

SYLLABUS AND COURSE OUTLINE FOR FTV 122D FILM EDITING: OVERVIEW OF  
 HISTORY, TECHNIQUE, AND PRACTICE  
**UCLA Film and Television Film Production 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  
**Email:** TBD  
**OFFICE HOURS:** TBD  
**TA:** TBD  
**Email:** TBD

**COURSE DESCRIPTION:** FTV 122D offers an overview of “the invisible art”: Film and Digital Editing.

An editor’s job is to decide, twenty-four times a second, where the audience needs to be. Do we stay in a shot or transition to another, and if so, what shot and how do we get there? Working side-by-side with the director to craft the movie that ultimately hits the screen – or your phone – editing is really about manipulating the audience, in the best possible way, all in the service of storytelling. In this class, we will study terminology and concepts, learning both the rules and how to break them, as we look at the aesthetic choices and technological workflow for both picture and sound editing.

As part of the Summer Institute, FTV-122D includes “hands-on” editing projects and labs which provide students with a practical application of theory and the opportunity to experiment, collaborate and ultimately gain the skills to empower their personal artistic visions.

**ASSIGNMENTS AND GRADING**

<b>ATTENDANCE AND PARTICIPATION:</b>	<b>20%</b>
<b>QUIZ</b>	<b>20%</b>
<b>FILM CLIP ANALYSIS (1-2 pages)</b>	<b>25%</b>
<b>FINAL SCENE EDITING PROJECT</b>	<b>20%</b>
<b>FINAL SCENE PROJECT FILES / ORGANIZATION</b>	<b>15%</b>

\* Missed deadlines: There will be a half-grade deduction for each 24-hour period past a deadline.

**REQUIRED TEXT:**

*Grammar of the Edit*

Roy Thompson, Christopher J. Bowen - Focal Press, 2017. ISBN: 978-1138632202 \* Fourth edition preferred.

**REQUIRED HARD DRIVE:**

500 GB minimum portable hard drive suitable for digital editing.

USB 3 interface. Recommend: LaCie Rugged 500GB 7200 RPM.

**Suggested Texts:**

*Cutting Rhythms: Intuitive Film Editing* – Karen Pearlman

*The Invisible Cut: How Editors Make Movie Magic* - Bobbie O'Steen

*Cut By Cut: Editing Your Film or Video* - Gael Chandler

*In the Blink of an Eye: A Perspective on Film Editing* - Walter Murch

*Film Editing: Great Cuts Every Filmmaker Should Know* - Gael Chandler

*First Cut: Conversations with Film Editors* - Gabriella Oldham

Required texts are available for purchase at UCLA's LuValle Bookstore just south of the Sculpture Garden below Jimmy's Coffee Shop. A copy of the required text will be on reserve at the Arts Library in the Public Affairs building, as well as many of the suggested texts.

Required external hard drive may be purchased in advance online, or at the UCLA Computer Store in Ackerman Student Union.

There will be handouts in addition to the assigned text, which will be posted on the class website.

**All readings are to be completed prior to the class for which they are assigned.**

Changes to the syllabus in the course of the Summer Session will be emailed to students and posted on website.

**Please note that you must have a current email address linked to your UCLA summer registration and check it regularly in order to receive class updates and readings.**

**ATTENDANCE IS MANDATORY.** A sign-in sheet will be circulated at the beginning of each class. It is your responsibility to make sure you sign-in. Unexcused absences and habitual late arrivals will also affect your grade. If you need to be absent or late, you must email prior to the beginning of class.

Documentation for excused absences will be required.

Cell phone use or texting is not permitted during class. No recording of lectures. Laptops are for note-taking only. Please be courteous and do not talk during class screenings.

