

**Master of Entertainment Industry Management**

<p><b>Course Information</b></p>	<p><b>CREATIVE PRODUCING SYLLABUS</b></p> <p>Course Number: 93.866 Semester Credit Hours: 6            Class 1 Friday March 22 10:00 -100pm (this class will be via Zoom)            Class 2 Friday March 29 10:00 - 1:00pm            Class 3 Friday April 5 2:30pm - 5:30pm            Class 4 Saturday April 13 10:00am – 1:00pm            Class 5 Saturday April 20 10:00am – 1:00pm            Class 6 Saturday April 27 10:00am – 1:00pm</p> <p>Instructor: Mark Christopher, <a href="mailto:markchristopher123@gmail.com">markchristopher123@gmail.com</a></p>														
<p><b>Description</b></p>	<p>Creative Producing: <i>Visuals and Vision</i>. This course focuses on the main interpreters of the script (producers, directors and their teams) from the POV of an instructor who has worked primarily as a director and writer with a strong producorial hand. Topics will include choice of material, and early creative discussions with an emphasis on visual language, story, character and the various components used to bring an idea from page to screen. Also examined will be the producer and director’s function as it relates to other key positions within the entertainment industry. Classroom participation is mandatory in this course (presenting projects, defending them and critiquing others).</p>														
<p><b>Learning/ Course Objectives*</b></p>	<p>By the end of this course, students will be able to:</p> <table border="1" data-bbox="297 1045 1305 1818"> <thead> <tr> <th data-bbox="297 1045 789 1073">Learning Objective</th> <th data-bbox="789 1045 1305 1073">How Assessed</th> </tr> </thead> <tbody> <tr> <td data-bbox="297 1073 789 1182">*Develop a visual vocabulary</td> <td data-bbox="789 1073 1305 1182">* In-Class discussions * Five-Frames Assignment * Final Assignment (Visuals and Vision)</td> </tr> <tr> <td data-bbox="297 1182 789 1320">*Analyze examples of creative decisions and how they affect the business of “show”</td> <td data-bbox="789 1182 1305 1320">*In-Class discussions * Remake Assignment * Lemons to Lemonade Assignment * Final Assignment</td> </tr> <tr> <td data-bbox="297 1320 789 1459">*Explore ways to problem solve with specificity in a creative manner</td> <td data-bbox="789 1320 1305 1459">*In-Class discussions * Remake Assignment: Lemons to Lemonade Assignment * Final Assignment</td> </tr> <tr> <td data-bbox="297 1459 789 1568">*Examine the roles of the Producer/Director in regards to others on the creative team</td> <td data-bbox="789 1459 1305 1568">*In-Class discussions *Remake Assignment *Lemons to Lemonade Assignment *Final Assignment</td> </tr> <tr> <td data-bbox="297 1568 789 1707">*Learn to compromise effectively, but defend your vision</td> <td data-bbox="789 1568 1305 1707">*In-Class discussions *Remake Assignment *Lemons to Lemonade Assignment * Final Assignment</td> </tr> <tr> <td data-bbox="297 1707 789 1818">*Develop skills in pitching and selling yourself in the room as a creative producer</td> <td data-bbox="789 1707 1305 1818">*In-Class discussions *Remake Assignment *Lemons to Lemonade Assignment *Final Assignment</td> </tr> </tbody> </table>	Learning Objective	How Assessed	*Develop a visual vocabulary	* In-Class discussions * Five-Frames Assignment * Final Assignment (Visuals and Vision)	*Analyze examples of creative decisions and how they affect the business of “show”	*In-Class discussions * Remake Assignment * Lemons to Lemonade Assignment * Final Assignment	*Explore ways to problem solve with specificity in a creative manner	*In-Class discussions * Remake Assignment: Lemons to Lemonade Assignment * Final Assignment	*Examine the roles of the Producer/Director in regards to others on the creative team	*In-Class discussions *Remake Assignment *Lemons to Lemonade Assignment *Final Assignment	*Learn to compromise effectively, but defend your vision	*In-Class discussions *Remake Assignment *Lemons to Lemonade Assignment * Final Assignment	*Develop skills in pitching and selling yourself in the room as a creative producer	*In-Class discussions *Remake Assignment *Lemons to Lemonade Assignment *Final Assignment
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<b>Evaluation* Method</b>	The focus of the grading will be divided in the following areas:	
	Class process, participation and development	10%
	Assignment #1	20%
	Assignment #2	20%
	Assignment #3	25%
	Assignment #4/Final Project	25%

**Assignments**

While it is not a production class, it is my hope that everyone will be able to experiment a bit and stretch their thinking in a visual manner.

**ASSIGNMENT 1/du e March 29**

Five Frame Exercise – Shoot five images that create a story. Must include beginning, middle, ending and a twist in the final image. Make every frame count.

**ASSIGNMENT 2/du e April 5**

Remake exercise – Pick a successful film that is at least 20 years old – Why remake it now? What is inherent in the story and themes that will resonate in a release next year? What is the poster, the budget, and ideal cast, director, setting, music...?

