story-lines; premise, theme, conflict, characters; the difference between writing screenplays and episodic TV and episodic pilot vs. "premise pilot" vs. hybrid. Lecture on: servicing the "franchise" and story arcs (aka "long story"); breaking story; beat sheet and outline formats.

Assignment #1: Refine chosen pitch into 1:3:3 exercise. Due next class.

Assignment #2: Come up with three potential A and B stories. Due next class.

WEEK TWO (Class Meetings 3&4): Orally pitch three possible A and B stories for your pilot. Discussion of: beat sheets and how to write a teaser.

Assignment #3: If your pitch is approved: congratulations; please proceed to beat sheet. If not, refine your pitch or come up with 3 new episode ideas (A + B stories) – due on in class on Wednesday.

Assignment #4: If your beat sheet is approved, proceed to outline. If not, revise your beat sheet (to be emailed by Saturday night by 11:59pm).

Assignment #5: Write your TEASER or COLD OPENING. Due on Wednesday in class.

WEEK THREE (Class Meetings 5&6): Group feedback on beat sheets and outlines. Breaking a story based on pitches and beat sheets. Discussion of unifying theme, character arcs within the episode, network "story area documents," and compelling act breaks.

Table reads of all TEASERS and COLD OPENINGS.

Assignment: **Outlines**

WEEK FOUR (Class Meetings 7&8): Assignment: **All outlines due**

Notes on outlines.

Assignment #6: Please revise your outline, if required, placing all changes in **bold.**

Assignment #7: Begin acts one and two of teleplays, incorporating all notes from outlines. (If restructuring is required, a revised outline might be required.)

WEEK FIVE (Class Meetings 9&10): **First two acts due.**
Notes on revised outlines, and acts 1 and 2. Solving story problems. Lecture on elements of a series bible.

Assignment #8: Acts 3, 4, and 5 (depending on format). For half-hours, please revise all acts. Develop a pitch.

WEEK SIX
Class 11: Network notes and group discussion of writer's drafts of teleplays.

Assignment: Refine and pitches and pilot scripts.

Class 12: FINAL: "First" draft of all teleplays due in PDF format via email and printed. In the real world, this is the draft to be "published" and distributed to the director, actors, assistant directors, and all department heads for pre-production. Discussion of the pre-production, production, and post-production processes: the production board and call sheet. Lecture on breaking in to the industry.

STATEMENT OF GRADING:

GRADES: Attendance at every class is mandatory for a passing grade. Two unexcused absences will result in a failing grade. Please carefully spell-check and proof-read your work; sloppy, ungrammatical, typo-ridden work will be returned, unread, graded down.

Below is the weight given to each component of the final grade:

Please note that **ALL COURSE GRADES ARE FINAL.**

Attendance:	20%
Story Pitch	5%
A/B Stories	5%
Teaser/Cold Opening	5%
Acts 1 & 2	15%
Acts 3,4, & 5	15%
Final Pitch:	5%
Beat sheet:	10%
Outline:	10%
First Draft Pilot:	10%
Total:	**100%**

Final Course Grade:	100%
A	(90-100%)
B	(80-89%)
C	(70-79%)

D	(60-69%)
F	(≤ 59%)

ADDITIONAL COURSE INFORMATION:
Please arrive to class on time. If you're going to be late/absent, please send instructor an email. **No eating lunch in class! Plan schedules accordingly.**

No open laptops during class unless it's to take notes when we're discussing your project. No texting or cell phones during class. Unplug and tune in. All ideas discussed in class are **strictly confidential** and should not be discussed with others outside of class.

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SYLLABUS AND COURSE OUTLINE FOR FTV 101A: SPEAKER SYMPOSIUM
UCLA Film and Television TV Writing Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses.*

Instructor:
Email:
Daytime Office Number:

Teaching Assistant : TBD
Email: TBD
Course Website: TBD

Class Meetings:
Location:

COURSE DESCRIPTION

This course is a speaker series featuring guests from various aspects of the film, television and digital media business. In today's entertainment industry, aspiring Writers, Producers, Animators, and Filmmakers need to have an in depth understanding of the business issues that influence creative decisions. Additionally, aspiring executives, agents and attorneys need to understand how the creative process works to guide their business decisions and their success.

Each week during the course, we will focus on various areas within the entertainment business. Students will have the opportunity to hear from a diverse group of entertainment professionals and ask questions pertaining to their careers. The goal is for students to gain understanding of the relationships, experience and knowledge that must be achieved to build a career in this business.

1. Course Requirements

Course work consists of attending weekly class meetings, participating in a meaningful manner in Class Discussions and in Q&A sessions with Guest Speakers, and writing a brief Summary Paper at the end of the course evaluating the panels.