**FTV 122D – SUMMER INSTITUTE – CLASS OUTLINE**

CLASS MEETING	TOPICS	REQUIRED READING
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**WEEK 1**

Class #1	Lecture	<ul style="list-style-type: none"> <li>• Class Introduction – Syllabus</li> <li>• Overview – The Invisible Art &amp; Role of the Editor</li> <li>• Intro – Editing Basics &amp; Vocabulary</li> <li>• Stages of Post Production</li> <li>• Intro to Codecs / Transcoding</li> <li>• Discussion of Film Clip analysis paper assignment</li> </ul>	<i>Grammar of the Edit</i> <b>4th Edition</b> Ch. 1 – pp 1-12 Ch. 6 – pp 95-112 Ch. 2 – pp 15-30
Class #2	Lab	<ul style="list-style-type: none"> <li>• Drive Formatting</li> <li>• Project Management</li> <li>• Intro to Premiere Pro Editing / Basic Cuts</li> <li>• Offloading media - Terminal rSync</li> <li>• Codecs / Transcoding</li> </ul>	Bring hard drive to lab
Class #3	Lecture	<ul style="list-style-type: none"> <li>• Editing Grammar / Concepts</li> <li>• Discussion / Clips: Coverage and Basic Shots</li> <li>• Understanding Visual Media</li> </ul>	<i>Grammar of the Edit</i> <b>4th Edition</b> Ch. 2 – pp 31-37 Ch. 4 – all
	Open Lab	<ul style="list-style-type: none"> <li>• Non-mandatory supervised editing</li> </ul>	

**WEEK 2**

Class #4	Lecture	<ul style="list-style-type: none"> <li>• Editing Grammar - Continuity Editing</li> <li>• Discussion / Clips: When to Cut and Why?</li> <li>• 6 Elements of the Edit</li> </ul>	<i>Grammar of the Edit</i> <b>4th Edition</b> Ch. 5 – all
Class #5	Special Lab	<ul style="list-style-type: none"> <li>• Non-Narrative Location exercises</li> <li>• Card Offload / Transcoding / Project Setup</li> </ul>	Bring hard drive, camera card with footage, & card reader after you shoot
Class #6	Lecture	<ul style="list-style-type: none"> <li>• Editing Grammar – Concepts</li> <li>• Discussion / Clips: Five Types of Edits</li> <li>• 3D “reality” in a 2D format – Film Geography</li> </ul>	<i>Grammar of the Edit</i> <b>4th Edition</b> Ch. 6 – pp 112-123
Class #7	Special Lab	<ul style="list-style-type: none"> <li>• Non-Narrative Location exercises</li> <li>• Card Offload / Transcoding / Project Setup</li> </ul>	Bring hard drive, camera card with footage, & card reader after you shoot
	Open Lab	<ul style="list-style-type: none"> <li>• Non-Narrative Location exercises editing</li> </ul>	

**WEEK 3**

Class #8	Lab	<ul style="list-style-type: none"> <li>• Importing music</li> <li>• Audio Editing – fades &amp; keyframes</li> <li>• Titles / Exporting Quicktimes / Mp4s</li> <li>• Project Q&amp;A</li> </ul>	Bring drives with Non- Narrative editing projects
Class #9	Lecture	<ul style="list-style-type: none"> <li>• <b><i>Film Clip Analysis: <u>selection of film clip due</u></i></b></li> <li>• Sound – Half the Story</li> <li>• Discussion / Clips: Dialogue, Sound Effects &amp; Music</li> </ul>	<i>Grammar of the Edit 4th Edition</i> Ch. 3 – all Handouts on Sound
Class #10	Lecture	<ul style="list-style-type: none"> <li>• <b><i>Quiz: Editing Grammar / Concepts / Sound</i></b></li> <li>• Style - Cutting for Genre: Drama Action &amp; Suspense</li> </ul>	Selected Handouts
	Special Lab	<ul style="list-style-type: none"> <li>• SOUND WORKSHOP &amp; DIT PROTOCOL</li> </ul>	<i>Workshop - Sound Stage 3</i>

**WEEK 4**

Class #11	Lab Sec	<ul style="list-style-type: none"> <li>• Footage for <i>NYPD Blue</i> Editing Exercise</li> <li>• Stages of Editing / Project Management</li> <li>• Script Super duties / Lined Scripts</li> </ul>	
Class #12	Lecture	<ul style="list-style-type: none"> <li>• Style – Cutting for Genre: Comedy &amp; Romance</li> </ul>	
Class #13	Lecture	<ul style="list-style-type: none"> <li>• <b><i>Film Clip Analysis - short paper due</i></b></li> <li>• Style - Cutting for Genre: Reality &amp; Documentary</li> </ul>	Selected Handouts
	Open Lab	<ul style="list-style-type: none"> <li>• Non-mandatory supervised editing</li> </ul>	