**ASSIGNMENT 3/du e April 13 and 20**

Lemonade from Lemons exercise: You’ve made a movie that bombed at the box office, but you own the rights to the story, concept and characters, and feel sure there is still money to be made, so turn it into a television pitch. Pick a film, one that wasn’t a success, e.g. “Buffy the Vampire Slayer” which was a box office bomb but a critical and financial TV hit, or you could make the argument for “The Next Karate Kid” and “Cobra Kai.” Develop a title, logline, five to seven main characters and theme. What two contemporary hit series is your show like? What is your target network/channel, and what additional ones can you take this pitch to? (Feel free to take liberties with the movie.)

**\*ASSIGNMENT 4/FINAL/du e April 27**

Visuals and Vision exercise: Storyboard a scene or sequence from an existing film that you feel was not well-told visually. Does the rest of the film work visually or not? If you feel it does, how does your scene fit into the movie as a whole? If you feel the film does not work visually, what is your grander vision of the film (its visual orchestration)? It must be organic to the story, characters and world in which it is set.

Presentation: You will show the original film clip (2-3 min max), then you will present your storyboards (*visuals*) and present your *vision* of the film as a whole.

\*Creating assignment 3 and your final may take some time. For students who want to get started early, please discuss with me.

<b>Class Participation Rubric</b>	<b>Grading for Class Participation</b>			
		<b>A Grade</b>	<b>B Grade</b>	<b>C Grade</b>
<b>Frequency and Quality</b>	Attends class regularly and <i>always contributes</i> to the discussion by raising thoughtful questions, analyzing relevant issues, building on others’ ideas, synthesizing across readings and discussions, expanding the class’ perspective, and appropriately challenging assumptions and perspectives	Attends class regularly and <i>sometimes contributes</i> to the discussion in the aforementioned ways.	Attends class regularly but <i>rarely contributes</i> to the discussion in the aforementioned ways.	Attends class regularly but <i>never contributes</i> to the discussion in the aforementioned ways.

<b>Grading Scale*</b>	<table border="1" data-bbox="298 197 1310 533"> <tr> <td>A+</td> <td>98.0-100%</td> <td>Exceptional</td> </tr> <tr> <td>A</td> <td>92.0-97.9%</td> <td>Excellent</td> </tr> <tr> <td>A-</td> <td>90.0-91.9%</td> <td>Very Good</td> </tr> <tr> <td>B+</td> <td>87.0-89.9%</td> <td>Good</td> </tr> <tr> <td>B</td> <td>82.0-86.9%</td> <td>Acceptable</td> </tr> <tr> <td>B-</td> <td>80.0-81.9%</td> <td>Fair</td> </tr> <tr> <td>C+</td> <td>77.0-79.9%</td> <td>Poor</td> </tr> <tr> <td>C</td> <td>72.0-76.9%</td> <td>Very Poor</td> </tr> <tr> <td>C-</td> <td>70.0-71.9%</td> <td>Minimum Passing</td> </tr> <tr> <td>R</td> <td>below 70 pts (&lt; 70%)</td> <td>Failing</td> </tr> </table> <p data-bbox="337 564 1403 596">“The harder I work, the luckier I get.” - Samuel Goldwyn / ‘...the real labor of thinking.’ –T Edison</p>	A+	98.0-100%	Exceptional	A	92.0-97.9%	Excellent	A-	90.0-91.9%	Very Good	B+	87.0-89.9%	Good	B	82.0-86.9%	Acceptable	B-	80.0-81.9%	Fair	C+	77.0-79.9%	Poor	C	72.0-76.9%	Very Poor	C-	70.0-71.9%	Minimum Passing	R	below 70 pts (< 70%)	Failing
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<b>Highly encouraged Movies</b> (films are in the MEIM library)	‘Sunset Boulevard’ ‘Slumdog Millionaire’ ‘54’ (1998) ‘54: The Director’s Cut’ (2015) Available on Showtime, Amazon Prime, YouTube, iTunes, Hulu, Apple TV																														
<b>Suggested Reading</b> (copies in library)	"Making Movies" Sidney Lumet, 1995, Vintage/Random House “Save the Cat” by Blake Snyder, Michael Wiese Productions, 2005, 2013 (screenwriting)																														

**Course  
Outline:\***

**Class 1 – Friday, March 22**  
(this class will be via Zoom)

Topic	<ul style="list-style-type: none"> <li>• Topic Thinking visually in movieland: “Sunset Boulevard” vs “Slumdog Millionaire” and/or The Two “54”s.</li> <li>• Break films down visually (discuss cinema language), comparing and contrasting the two movies/worlds.</li> <li>• Draw storyboards in class in teams.</li> <li>• Discuss “Five Frames” exercise due next week/See examples from past class and films above.</li> <li>• Discuss final. Students may bring in final ideas/questions throughout course.</li> </ul>
Required Readings & Viewings	
Deliverable	

