

UCLA DEPARTMENT OF FILM, TELEVISION AND DIGITAL MEDIA
Creative Producing Track – Class Syllabi

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

UCLA Department of Film, Television, and Digital Media
FTV 101A Summer Speaker Symposium

COURSE DESCRIPTION

The Summer Speaker Symposium is a class that offers students the opportunity to learn about various areas of the TV and film industry from industry professionals. Each week, a new panel of industry professionals will participate in a comprehensive Q & A with the instructor focused on a particular topic of interest followed by a Q&A by the students. Students will have an opportunity to ask the experts questions that will help enhance their entertainment business education and inform more on their future career paths.

At the completion of each class, students will write a paragraph evaluating the panel, what they learned, and how it affects their area of interest.

The six paragraphs (one for each class) will be combined into a final paper (no longer than 2 pages) that will summarize their experience in the course and how their view of the TV and Film industry has changed.

COURSE REQUIREMENTS

Course work consists of attending weekly Zoom class meetings, participating in a meaningful manner in Q&A sessions with Guest Speakers, and writing a paragraph summary at the end of each class evaluating the panels. These summaries will be combined into a final paper to be turned in at the completion of the course.

WEEKLY CLASS TOPICS

Class One: TV series from pitch to screen

Class Two: Documentary film/series production

Class Three: Development

Class Four: Working with Talent

Class Five: Directors and Cinematographers- Dream team

Class Six: Diversity and Inclusion in the entertainment industry

FINAL 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.

GRADING

50%: Participation in Class Discussions Guest Panels

25%: Final Paper
25%: Attendance

WEEKLY COURSE SCHEDULE

NOTE: The order of panels is subject to change based on Guest Speaker availability.

Week One: TV Series from Pitch to Screen

The Week One panel will host TV Executives, Producers, and Showrunners and Literary Manager to discuss the process from a writer's pitch, through development, production, and distribution of a TV series.

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

Specific Discussion Topics will include:

Pitching, distribution platforms, and series development in the OTT streaming world.

This year's guest speakers will be announced closer to the beginning of the course.

Week Two: Documentary Film and Series Production

Students will learn from award winning documentarians the challenges and rewards of the unscripted world.

- 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:
Why is there a boom in unscripted content; particularly documentaries and doc series?
How does the documentary world compare to Hollywood; diversity, age, gender, income, etc.

This year's guest speakers will be announced closer to the beginning of the course.

Week Three: Development

In this class, students will learn about the script development process and pitfalls from Creative Executives in the business.

- 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:
Why is development such a crucial but difficult part of getting a TV series or movie greenlit? What are the factors that keep a project in "development hell" versus propelling it into production.

This year's guest speakers will be announced closer to the beginning of the course.

Week Four: Working with Talent

In this class session, students will learn about the business of working with talent; whether it be as representation or working at the celebrity's production company to find and development projects specific to that performer.

- 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:

Why do so many entertainers start their own production companies?

How does a manager or agent find talent, or decide to represent new talent?

This year's guest speakers will be announced closer to the beginning of the course.

Week Five: Directors and Cinematographers, the Dream team

In this class session, students will learn about the important dynamic between the director and the camera department and how the synergy between them can elevate a TV, Film, or commercial production.

- 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 you find a perfect marriage between a Director and their camera dept? How do directors and cinematographers break into the business?

This year's guest speakers will be announced closer to the beginning of the course.

Week 6: Diversity and Inclusion in the TV and Film Business

In the final class, the students and panelists will participate in an in-depth discussion about the state of diversity in the entertainment business.

- 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 struggles that people of diverse backgrounds face today in entering the entertainment industry.

Post #Metoo and #timesup, what has changed for the better or worse for women in the industry?

This year's guest speakers will be announced closer to the beginning of the course.

UCLA Department of Film, Television and Digital Media
FTV 183a: Introduction to Producing Summer

COURSE DESCRIPTION

In today's entertainment industry, aspiring Producers, Executives and Filmmakers need to have an in-depth understanding of the business issues that influence creative decisions. In particular, it is important to understand why certain movies and television shows ultimately get made and why others do not, because that defines who gets to tell their stories to wide audiences. Each week this course will focus on different areas of the entertainment industry and students will learn about the business issues involved in creative producing.

The course will also examine critical issues that impact both the industry at large as well as the careers of aspiring entertainment professionals. Throughout the course, how industry wide changes such as globalization and digital technology are influencing studios, networks, producers and filmmakers and in turn affecting the job market will be discussed. As well as how important cultural issues like racial diversity and gender inequality impact various areas of the industry. The goal is for students to gain an understanding of the various critical issues they need to consider as they start their careers.

1. Course Requirements

Course work consists of attending and participating in weekly class meetings, completing homework assignments, completing a midterm paper, and a final paper.

Assignments and papers are due at the date and time specified below or in class. Late submission of assignments will impact your grade negatively. Attendance is required of all students in all class sessions. Unexcused absences and more than one excused absence will impact your grade negatively.

2. Homework Assignments and Class Discussions

Homework Assignments will include: reading scripts, writing standard studio script coverage, viewing trailers and promos for upcoming films and television series, reading articles and studies about industry wide trends and writing a research paper.

Class Discussions: Students will discuss the business decisions involved in Creative Producing and evaluate new scripts and discuss whether they have the potential to become successful movies or television shows. Students will evaluate creative and business decisions regarding upcoming Hollywood movies and television shows. As well as discuss issues like diversity and gender inequality in the industry.

Students are expected to participate in class discussions about the homework assignments and important industry topics. The ability to express an opinion intelligently and efficiently is one of the most important skills that young people in this industry must develop, and an important goal is for everyone to come out of the course with an improved ability to express their opinion in a sometimes adversarial environment.