**WEEK 5**

Class #14	Lab	<ul style="list-style-type: none"> <li>• Open Editing Lab</li> </ul>	
Class #15	Lecture	<ul style="list-style-type: none"> <li>• Working Practices – preproduction through post</li> </ul>	<i>Grammar of the Edit 4th Edition</i> Ch. 8
		<ul style="list-style-type: none"> <li>• <b><i>Production! No classes or labs</i></b></li> </ul>	

**WEEK 6**

Class #16	Special Lab	<ul style="list-style-type: none"> <li>• EDITOR - DIRECTOR LAB – Group projects</li> </ul>	Mandatory for Group Project editors & directors. Also open lab for all students.
	Special Lab	<ul style="list-style-type: none"> <li>• EDITOR LAB – Group projects</li> </ul>	Mandatory for Group Project editors. Also open lab for all students.
Class #17	Lab	<ul style="list-style-type: none"> <li>• NYPD Blue Workflow / Project Q&amp;A</li> <li>• QuickTime / Mp4 Exports &amp; Transcoding</li> </ul>	
	Lab		
Class #18	Lecture	<ul style="list-style-type: none"> <li>• Post Production Workflow and Departments</li> <li>• The new digital reality on screen</li> </ul>	Selected Handouts
Class #19	Open Lab	<ul style="list-style-type: none"> <li>• Non-mandatory supervised editing</li> <li>• <b><i>NYPD Blue</i> QT files and projects due 9pm</b></li> </ul>	Turn in projects in LFNM
Class #20	Lecture	<ul style="list-style-type: none"> <li>• Screen <i>NYPD Blue</i> scenes &amp; on-air versions</li> <li>• Conclusion: the power of editing</li> </ul>	
	Special Lab	<ul style="list-style-type: none"> <li>• Group Project Editors only – TEST EXPORT</li> </ul>	Final group project files due 8am

**ACADEMIC INTEGRITY**

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 FTV 122D DIGITAL CINEMATOGRAPHY  
UCLA Film and Television Film Production 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/Contact: TBD

Teaching Assistant/Contact: TBD

**COURSE OVERVIEW**

The goal of FTV 122E is to introduce students to the concepts and practices of cinematography through both a theoretical and hands-on approach. We will look at specific examples of camera operation, shot choice, and lighting through film history.

Focus will be tailored to the equipment to be used during class exercises and projects. Concepts to be explored will include composition, framing, basic lens function/design, lens choice, types of camera movement and equipment, exposure, lighting techniques and equipment, shot design, set protocol, and collaboration.

**RECOMMENDED READINGS (available on Amazon):**

*The Five C's of Cinematography: Motion Picture Filming Techniques* by Joseph V. Macelli

*The Camera and I* by Joris Ivens

*The Logic of Images* by Wim Wenders

*The ASC Manual* Edited by Michael Goi, ASC

*Painting With Light* by John Alton, ASC

*Set Lighting Technician's Handbook* by Harry Box

*In the Blink of an Eye* by Walter Murch

*On Filmmaking* by Alexander Mackendrick

**ADDITIONAL COURSE INFORMATION:**

Safety is first. Always.

Attendance and Participation are essential to your learning and your final grade, as is active involvement in all In-Class Exercises/Mock Shoots. Respect and understanding towards one another is mandatory.

The Camera and Lighting Quiz must be completed accurately before any equipment is available to a student outside of class.

All Directors of Photography on the FINAL SHOOTs are required to collaborate with their Directors, Gaffers and ACs to deliver Look Books, Shot Lists and Shot Orders for the FINAL SHOOTs, and present these materials professionally.

The Journal will consist of a description/review of the concepts and terminology we learn throughout the quarter, as applied in a practical way on set. More details regarding this

assignment will be reviewed in class. Journal is due during final week (Week 6), but before final class meeting.

**STATEMENT OF GRADING:**

15 minutes early is on time. All unexcused absences and more than one unexcused tardy will result in the loss of a full letter grade.

Attendance and Participation are large factors in your overall grade. In order to participate, you must complete your safety training ASAP. Failure to do so could result in a failing grade.

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

Attendance and Participation:	35%
In-Class Exercise Participation:	35%
Camera/Lighting Quizzes:	15%
Final Class Journal:	15%

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Final Course Grade: 100%

- A (90-100%)
- B (80-89%)
- C (70-79%)
- D (60-69%)
- F (< 59%)

Please note that ALL COURSE GRADES ARE FINAL.

