

COURSE SYLLABUS

04/01/2013 7:00 PM 10:00 PM Dodd Hall 175 UCLA
04/08/2013 7:00 PM 10:00 PM Dodd Hall 175 UCLA
04/15/2013 7:00 PM 10:00 PM Online UCLA
04/22/2013 7:00 PM 10:00 PM Dodd Hall 175 UCLA
04/29/2013 7:00 PM 10:00 PM Dodd Hall 175 UCLA
05/06/2013 7:00 PM 10:00 PM Online UCLA
05/13/2013 7:00 PM 10:00 PM Dodd Hall 175 UCLA
05/20/2013 7:00 PM 10:00 PM Dodd Hall 175 UCLA
05/27/2013 7:00 PM 10:00 PM Online UCLA
06/03/2013 7:00 PM 10:00 PM Dodd Hall 175 UCLA
06/10/2013 7:00 PM 10:00 PM Dodd Hall 175 UCLA
06/17/2013 7:00 PM 10:00 PM Dodd Hall 175 UCLA

Course #: FILMTV X 476.394

Course Title: Making Webisodes

Reg. # Z0569W

Units: 4.00

Quarter/Yr: Fall 2012

Day/Time: Mondays, 7:00-10:00 PM

Dates: 04/01/13-06/17/13

Location: Dodd Hall 175; Online Dates: 10/10, 10/31, 11/21

Instructor: Pirooz Kalayeh

Instructor contact: pk@ilikenirvana.com www.ilikenirvana.com

Cell: (310) 779-0469

Course Description:

MAKING WEBISODES is a hands-on course that explores the creative and logistic challenges of writing, producing, and filming a successful narrative episodic television series. Each student will work on projects individually or in class-created groups to write, produce, and edit a 5- to 8-minute webisode for Internet distribution. Instruction focuses on the building blocks of screenwriting development, producing, casting and directing, postproduction elements involved with editing and audio, and the distribution and monetization of webisodes on sites, such as YouTube. Participants may use any camera, sound recording device, or editing software to create final projects. All produced pilots will be webcast. *Participants must provide their own digital cameras, have access to editing equipment and software, and be able to upload content to the Internet. Refined audio and video equipment is not necessary—a basic digital camera/phone and built-in mic are acceptable.*

Goals & Objectives:

Each class member completes a webisode pilot. Students may work individually or in production **Groups** of four, with each student assisting in the making of a single webisode.

The basic building blocks of webisode writing, production, and distribution are emphasized in the class.

Required Text: (if any) include ISBN#

Required Readings:

Byte-Sized Television by Ross Brown

ISBN: 978-1-932907-86-5

Recommended Readings:

Directing Actors by Judith Weston

Crafty TV by Alex Epstein

Respect for Acting by Uta Hagen

Direct Your Own Damn Movie by Lloyd Kaufman

Grading: Out of 100 points

A+	(98-100%)	B+	(87-89%)	C	(70-79%)
A	(94-97%)	B	(83-86%)	D	(60-69%)
A-	(90-93%)	B-	(80-82%)	F	(<59%)

A grade of 'C' or better is considered a passing grade. Certificate students must take 400 level courses for a grade.

Attendance: Perfect attendance is worth 10 points. One (1) attendance grade point is awarded per class if you arrive on time and complete the class. Arrival will be considered "on-time" until ten minutes after class time. Half of one grading point will be deducted if you arrive late, leave early, or skip the middle of the class. Zero grading points will be awarded if you miss the class. One missed class is permitted.

Written Assignments: All students are expected to make a rough and final draft of his or her screenplay. Each assignment will receive 8 points each. Please be sure to pay attention to formatting rules as listed in Appendix 1 of our textbook, create copies for review for all class members, and to also proof for specificity, adhere to the 4 C's of dialogue, and make your script read visually.

Webisode Assignments: All webisode links to final edits are required to be posted to the Internet on a public or private site with password access. These links (passwords included if private) must be posted to our discussion boards for review. All students are required to make at least one main posting with a link included and respond to at least two classmates for full credit. *If a participant is working in a group rather than individually on the pilot, then only one team member needs to make the main posting with the link information and all the group members names; however, all participants are expected to make at least two responses to fellow classmates not in their production group on the discussion board.*

Screenings & Critiques: Each webisode will be screened, analyzed, and constructively critiqued by the instructor and participants. Written critiques will be exchanged via our discussion boards. Late delivery of webisode links forfeits a critique. Make up critiques can only be given as time allows.