**Class 2 – Saturday, March 29**

Topic	<ul style="list-style-type: none"> <li>• Students present “Five Frames” exercise. Class participation/workshop.</li> <li>• Further storyboarding in teams. A classic film or a new release.</li> <li>• Cross-platforming/The Remake – 2 movies, a success and a failure.</li> <li>• Discuss “Remake” exercise due next week.</li> <li>• If guest, class prepares questions for next week.</li> </ul>
Required Readings	
Deliverable	<i>Digital upload of the Five Frames exercise.</i>

**Class 3 – Friday, April 5**

Topic	<ul style="list-style-type: none"> <li>• Topic: Present “Remake” exercise.</li> <li>• Guest speaker if time allows</li> <li>• Using your vision for a TV series. Look at successful adaptation from the big screen to the small screen.</li> <li>• Outline a TV pitch (“Lemons to Lemonade”). Mock pitch with students. Discuss pitch exercise due next week.</li> <li>• Check in on how finals are developing in the mind’s eye.</li> </ul>
Required Readings	
Deliverable	<i>Digital upload of the “Remake Exercise” AND a print out of the poster that was presented.</i>

**Class 4 – Saturday, April 13**

Topic	<ul style="list-style-type: none"><li>• Day One: Students pitch TV shows to studio execs: Mark Christopher and class members</li></ul>
Required Readings	
Deliverable	<i>Digital upload of the “Lemons to Lemonade” Exercise that was presented.</i>

**Class 5 – Saturday, April 20**

Topic	<ul style="list-style-type: none"><li>• Day Two: Students pitch their TV shows to studio execs: Mark Christopher and class members</li><li>• Discuss final exercise due next week. Draw storyboards in teams in class.</li></ul>
Deliverable	<i>Digital upload of the “Lemons to Lemonade” Exercise that was presented.</i>

**Class 6 – Saturday, April 27**

Topic	<ul style="list-style-type: none"><li>• Students present storyboards and overviews to class.</li></ul>
Required Readings	
Deliverable	<i>A print-out of the Final Exercise “Visuals and Vision.”</i>

<p><b>Plagiarism and cheating notice*</b></p>	<p>Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another’s work as one’s own is widely recognized as among the most serious violation. The violation is clearly flagrant when it occurs as plagiarism on a required paper or as cheating on an examination, including take-home as well as in class examinations.</p> <p>The punishment for such offenses can involve expulsion from the MEIM Program and Heinz School.</p> <p>Cheating includes, but is not limited to:</p> <ol style="list-style-type: none"> <li>1. Plagiarism (explained below);</li> <li>2. Submission of work that is not the student’s own;</li> <li>3. Submission or use of falsified data;</li> <li>4. Unauthorized access to an exam or assignment;</li> <li>5. Use of a stand-in for an exam;</li> <li>6. Use of unauthorized material in the preparation of an assignment or during an examination;</li> <li>7. Supplying or communicating unauthorized information to another student for use in an assignment or exam</li> <li>8. Unauthorized collaboration on an assignment. Collaboration must be explicitly permitted by an instructor for it to be considered authorized.</li> <li>9. Submission of the same work for credit in more than one course.</li> </ol> <p>Plagiarism is the failure to indicate the source of work either with quotation marks or footnotes. The source can be a phrase, a graphic element, a proof, specific language, or an idea derived from the work of another person. Note that material on the web is another person’s work and is therefore equally subject to the rules on plagiarism and cheating as any other source material.</p> <p><b>Cheating and/or plagiarism on an essay assignment will result in a failing grade (0 points) for that assignment.</b> The essay in which the cheating occurs will <i>not</i> be excluded from the offending student’s assignments included in grade calculations; the points for that essay zero (0) will be factored into the grade. Furthermore, the cheating student’s final grade will be reduced one full letter grade. A cheating student’s final grade will be impacted significantly. In addition, cases of cheating and plagiarism will be submitted to and reviewed by the Dean’s Office; more severe penalties may be imposed, <i>up to and including expulsion from the Heinz School.</i></p> <p><i>Academic Dishonesty:</i> Students are expected to maintain the highest ethical standards inside and outside the classroom. Cheating on exams and term papers (i.e. plagiarism and unauthorized collaboration) is obviously discouraged and will be treated appropriately. The usual penalty for violations is a failing grade for the particular assignment in question; however, in some instances, such actions may result in a failing grade for the course.</p>
<p><b>Course Policies &amp; Expectations</b></p>	<p><b><u>ABSENCES/ TARDY:</u></b></p> <p>We only have a short time together, so please do your best to be here and be ready to work. Should you have any problems, please contact me prior to class.</p> <p>Cell phones off.  No food in class.  No recording devices.  Classroom participation and discussion is essential in this class.</p>
<p><b>Artificial Intelligence Policy:</b></p>	<p>Any use of generative AI for any graded component of this course is explicitly prohibited. Using ChatGPT or other generative AI to generate any course content will be considered an academic integrity violation.</p>

