

SYLLABUS AND COURSE OUTLINE FOR INTRO ANIMATION 180A  
UCLA Film and Television Traditional Animation 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*

Professor  
Office  
Office Hours:  
LECTURE: Mon & Wed. 10:00 - 12:40 LAB: Mon 1:00 – 3:50, Wed. 1:00 – 3:50  
Location: Melnitz 2487

Units: 4

Course Requirements:  
Regular attendance.  
Weekly assignments  
Midterm: A board presentation of your proposed final project  
Final: A good 10 second animated film with sound.  
Additional assignments as required.

Prerequisites: None except a desire to learn animation and to make a good animated film.  
Ability to draw is not required. Timing is considered more important than drawing for animation.

Purpose: An introduction to the principles, practices, Fundamentals and philosophy of animation.

Content: Each student will learn the animation process by making a 10 second silent animated film. Also taught and discussed, in both a practical and aesthetic context, will be the history, ethics, current practices, and future directions in animation.

Texts: Recommended: \*Dan McLaughlin's "Animation Rules".  
Preston Blair's *CARTOON ANIMATION* & *Richard Williams, THE ANIMATOR'S SURVIVAL KIT*  
Animation DVDs and books should be available

Average cost per student: \$25 to \$100 for materials not provided Students need to have a 16GB Flash drive to save and transfer their work and N0.2 or 2B drawing pencils.

Average time per student: 1-8 hours per pencil test, 24 -100 hours for the final project.

Grading:	
Class attendance/participation.....	10%
mid-term.....	10%
pencil tests.....	15%
Exposure sheet assignment.....	05%
<b>Final - completion of a great animated film w audio.....</b>	<b>60%</b>
FINAL PROJECT	

Required: A great animated film.  
Length: 10 seconds/240x (frames). Titles are included in the 240x's.  
No more than 240x's (frames) will be shot.

Content, viewpoint, style, concept, and form are entirely the choice of the filmmaker.

Exposure sheets and all material must be checked before you shoot.

You must shoot at your scheduled time to avoid an F.

The film will be shot by you in a scheduled 90 minute period on an animation crane with digital camera.

You will then add audio and output the final project in the "Production Workshop".

Each student will receive: (paper, cels and exposure sheets).

All other materials, such as pencils, erasers, permanent markers must be provided by the student.

The Final, a screening of your film, is Thurs, August 3rd at 7:00pm, in the Bridges Theater

## 6 WEEK COURSE SCHEDULE

WEEK	DATE	ASSIGNMENT*	LECTURE	SCREENING	*CHAPTER
1		Bouncing Ball Facial Expression	Introduction, Ideas Final Storyboards		Intro., 4, all 1 - 3, 16, all
2		Board for Final Crane Demo	(Audio with B-Ball Assign), Present Boards Board revisions , Layout final project		6, 16
3		Walk Cycle Anticipation	Layout, Select shoot dates Animation		6, 16
Animate Final Film (Walk Cycle w/audio) Animation 6, 7, 16 Final production, animation Timing- Expo sheet - SHOOTING					
Final production Animation, SHOOTING 7, 8, 16 - SHOOTING					
6		SHOOTING? - Final production, Sound, <u>Final production-review w/audio,</u>	Sound Digital, The Future		5, 9, 16

This schedule may change at any time for any number of reasons.

\*The assignment is given on the day indicated and in the case of a pencil test it is done by the students and shot during the week before the next class where the project is viewed and reviewed by the class and the teacher with the appropriate comments. The same goes for the storyboard assignment.

Each 3 hour session goes as follows: 1:00 - 1:10 Special announcements

1:10 - 1:30 Viewing the pencil test assignment with discussion.

1:30 - 2:30 Lecture

2:30 - 2:45 Break

2:45 - 3:15 Assign the new pencil test or lecture or screening 3:15 - 3:50 Screen animation films/tapes and discuss.

The weekly schedule will go like this: Lecture class, Mon & Wed. 10:00 - 12:40

Mon. & Wed. Lab for doing pencil tests, 1 – 3:50 p.m. TA present to assist the students Friday, pencil tests are shot by the TA for viewing during the upcoming Monday class And Wednesday classes.

Other Recommended Readings: *HOW TO DRAW ANIMATION* by Christopher Hart,  
*THE ANIMATION BOOK*, by Kit Laybourne, *THE ILLUSION OF LIFE*, Frank Thomas, Ollie Johnston

## **FTV 180B: Writing for Animation Summer Institute 2019**

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

### **Professor:**

Email:

Office Hours:

Lecture: Tuesday, Thursday 2:00-5:50 pm  
2487 Melnitz Hall, Animation Workshop

### **Course Description and Goals:**

A project-based course in which students will be introduced to the core guidelines of planning and developing animated films, as well as techniques for visual creative writing. Students will learn traditional rules of storyboarding, offering them the tools to tell visual stories clearly and professionally while gaining a broader understanding of how to effectively convey emotion to an audience. Fundamentals of storytelling will be discussed to offer clear goals when developing an engaging narrative. We will also explore exercises for mining story ideas to stimulate creative thinking. Thursday lectures will be followed by a critique of students work of weekly storyboard assignments, to practice storyboard analysis as well as speaking, and thinking skills.

