Instructor Information

- Gerard Bocaccio
- Office Hours: TBD

Course Information

- Producing for Film and TV
- IMFTV-UT 1295 LA1
- Time and Location: 7:15-10:15 pm

Course Overview and Goals

This course is designed to give students a first-hand view of the Producer’s role in film, and the non-writing Executive Producer’s role in Television. It will examine the day-to-day processes by which Producers integrate into the film and television experience with directors and writers in order to creatively help navigate any idea to a successful end result.

The role of Producer is critical and broad ranging. As such, along with the filmmaker and writer, Producers often become the center of the production’s universe, whether that’s a two-hour feature film, or a multi-episode series; touching every aspect of the process from inception of the idea, to its early development, to pitching, selling, pre-production, production, post-production, delivery of answer print, testing, marketing and more. The class will contemplate a variety of genres and formats, and students will examine how the role of the Producer is critical in shaping Content for the end user and as such, will design and develop full on presentations for end of Semester classes.

The business of ideas and production is diverse in the 21st Century, and exhibition of film and television happens on platforms that are often interchangeable; theatrical releases for film, broadcast, cable and OTT (digital) platforms, television and the technologies associated with both, seamlessly overlap. Students will have the opportunity to get an insider’s view of the inner workings of a complex industry, and begin to understand how to navigate those waters while maintaining the centerpiece of what defines them, their own creativity, and point of view for the work they do.
From time to time, Guest speakers will be brought in to share their first-hand experiences in an effort to help the student understand more fully that every project is unique in its journey to success. But the one cohesive element they all share is the intention to render compelling storytelling that resonates for an audience.

Course Specifics

- Along with lectures and occasional guest lecturers, students will be paired up to serve as Producers for a film, or a television presentation of their own choosing for presentation end of Semester. Student producers will primarily engage in a development phase (as a writer), which covers research, concept, format development, and then, as the idea is set, consider packaging elements and support materials with visual components that are either on paper (look books/mood book/series format documents), or as projected on the screen (Prezi-like presentations or animatics). Discussions will also entail Studio and Network strategies and presentations are mandatory for the end of class pitch.

Course Requirements

THE COLLECTIVE

Responsible behavior is the key to the well-being of the Collective that will be at the center of this class. We will not succeed without active participation of every student, and an adherence to deadlines. So...

- Be on time. It will prove to be an essential part of being a successful producer going forward.
- Come prepared to work each week because your colleague will. So, bring an intellectual rigor and an emotional awareness, and hope to surprise yourself.
- Leave your web surfing and your texting out of the classroom. It’s disrespectful to all involved.
- Assignments must be turned in on time, in proper formatting and with proper headings both on the page and as a PDF file.
- As we critique each other, be prepared to talk about your process and stand by the choices you make. The procedures associated with developing ideas is a collaborative one, but in the end, you are responsible for delivering on the expectations of your work.
- Remember creativity is a worthy endeavor when you are honest with yourself and when your curiosity for the truth is all encompassing. That truth will follow you as you create the reality of the world you are depicting, but it will abandon you if you forsake integrity.
- The classroom must be a safe place for expression. Constructive criticism is the only criticism that will be tolerated. A collective fosters a robust back and forth of creative ideas pertaining to story and character that can be risky and creatively dangerous, and therefore the journey may not always be an easy one for the writer. But if that journey has integrity, it will foster an unparalleled end result.

ASSIGNMENTS/CODES OF CONDUCT

If excused, students must hand in assignments within 3 days of the missed class, otherwise will not be accepted. Attendance will be taken at the end of each class session. No texting, no use of phones or laptops at any time during class. Food and drink will be allowed, but students are responsible for cleaning up.
Students will pitch ideas for screenplays or teleplays in rotation. Each student is expected to be fully prepared on assigned pitch day. Students will deliver updates on the status of their development process. Final presentations are due on the last day of class.

**Grading of Assignments**

The grade for this course will be determined according to the following formula:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>% of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>25%</td>
</tr>
<tr>
<td>Midterm</td>
<td>25%</td>
</tr>
<tr>
<td>Final</td>
<td>50%</td>
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**Course Schedule**

**Topics and Assignments**

**CLASS 1 – September 5**

- Lecture: *Introductions And Overview Of Expectations For The Class*. First of a weekly discussion as to what is happening in the industry today, and in terms of its trends. Further discussion will entail an overall view of what a Producer does in Feature Films, and a Non-Writing Executive Producer does in Television.
- Classwork/Screening/Guest Lecturer: Pairing up of Students for Final Presentations.
- Homework: Begin work on original ideas to pitch.

**CLASS 2 – September 12**

- Lecture: *Overview Of Creativity For Producers*. Discussion of what it is to be creative as a producer and to not only seed your own ideas based on what interests you or what you think buyers are interested in, but to understand what it is to enable the best version of a writer’s idea and how best to collaborate in order to ensure a seat for yourself at the creative table.
- Classwork/Screening/Guest Lecturer: TBD
- Homework: Continue work on original ideas to pitch. Prepare Portrait Story.

**CLASS 3 – September 19**

- Lecture: *Where Do Ideas Come From?* Discussion focused on the seeds of an idea; where it comes from, how to find it, what to do with it, and what the process is once you’ve found it?
- Classwork/Screening/Guest Lecturer: Pitch out one-liners for your original ideas.
• Homework: Telling The Story Of A Portrait and crafting a short, beginning middle and end to a fictional story for a work of art. Continue work on original ideas to pitch.

