Class Outline

Insider Secrets to Polish and Pitch Your Idea to Netflix, Hulu, Amazon Prime and More

ONE HOUR: PITCHING

The three most important things you need to show anyone you are pitching to in regards to your television series are:

1) **Is it high concept?** What is the hook of the show, and how easily is it explained?

2) **Is it original?** Have we seen this world before? If so, is this a new take on this world? Is this a new way in? A new dynamic? A new portal character?

3) **Does it have the potential for longevity?** Can it last a bunch of seasons? If it's for network, can it sustain 22 episodes a year for multiple years?

This applies to your film as well, funnily enough. Only instead of seasons, they want to know if there's franchise potential for sequels or spinoffs.

Or if it's a mini-series, or a one-off film, what's the upside? Awards? Prestige? Better be!

So how do you show these things to a buyer?

It all starts and ends with the **pitch**. But the word pitch is deceptive. It sounds simple, but – just like any story – has multiple layers.

This leads us into our first major discussion: **WHAT ARE THE FUNDAMENTALS AND DIFFERENT ELEMENTS OF A PITCH?**

First step is to figure out who the story is for.

DEMOGRAPHICS LESSON: Discussion of the four quadrants w/ examples, leading into an audience breakdown of MAMMA MIA, and how it affects your pitch.

With that in mind, who wants to volunteer to pitch their story?

Some of the fundamental building blocks of a pitch include:

GENRE/LOGLINE LESSON

MEETS/COMPS LESSON

SYNOPSIS LESSON

Discussion of **other elements** we won't have time for today (pitch packet, tone pages, etc.)

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FIVE MINUTE BREAK

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ONE HOUR: CHARACTERS

Character Archetype Lesson : The Great Eight **Character Archetype Lesson**

Defining Character Lesson: Three Ways To Differentiate Characters

Character Traits Lesson: What makes your characters unique

Character Breakdown Lesson: What are their arcs, flaws (fatal flaw) and desires?

Assignment: Writing a description for one of your main characters
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FORTY-FIVE MINUTE LUNCH BREAK

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ONE HOUR: THE STATE OF THE INDUSTRY & HOW TO BREAK IN

How has COVID changed the landscape? (**the need for material**)
How have Politics changed the landscape? (**under-represented demos**)
How do you stand out in this marketplace? What will the market look like once the studios burn off their tentpoles? (**post-tentpole landscape**)
Why you and why now? (**ideas and drive as currency**)
What if you're not a writer? (**ideator vs scriptwriter**)
Finding your voice (**perspective/unique experiences**)

There's more to it, but we are not going to make it to all - too much to cover in one day. Just know that this is your chance to grab your opportunity.

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FIVE MINUTE BREAK

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HALF AN HOUR: COMPLETE THE PROJECT TO THE POINT WHERE YOU ARE SATISFIED

The #1 problem writers have is a stack of unfinished scripts or half-baked ideas

Feedback Lesson: Surrogate, opinions, Starbucks, Zoom, etc.

Not a hobby
Dedication is #1
What is your mindset?
What are your career goals in the industry?
Temper expectations/patience

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BONUS (DEPENDING ON TIME)