### **Storyboard Assignment Topics:**

Storyboard 1: A story of your choosing to be developed into a ten second film in conjunction with FTV 180A.

Storyboard 2: A public service announcement to be developed into an animatic in conjunction with FTV 178.

Storyboard 3: Storyboard using an adapted work; music poem story etc.

Any genre is welcome; comedy, drama, documentary, poetic, farce, absurd, abstract. The same goes for style. Boards (or animatic) will be turned into the instructor after the second presentation. Boards may be submitted on paper or digitally. Boards will be returned during the final class. Students will be asked to make written positive comments on their peer's first presentation of each board.

### **Materials:**

Note taking materials. Drawing paper or card for board panels and pencils or markers (use approved ration for size). Flash drive for digital boards.

### **Budget:**

Average cost per student: \$25.00 - \$50.00. Average time per student: 8 to 18 hours per week.

### **Recommended Texts/Readings:**

*Framed Ink, Drawing and Composition for Visual Storytellers*, by Marcos Mateu-Mestre.

*Directing the Story*, by Francis Glebas

*Film Directing Shot by Shot*, by Steven D. Katz

*Understanding Comics*, by Scott McCloud

More books, videos and DVDs are available for reference from the Animation Workshop library.

### **Weekly Course Schedule:**

#### **Week 1**

**Class #1:** Introduction to Principles of Story Development. History of Storyboards (early vs. modern).

**Homework: Work on storyboard assignment 1.**

**Class #2:** Visual Literacy (screen reference, the story point, emotional response, visual appeal, focal point, depth). **First pass of storyboard 1 due, followed by student presentation and critique.**

#### **Week 2**

**Class #3:** Drawing for Storyboards (your drawing alphabet, the art of roughs, drawing shortcuts).

**Homework: Finish storyboard assignment 1.**

**Class #4:** Working with Motion (translating action to frames). **Final storyboard 1 due, followed by student presentation and critique.**

#### **Week 3**

**Class #5:** Introduction to Key Principles of Cinematography (choosing your shot, juxtaposition of shots). **Homework: Work storyboard assignment 2.**

**Class #6:** Cinema Language (aspect ratios, camera position and height, how camera position affects emotion). **First pass of storyboard 2 due, followed by student presentation and critique.**

#### **Week 4**

**Class #7:** Story Structure (what is story? story charts, incorporating design in your scenes, rhythm).

**Homework: Finish storyboard assignment 2.**

**Class #8:** Staging (secondary action, using depth to support your staging). **Final storyboard 2 due, followed by student presentation and critique.**

#### **Week 5**

**Class #9:** The Storyboard Process (fulfilling the story point, subtext, thumbnails). **Homework: Work on storyboard assignment 3.**

**Class #10:** Storyboard Types (beat boards, continuity boards/shooting boards, feature animation boards, TV animation boards). **First pass of storyboard 3 due, followed by student presentation and critique.**

#### **Week 6**

**Class #11:** Professional Storyboarding (a day in the life). **Final review.**

**Class #12:** Course conclusion. **Final review.**

**The final review will be a critique of student's complete body of work.**

### **Course Requirements and Statement of Grading:**

Class attendance and completion of three storyboard assignments are the key components of this course. You should also be prepared to participate in critiques of other students work.

The major course requirements are:

Participation	10 points
Weekly Assignments	60 points
Final Project	30 points
<hr/>	
100	

Please note that storyboard assignments are due on the date listed in the course schedule. If you are late to class, points will be deducted from the assignment due that day. No storyboard assignments will be accepted after the class for which they are due unless you have a doctor's note or some other written excused absence.

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.

No cell phones in class, please. Turn them off before all classes and screenings. Also, no computers or iPads in screenings.

## **UCLA FILM AND TELEVISION SUMMER INSTITUTE 2019 FTV 178: FILM & TELEVISION PRODUCTION LABORATORY**

***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:

Lecture: Tuesday, Thursday 10:00AM - 1:00PM

Office Hours:

Location:

Units: 2

### **Course Description and Goals:**

In conjunction with FTV 180A and 180B, this course will cover post production for animation. The primary focus is on sound. In addition to working with sound, students will create an animatic for one of their 180B storyboard projects. Students will learn editing conventions in Adobe Premiere, which is current industry-standard software. This course

also covers the basics of life drawing, with multiple figure-drawing sessions throughout the term.