CLASS 4 – September 26

• Lecture: Preparing A Pitch. Preparing to take your idea to the marketplace contemplates finding the writer, developing a producers “take” so that you can jump start a creative discussion with that writer, and then preparing a pitch.
• Classwork/Screening/Guest Lecturer: Portrait Story Presentations.
• Homework: Continue work on original ideas to pitch.

CLASS 5 – October 3

• Lecture: Preparing Your Materials For The Buyer And Crafting A Log Line. Honing the idea, putting together support materials, packaging with elements, setting meetings, selling it, and then making the deal.
• Classwork/Screening/Guest Lecturer: Update on all Ideas.
• Homework: Continue work on original ideas to pitch.

CLASS 6 – October 10

• Lecture: You’ve Sold Your Idea, Now What? First celebrate because selling is hard to do. Continue to discuss with your creative partners what’s most valuable to them and then set meetings with the buyer to discuss expectations and to confirm the direction for the Story Outline.
• Classwork/Screening/Guest Lecturer: TBD
• Homework: Continue work on original ideas to pitch.

CLASS 7 – October 17 (Mid-Term Exam)

• Lecture: Preparing And Delivering The Story Outline. Now that you’ve sold the idea, how do you help a writer craft the Outline for a Story that also reflects who you are, and how you see the world too? How are you as much of a writer as your writer is? How do you discuss theme and act structure, Cold Opens and Codas? How do you prepare for the new ways that executives read, considering how much content is in the marketplace today? Delivering Story to the Studio or Network, and understanding the moments of insecurity before the writer is triggered to Script. How do you become an essential partner in helping the writer understand story structure and theme. More importantly, how do you enable a writer’s Point of View to emerge?
• Classwork/Screening/Guest Lecturer: MID-TERM EXAM
• Homework: Continue work on original ideas to pitch.

CLASS 8 – October 24

• Lecture: The Pursuit of Auteur Driven Storytelling. What it is to elevate the piece you are associated with and in so doing, create something undeniably singular, regardless of the value of your packaging efforts? Foster the perception of who you are in the process and what you associate with, or aspire to deliver on so that the town begins to understand what to expect from you.
• Classwork/Screening/Guest Lecturer: TBD
• Homework: Continue work on original ideas to pitch.
CLASS 9 - October 31 (Halloween)

- Lecture: Preparing And Delivering The First Draft. Scripting and working with the writer to prepare the First Draft and delivering it. Then, helping the writer to absorb the pain that is invariably created when other hands dig into the purity that was once their original idea. How do you read what’s underneath a note? How do you horse-trade ideas in order to maintain the inspiration you first had? How long is too long before you deliver a revised draft? How long is not long enough?
- Classwork/Screening/Guest Lecturer: TBD
- Homework: Continue work on original ideas to pitch.

CLASS 10 – November 7

- Lecture: Pre-Production. You’ve been greenlit and you now begin preparation for production. Discussion of all that prep entails and how undeniably detailed you need to be on every aspect of production.
- Classwork/Screening/Guest Lecturer: Update on all Ideas.
- Homework: Continue work on original ideas to pitch.

CLASS 11 – November 14

- Lecture: Production and Post Production. Deep into the shooting schedule, how do you conduct yourself when the cameras are rolling. How do you prepare yourself for post-production and the reality of everything from an Editor’s assemblage to the work of the Foley artist?
- Classwork/Screening/Guest Lecturer: TBD
- Homework: Continue work on original ideas to pitch.

CLASS 12 - November 21

- Lecture: Final Advice For Launching. A wrap up of the lectures and overall direction of the class with some sage advice for what awaits you when you enter the industry.
- Classwork/Screening/Guest Lecturer: TBD
- Homework: Final Preparations for original ideas.

CLASS 13 – November 28 (Thanksgiving)

- Classwork/Screening/Guest Lecturer: Presentations

CLASS 14

- Classwork/Screening/Guest Lecturer: Presentations

Course Materials

READING / Recommended Not Mandatory
- Producing for Television and New Media: A Real-World Approach for Producers by Catherine Kellison
- Easy Riders and Raging Bulls by Peter Biskind
● How To Shoot a Feature Film For Under $10,000 by Bret Stern
● Desperate Networks, by Bill Carter
● Adventures In The Screen Trade by William Goldman
● I Thought We Were Making Movies, Not History, by Walter Mirisch
● Deadline Hollywood
  ○ Need to read daily as Hollywood News is a part of our weekly class discussions.

Plus... VARIETY Weekend (The Red Version), HOLLYWOOD REPORTER (The Digital Version), TV GUIDE (To learn how to write a log line) and both ENTERTAINMENT WEEKLY and TMZ (To understand how social media and influencing are critical to the messaging of anything)

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

Course Policies

Attendance Policy

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

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

Plagiarism Policy

The academic standards of New York University apply to all coursework at NYU LA. NYU LA policies are in accordance with New York University's plagiarism policy. The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.
It is a serious academic offense to use the work of others (written, printed or in any other form) without acknowledgement. Cases of plagiarism are not dealt with by your instructor. They are referred to the Director, who will determine the appropriate penalty (up to and including failure in the course as a whole) taking into account the codes of conduct and academic standards for NYU’s various schools and colleges.

Religious Observance

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

Inclusion, Diversity, Belonging and Equity

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

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

Provisions to Students with Disabilities

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