Tests: Take notes; material from readings and lessons will appear in our two Tests. Tests are only valid and available the week they are assigned and are worth 10 points each. No make up is available for missed tests and no points can be awarded after test week. Extra Credit: Each test will include at least one extra credit question worth one point.

Participation: Factors taken into consideration in the awarding of 10 participation points include attitude, class participation, and crew performance.

Class participation is defined as actively raising or answering questions during class discussions. Students must substantially contribute and share their personal opinions, experience, and knowledge during these discussions. Points will be deducted for failing to participate or offer constructive (and written) criticism of classmates' films.

Crew Performance: If you have volunteered to be a part of a group, then you are expected to work outside of class and assist during Production Week in roles on a rotating basis. Each group member or private webisode creator is expected to provide a Production Summary and post to our Week 6 Discussion Board.

Discussion Board: There will be three official classes online, where students are expected to make a main posting and respond to at least two fellow classmates. The discussion board will be available weekly for additional discussions outside of online class days. These will each be labeled with the week and number for ease and clarity of access i.e. **Week 1**. In addition, there will be additional opportunities for students to make optional comments once rough edits of webisodes are posted. Although the majority of discussions outside online class times will be conducted in the physical classroom, students are welcome to offer suggestions throughout the week.

Missed Classes: If you miss a class, it is your responsibility to contact your fellow classmates for assignments and notes on material covered.

Please be respectful. Silence all cell phones and electronic devices.

Final Grades will be submitted to UCLA Extension the day after the final class. Outstanding materials must be delivered to the instructor no later than two weeks after the final class. After that date no further class materials can be accepted. Please note that **ALL COURSE GRADES ARE FINAL**.

If you experience trouble with **Blackboard**, it is your responsibility to contact Extension for technical assistance. The Blackboard shell is available to students up to 14 days after the course end date. To access the Blackboard shell for our course, do so *before* that deadline.

Student Behavior involving cheating, copying other's work, and plagiarism are not tolerated and will result in disciplinary action. Students are responsible for being familiar with the information on Student Conduct in the General Information Section of the UCLA Extension Catalog or on the website at www.uclaextension.edu.

COURSE OUTLINE

Flow of Activities

A pilot webisode will be written, shot, and edited for webcasting. The breakdown:

- A1: Pitch
- A2: Rough Draft of Screenplay Pilot
- A3: Final Draft of Screenplay Pilot
- A4: Production
- A5: Rough Cut of Webisode
- A6: Polished Cut of Webisode
- A7: Final Cut of Webisode

- Viewing published webisodes and student webisodes from previous students
- Viewing and analyzing the openings of commercially released feature films
- Pitches – participants have the option of describing their story to the class
- Writing – participants will learn the finer points of creating short episodes and its differences from long-form screenplays
- Group Critiques—Each screenplay and webisode will be screened, analyzed, and constructively critiqued among the participants.
- Guest—possible visits from guest/s (guest and date TBA).
- Final Screening—a group screening of participant’s films, with invited guests.

The Assignments:

A1: The Pitch

The webisode pitch can contain more than one possibility. As you formulate options before our second class, please be sure you consider the world of your characters, reality vs. believability, that you have memorable multi-dimensional characters, and a clear beginning, middle, and end.

A2: Rough Draft of Screenplay Pilot

A rough draft is just our beginning. Allow for possibilities to co-mingle as you adhere to the outlines you’ve devised. Pay close attention to the 4 C’s (character, concise, connective, and clear), that your script reads visually, and be open to feedback from your classmates and instructor. Please also be sure to post your rough draft to our **Week 2** Discussion Board.

A3: Final Draft of Screenplay Pilot

Please be sure to follow formatting guidelines and print copies for your classmates. We will be going through each script and providing comments on the paper copies that will, in turn, be returned.

A4: Production Summary

Summaries should provide an anecdote or two about the experience. Did you find a particular role useful? What were you able to observe that will be beneficial to you on

future shoots? Please also be sure to post your rough draft to our **Week 6** Discussion Board.

A5: Rough Cut of Webisode

As you progress through post-production, try to connect elements as written in your script. If you find that an improvisation or additional element can be weaved into the mix, then be sure to keep common edit points between the script and final cut, so that you don't run into organizational nightmares. Please be sure to deal with music and foley elements towards the end of your cut, so you don't waste time on a scene that may eventually be cut in the long run. Please also be sure to post links to your rough cut in our **Week 7** Discussion Board.