**ACADEMIC INTEGRITY AND STUDENT CONDUCT:**

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## **WEEKLY COURSE SCHEDULE:**

### **WEEK #1**

- Class #1 Introduction to Class & Institute Structure  
Safety Briefing  
Crew Positions/Protocol  
Discussion of Different Cameras (What is “The Best”?) Lens  
Design/Construction & Lens Choice Aperture/DOF  
ND Filters ISO/ASA  
Shutter Speed/Angle Waveform  
Color Temperature
- Class #2 Composition/Framing - Rule of Thirds  
Shot Sizes Aspect Ratio  
Camera Essentials  
Set Procedure - Slating/Rehearsing/Marking/Camera Reports Camera Operation  
Demonstration  
Focus Pulling Demonstration Slating/Calling The Shot  
Hands-on Introduction to Camera Equipment  
Practice Camera Operation
- Class #3 TA Leads:  
Camera Operation Exercise Exposure Exercise Composition/Framing Exercise  
Focus Pulling Exercise
- ### **WEEK #2**
- Class #4 Review Workshop Exercises  
Coverage Part I 180 Degree Rule  
Introduction to Camera Movement  
Introduction to Types of Equipment (Dolly, Handheld) Camera Movement &  
Emotional/Aesthetic Choices Camera Movement Exercise
- Class #5 Lighting Essentials Lighting for Story Safety Review  
Introduction to Lighting/Gels/G&E Color Temperature & Lighting
- Class #6 TA Leads Lighting & Camera Review & Exercises
- ### **WEEK #3**
- Class #7 Review Workshop Exercises  
Introduction To Final Project Camera Equipment Hands-On Practice with Camera  
Package  
Lighting Lightning Round - 3 Minute Lighting Exercises
- Class #8 Introduction to Sound Stage  
Continuity Coverage Part II  
180 Degree Rule Review Blocking for Camera Shot Structure



**WEEK #4**

- Class #9 In-Class Camera & Lighting Quiz  
Project Prep - Look Books, Shot Lists, Shot Order Day/Night Interior Lighting Exercises  
Camera System Exercises
- Class #10 Lighting Lightning Round - 3 Minute Lighting Exercises
- Class #11 Hands-on Camera/Lighting - MOCK SHOOTs  
Look Books/Shot Lists/Floor Plans/Shot Order Due

**WEEK #5**

- Class #12 Individual Group Cinematography Meetings

**WEEK #6**

- Class #13 DIY Lighting Codecs/Compression/Raster/Resolution Color Grading  
Journals Due

**SYLLABUS AND COURSE OUTLINE FOR FTV 178 PRODUCTION LABORATORY  
UCLA Film and Television Film Production 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.*

**COURSE OVERVIEW (COURSE DESCRIPTION/GOALS)**

FTV 178 provides a hands-on overview of the film production process, from initial story concept through final post-production. Through class discussions, lectures, workshops, and group projects, students will be introduced to the fundamentals of filmmaking. Throughout this course students will form a basic understanding of the aesthetic and logistical decisions involved in making a film.

**REQUIRED READINGS**

Handouts distributed by the instructor

**ASSIGNMENTS**

**Safety Training:**

An online safety-training course is mandatory for all students who utilize UCLA equipment and sound stages. Students must complete the online safety-training course BEFORE the

Camera/Location exercise. Failure to do so will prevent you from participating in any class projects.

### **Camera/Location Exercise:**

Working in groups of 3, each student will shoot and edit a 1-3 minute non-narrative film. Using the skills introduced in Weeks 1 and 2, shoot and edit a sketch of a location or of a single member of your group. Apply what you have learned about composition, camera movement, color, depth, shot size, focus.

Some Rules:

- You are not permitted to use sync sound, voiceover, or subtitles; you may add music in post.
- Exposure and focus must be controlled manually.

### **Presentation:**

Working in groups of 3-4, pick a short scene from a film (no longer than 2 minutes), show it in class, and discuss a particular aspect of filmmaking present in the scene that you find interesting. Directors and Editors are excused from these presentations, which will take place in Week 6.

### **Final Project:**

The final project will take the form of two completed short, sync sound narrative films. Interested students will pitch their story ideas to the class and two projects will be selected by popular vote. If your project is selected, you will be the screenwriter for that project. Interested students will pitch their directors' visions for the two projects, and directors will be selected. The class will be divided into two production groups, and every student will fill a key production role (producer, cinematographer, editor, assistant camera, gaffer, production designer, sound mixer, etc.). The TA will be on set as Assistant Director for each shoot.