3. Midterm Paper

For the midterm paper, students will write standard studio Script Notes on a feature film script that will be assigned in class.

4. Final Paper

For the final paper, students will be assigned to write a paper on Hollywood's problems with racial and cultural diversity or Hollywood's problems with gender equality. This topic and the questions that should be answered in the paper will be discussed throughout the course.

5. Grading

25%--Participation in Class Discussions about Industry Issues

25%--Participation in Class Discussions about Screenplays

25%--Midterm Script Notes

25%--Final Paper

LECTURE AND DISCUSSION TOPICS

Class One: Introduction and Overview

- Introduction
- Policies
- Assignments and Grading
- The Importance of Opinions
- Professional Internships
- Overview of the Course
- The Importance of Development
- Script Coverage
- Basic Elements of Story Structure

Assignment: Students will be assigned to write standard Studio Script Coverage on a script that will be sent out after class. The assignment should be submitted via email to the Teaching Assistant.

Class Two: Studio Development

- How Studio Development Originates
- The Studio Mandate
- Development Deals
- The Spec Market

- Weekend Read
- Franchise Development
- Open Writing Assignments
- The Studio Development Process
- Studio Rewrites
- Script Notes

Assignment: Students will be assigned to read three screenplays in anticipation of a Weekend Read Meeting-style discussion to take place during the following class session. Additional instructions will be given in class.

Class Three: Weekend Read

- Weekend Read Meeting

Assignment: Students will be assigned to watch trailers for upcoming Studio films which will be discussed in the following class. The specific trailers will be announced in class.

Class Four: Studio Structure and The Greenlight Process

- Overview of Studio Structure and The Greenlight Process
- The Greenlight Committee
- Physical Production
- Marketing
- Domestic Distribution
- Foreign Sales
- Home Entertainment
- The Greenlight Decision
- Guest Speakers

Assignment: Students will be assigned to read three screenplays in anticipation of a Weekend Read Meeting-style discussion to take place during the following class session. Additional instructions will be given in class.

Class Five: Weekend Read

- Weekend Read Meeting

Midterm Assignment: Students will be assigned to write standard Studio Script Notes on a script that will be discussed in class. The assignment should be submitted via email to the Teaching Assistant.

Class Six: The Globalization of Hollywood

- Overview of Globalization
- Top Foreign Markets
- Basic Statistics and Comparisons
- Hollywood and Foreign Audiences
- Hollywood and Foreign Film Industries
- Hollywood and Foreign Governments
- How Globalization Is Changing the Business of Creative Producing
- Hollywood and Global Responsibility
- Midway Point Questions

Assignment: Students will be assigned to watch trailers for upcoming Independent Films which will be discussed in the following class. The specific trailers will be announced in class.

Class Seven: The Business of Independent Cinema

- Overview of Independent Cinema
- How Independent Films Get Made
- How Independent Films Get Distributed
- Film Markets and Film Festivals
- Digital Distribution

Assignment: Students will be assigned to read television pilot scripts in anticipation of a discussion in the following class.

Class Eight: The Business of Television

- The Business of Television
- The Different Kinds of Networks
- How Business Goals Impact the TV Development Mandate
- The Golden Era of TV or the Era of ‘Too Much Television’?

Assignment: Students will be assigned to read four television pilot screenplays in anticipation of a Weekend Read-style discussion to take place during the following class session. Additional instructions will be given in class.

Class Nine: Weekend Read

- Weekend Read Meeting

Assignment: Students will be assigned to watch trailers for upcoming Fall Television series in anticipation of a discussion of the TV Pilot Development Process during the following class.

Class Ten: Producing Television

- Homework Discussion
- Overview of Television Development & Production
- Broadcast Network Television
- Basic Cable
- Premium Cable
- Broadband Networks
- Guest Speakers

Assignment: Students will be assigned to read articles and reports about Hollywood's issues with Racial Diversity and Gender Inequality which will be discussed in the next class.

Class Eleven: Racial Diversity & Gender Inequality

- Homework Discussion
- Hollywood and Issues of Racial Diversity & Gender Inequality
- Audiences and Multiculturalism
- Representation of People of Color on Screen & Industry Hiring Practices
- Representation of Women on-screen & Industry Hiring Practices
- Discussion of Final Paper

Final Paper: Students will be assigned to write a paper on Hollywood's issues with Racial Diversity and Gender Inequality. The focus of the paper will be discussed in class.

Class Twelve: Your Hollywood Career

- Internship Summary
 - Career Questions
 - Non-Career Questions
 - Summation of the Course
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UCLA Department of Film, Television and Digital Media FTV 188A: Power, Identity, and Justice in the Film Industry

From Twitter campaigns about sexism in Hollywood to street protests forcing cultural reckonings on race in the United States, recent years have seen American media industries increasingly pressured to respond to longstanding calls for greater equity of representation and employment for groups historically underserved by the mainstream media industries. This course analyzes the structure of the contemporary media industries, focusing on the intersections among politics, economy, labor, and identity to explore both how mainstream media is made, and how underrepresented stories and talent are able or unable to find places in this environment. We'll read both contemporary industry analysis as well as scholarly work on cultural politics and economics; this will help us understand the current state of the media industries and how the material and political conditions of the business inform who is able to participate, what representations are produced, and how industry cultures are (or aren't) changing.

Full Syllabus Forthcoming – Course is being designed

FOR ALL COURSES – IMPORTANT UCLA POLICIES AND INFORMATION

UCLA Statement of Academic Integrity and Information on 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. Please also refer to the UCLA Rules of Student Conduct at the below website:

<http://www.deanofstudents.ucla.edu/Student-Conduct>

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, abilities/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 [u](http://www.cae.ucla.edu).