**Required Materials:**

- Flash drive - 16GB minimum recommended (more is better)
- Sketchbook – At least 9x12 inches; pads over 12x16 not recommended
- Pens – any type the student is comfortable drawing with or interested in experimenting with (ballpoint, ink, watercolor, sharpie, india ink, etc.)
- Pencils – No. 2 or any other type (graphite, charcoal, watercolor, etc.)
- Erasers – Rubber or kneaded eraser (optional)

**Required Texts:**

We will be using Google Drive for class presentations and storing course materials. Ideally, each student will have his/her own Google account, for easy access. Create a free gmail account [here](#).

**Recommended Texts:**

*The Vilppu Drawing Manual*, by Glenn Vilppu – Available in the bookstore, on [Amazon.com](#), or direct from the [Vilppu Academy online store](#).

**Required Participation:**

- Attend class regularly.
1. Maintain attention in lecture.
  2. Participate in class activities, including sound assignments and life drawing (see below for details).
  3. Complete assignments in a timely manner.

**Grading:**

Class attendance and participation	.....
30% Sound exercises (2, 15% each)	.....
30%	
Animatic	.....20%
Final	.....20%

Sound assignments will be mostly completed in class, with the exception of the animatic assignment; students should plan to spend time outside of class during week 3

on their animatic assignment. All assignments are due as indicated in the following schedule. Any assignment turned in after its deadline will reduced by half a grade. For example, an assignment that would have earned a B, but was turned in a day late, will be given a B-. Final projects not exported by end of class on Wednesday of Week 5 will not be included in the final screening.

### Final:

Students will render their completed animations from 180A with sound, using proper rendering settings learned in class.

Wee k	Date	Room	Activities
1A	TUE	2536	Introduction to the course and to sound's roles in animation Lecture: Using Adobe Premiere to add sound Hands-on: Begin Assignment 1 – Bouncing Ball with Sound (students work in class to add sound to their Bouncing Ball animation from 180A)
1B	THU	2536	Lecture: Using Premiere to render movies Hands-on: Finish Assignment 1 – Bouncing Ball with Sound (finish adding sound to Bouncing Ball and render completed movie) <b>Assignment 1 due by end of class: Bouncing Ball with Sound</b>
2A	TUE	2536	Lecture: Introduction to Premiere to editing tools Hands-on: Experiment with adding transition video effects to facial expression assignment from 180A.
2B	THU	2536, then 248 7	Lecture: Using Adobe Premiere to create and edit animatics: timing, pacing, camera moves, and sound Hands-on: Scanning storyboard panels for 180B PSA animatic assignment
3A	TUE	2536	Hands-on: Finish Assignment 2 – Walk Cycle with Sound (students will add sound to their completed walk cycle from 180A and render their finished walk-cycle movie) <b>Assignment 2 due by end of class: Walk Cycle with Sound</b>
3B	THU	2536	Hands-on: Complete and render PSA animatic for 180B (students should have already begun their animatic for 180B, so they can seek help on final edits/sounds before rendering) <b>Assignment 3 due by end of class: Animatic PSA</b>
4A	TUE	2487	Life drawing: Nude model
4B	THU	2487	Life drawing: Nude model
5A	TUE	2487	Life drawing: Clothed/costumed model
5B	THU	2536	Hands-on: Begin Assignment 4 – Final Film with Sound (students finished with their final animation will begin adding sound to their project; those not finished can work on

			their animation and start gathering sound effects)
6A	TUE	2536	Lecture: Refresher on rendering and proper sound settings Hands-on: Finish Assignment 3 – Final Film with Sound (students will finish adding sound to, and editing, their 180A film, then export their finished film for 180A screening) <b>Assignment 4 due by end of class: Final Film with Sound</b>
6B	THU	Sculpture Garden	Life drawing: On location. We will meet in UCLA's Sculpture Garden to draw.

The schedule is subject to change as needed.



## **UCLA Department of Film, Television and Digital Media**

### **FTV 101A: Speaker Symposium Summer 2019**

#### **Electronic Devices:**

As this class is partially a computer-based lab, students will have access to computers and internet. Personal use of the computer for unrelated tasks (e.g., social media) is discouraged and will reflect on your grade. Please refrain from using personal electronic devices for unrelated activities during class as well.

#### **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. Please also refer to the [UCLA Rules of Student Conduct](#).

#### **Statement of Equity, Diversity and Inclusion:**

The department of FTVDM shares UCLA's commitment to diversity, equity and inclusion.

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### **FTV 101A: Speaker Symposium Summer 2019**

**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.)

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#### **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:**

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, 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

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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).

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#### **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?

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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.

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#### **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.