2. Weekly Class Topics

Class One: Studios and Networks in Television Class
Two: The Business of Animated Television
Class Three: Agents & Managers on the State of the Business Today Class
Four: Writer & Producers on the State of the Business Today
Class Five: The Business of Independent and Studio Feature Films
Class Six: Brands, Virtual Reality, Short Form and Commercials Today
(For additional detail and guest speakers please see the attached weekly course schedule. Weekly topics subject to change based on guest speaker availability

3. Summary Paper

At the end of the course students are required to write a paper summarizing their thoughts on the Guest Speaker panels and how the panels have influenced their view of the industry and their own career aspirations.

4. Grading:

66%: Participation in Class Discussions Guest Panels 33%:
Summary Pape

UCLA Statement of Academic Integrity and Information on Student Conduct:

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UCLA Statement on Equity, Diversity and Inclusion:

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state's history into the present. Diversity– a defining feature of California's past, present, and future – refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University's achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect and make possible the full, effective use of the talents and abilities of all to foster

innovation and train future leadership.

Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.

UCLA Disability Discrimination Mandate:

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu .

FTV 101A: Speaker Symposium

Week One: Studios and Networks in Television
In this class session, students will learn about the business of making television at the studio and network level, and what executives who work on these shows consider when they look at Writers, Directors and other artists as potential collaborators.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How do studios and networks work together to produce and distribute television shows? What creative and business challenges are studios and networks facing today? How does the process of developing and producing scripted vs. non-scripted television differ? How does one become a studio or network Executive? What types of writers and filmmakers are executives looking to work with? How do Studios and Networks contribute toward promoting diversity and inclusion in storytelling? What traits and skills are necessary for success in the rapidly evolving studio and network business?

Specific guest speakers for all sessions will be announced closer to the course. Recent Guest Speakers have included executives from Fox, Hulu, Netflix, TNT, HBO, ABC Studios, ITV Studios America, and Awesomeness.

Week Two: The Business of Animated Television Series
In this class session, students will learn about the business of making animated television series at the major network level, and what executives and producers who work on these shows consider when they look at Writers, Directors and Animators as potential collaborators.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers

- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How do networks work with creative talent to create and produce animated shows. What creative and business challenges are networks facing today? How do Writers, Directors and Animators get the opportunity to work on animated television series and create their own? What traits and skills are necessary for success in the business of animated television? How do Networks contribute toward promoting diversity and inclusion in storytelling in animation?

Recent Guest Speakers have included executives from Marvel Animation, Cartoon Network, Adult Swim and Fox Animation.

Week Three: Agents & Managers on the State of the Business Today
In this class session, students will learn from agents and managers who represent writers, directors, producers, and department heads across physical production to learn what those representatives consider when they look at Writers, Directors, Animators and other artists as potential clients and what they feel are the challenges and opportunities in the film and television business today.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How does one become an Agent or Manager and what skills are necessary for success? What is the difference between an agent and manager, what services do they provide clients, and how are they compensated? How do agents and managers promote diversity and inclusion in the film and television business?

Recent Guest Speakers have included agents and managers from CAA, ICM, Circle of Confusion, and Grandview.

Week Four: Writers/Producers on the State of the Business Today
In this class session, students will learn about the business of creating, selling, and producing film and television series today.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: What are the various ways writers and producers get started in the business and what skills are necessary for success? How do writers and producers promote diversity and inclusion in storytelling? What is their relationship with agents and managers, studio and network execs, and each other throughout the process of making film and television? What are the opportunities and challenges in building a writing or producing career today in film and television?

Recent Guest Speakers have included writers working on films and series for CBS, HBO, TNT, ABC, Hulu, Netflix, Sony, Disney and Fox.

Week Five: The Business of Independent and Studio Feature Films

In this class session, students will learn about the state of the business of independent and Studio feature films from executives, producers, and filmmaker advocates.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How do films get made and distributed today? How do filmmakers promote diversity and inclusion in storytelling? What are some of the business and creative challenges for financiers and filmmakers today? What programs exist to help filmmaker development? What skills and experience is necessary today to be successful in the independent or studio film business?

Recent Guest Speakers have included production executives, filmmakers, producers, and curators of independent and studio film working with companies such as Disney, Amazon Studios, Film Independent, Sony, and Fox.

Week 6: Brands, Virtual Reality, Short Form & Commercials Today

In this class session, students will learn about ways filmmakers and producers are exploring storytelling through brand partnerships, virtual reality, short form and commercials. We will discuss how the explosion of new technology is effecting the branding and commercial businesses and what career opportunities exist for producers and filmmakers in this space.

- Introductory Questions regarding the Guest Speakers' Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include: How is new technology and viewing habits effecting branding and commercials in television and film? How is technology opening up new approaches to connect directly with the audience? How is storytelling for virtual reality different than commercials or other short form content? What opportunities exist for up and coming filmmakers and producers to be entrepreneurs in this space?

This year's guest speakers will be a combination of producers and business development executives on the forefront of technology and short form storytelling.