We will discuss the project in more detail as it approaches, but be aware of the following restrictions as you develop your pitches:

- Scripts should be no longer than 5-6 pages with 4-6 scenes
- Shoots are limited to two days, 12 hours per day.
- All shooting must take place on the UCLA campus.
- No more than 3 main characters
- No more than 2 shooting locations
- No moving cars, no guns, no stunts, no night shoots, no minors

## **PRELIMINARY COURSE SCHEDULE (SUBJECT TO CHANGE)**

### **Week 1**

Class #1

Introductions, Syllabus Overview, Course Logistics

Discussion of Camera/Location Exercise

Lecture: Story

Discussion of Final Group Narrative Projects

Short Film Screenings and Discussions  
Practice Pitches

Assignments:

- Prepare Story Pitches for Final Projects (optional)
- Online Safety Training Course

Class #2 Screening of *The Graduate*

Class #3 Pitch Stories for Final Projects  
Vote on Final Projects

Lecture: The Filmmaker's Toolkit:

Casting, Production Design, Costume Design, Lighting, Color,  
Camerawork, Editing, Sound, Music

Assignments:

- Location Scout for Camera Exercise  
**(email photos and location info to TA)**
- Online Safety Training Course
- Begin Writing Scripts for Final Projects  
**(1st draft due via email to instructor)**

**Week 2**

Class #4

Review Location Photos and Discuss Camera Exercise Ideas

Lecture: The Filmmaker's Toolkit (Continued)

Lecture: Performance

Discuss Crew Positions and Set Protocol

Discuss Director Pitches

Assignments:

- Complete Shotlists/Floorplans for Camera Exercise
- Writers Continue Writing Scripts for Final Projects

Class #5

Students Shoot Camera Exercise

Assignment:

- Edit Camera/Location Exercises
- Writers Continue Writing Scripts for Final Projects
- Prepare Director Pitches (optional)

**Week 3**

Class #6

Class Table read of second draft of scripts

Class #7

Screening and Critique of Camera/Location Exercises

Assignments:

- Writers Continue Writing Scripts for Final Projects  
**(3rd draft due via email)**

Class #8

Director Pitches

Choose Preliminary Crew Assignments

Assignments:

- Writers Continue Writing Scripts for Final Projects

Class #9

Workshop Third Draft of Scripts

Lecture: Casting

Lecture: Production Procedure

In-Class Directing Actors Exercise

Assignments:

- Script Revisions
- Location Scout
- Casting
- Prepare for Practice Shoots

**Week 4**

Class #10

Dry Run Practice Shoot and Discussion

Assignment:

- Continue Final Pre-Production
- Script Revisions
- Editors Edit Scenes from Practice Shoot

Class #11

Review Production Procedure

Screen Practice Scenes Workshop

Fourth Draft of Scripts Lecture:

Shotlists and Floorplans,

Scheduling and Script Breakdowns

Assignments:

- Final Pre-Production & Prepare for Production Meetings:
- Shotlists, Floorplans, Script Breakdowns, Shooting Schedules, Call Sheets, Shooting Scripts, Final Casting

**Week 5**

Class #12

Production Meetings for Final Projects

Final Film Shoots

Production of Final Projects (2 Days Per Project) - NO CLASS

**Week 6**

Class #13

Screen and Discuss Rough Cuts

Discuss Final Shoots

Presentations

Class #14

Screen and Discuss Fine Cuts

Presentations

Class #15

Final Screening and Ceremony in the James Bridges Theater

**STATEMENT OF GRADING:**

Attendance & Class Participation\* - 40%

Final Project - 35%

Camera/Location Exercise - 20%

In-Class Presentation - 5%

\*Attendance is mandatory. Class will begin at 2pm sharp. Unexcused absence or lateness will impact your grade.

**ACADEMIC INTEGRITY AND STUDENT  
CONDUCT**

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**SYLLABUS AND COURSE OUTLINE FOR FTV 101A: SPEAKER SYMPOSIUM  
UCLA Film and Television Film Production 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 Paper

### UCLA Statement of Academic Integrity and Information on Student Conduct:

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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.

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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](http://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.