A6: Polished Cut of Webisode

During your final polish, you will be able to incorporate sound elements. Pay attention to how texture can change a viewer's experience, but try not to go overboard with any one element. Remember, foley is an art form in and of itself, so stay on the minimal side of things when a certain texture seems out of reach. Please also be sure to begin piecing together end credits with bloopers and begin working on an idea for a Main Title. Please also be sure to post links to your rough cut in our **Week 8** Discussion Board.

A7: Final Cut of Webisode

Are all your elements in place? Please be sure to make sure everything is synced and watch down your final output before uploading. Although this is a final cut, there will be an opportunity to create last minute changes before our Final Screenings with guests. When we watch links down in class, please be sure to make notes on audio and picture for final tweaks. Please also be sure to tag appropriately if posting straight to a distribution site, and remember that posting on multiple sites will only help increase exposure. Please make sure to post links to your rough cut in our **Week 9** Discussion Board.

Production Groups: Students can work individually or in production groups of four filmmakers each. If a student decides to work individually, then he or she is still expected to meet all requirements to receive credit. Please also be aware that filmmakers who choose to work individually will more than likely have more work in the organization and execution of final projects, so plan accordingly.

Specifications applying to final webisodes:

- Final webisodes are to be posted to the appropriate weekly discussion board.
- All films to have a Main Title and End Credits.
- Music releases or permission must be obtained for all music.
- You are welcome to appear as an actor in your own webisode or to cast fellow classmates as characters if working in a Group.

Topics:

Topics include detailed training on screenwriting development (effective dialogue, and memorable characters), producing cheaply and effectively, casting and directing actors, post production elements involved with editing and audio, casting and budgeting, dealing with locations, actors, and music releases, bargain hunting for equipment, directing and

composition, acting and improvisation, editing, making Main Titles, and end credits, dealing with the unexpected, and distribution.

Pre-requisites:

Participants must provide their own digital cameras (such as Mini DV, HD, or FlipCam), have access to editing equipment and software (such as iMovie or Final Cut Pro), and be able to upload content to the Internet. Refined audio and video equipment is not necessary—a basic digital camera/phone and built-in mic are acceptable. This class does not provide training in the use of camera equipment, lighting techniques, or editing software.

Course grades will be based on the completion of exams, assignments, and classroom participation as follows:

Attendance:	10
A1: Pitching Pilot	5
A2: Rough Draft of Pilot	7
A3: Final Draft of Pilot	8
A4: Production Summary	5
A5: Rough Cut	7
A5: Polished Cut	8
A6: Final Cut	20
Exams (2)	20
Participation:	10
Total points	100

Class	Date	Time	Topics & Lessons	Assignments & Readings
1	4/01	7-10PM	Introduction to Course Pitch Concept Characters	Obtain a copy of BYTE-SIZED TELEVISION by Ross Brown Reading: <i>What is a Webisode</i> , p. 1-13.
2	4/08	7-10PM	Revise Concept/Characters Pitch Pilot Story Script Elements Review Appendix 1: Screenplay Format Tutorial, p. 200-208	Read: <i>The Series Concept, Creating Compelling Characters</i> , and <i>The Pilot—Story</i> , p. 17-27; 29-42; and 52-64. A1—Pitch Due.
3	4/15	Online	Workshop First Drafts Check for 4 C's of Dialogue Does script read visually?	Read: <i>The Pilot—Script</i> , p. 67-84. A2—First Draft Due. Create a main posting that includes an attached rough draft of your pilot and respond to at least two of your fellow classmates on our Week 3 discussion board.
4	4/22	7-10PM	Workshop Revised Drafts Assign Individual or Group Pilots Production & Casting Planning Assign Job Responsibilities Preproduction & Casting	Read: <i>Practical Concerns</i> , p. 92-101. A3—Revised Draft Due. Please be sure to bring in copies of the final draft of your script for each class member.
5	4/29	7-10PM	Review equipment, sound, and lighting choices.	Read: <i>Preproduction</i> , p. 103-116.

			Dealing with releases, props, and unforeseen roadblocks. Formal Production Meeting Directors Present Shot Lists and Updates	Take Test #1 this week. Production dates and times should be solidified and underway.
6	5/6	Online	Production Week Post and Offer Feedback to Production Experience	Read: <i>Production</i> , p. 119-129. A4—Production Summary Due. Create a main posting that includes a link to production stills and summary of experience (pros and cons) and respond to at least two of your fellow classmates on our Week 6 discussion board.
7	5/13	7-10PM	Test #1 review. Post and Offer Feedback to Rough Cuts of Pilots. Creating a Main Title Adding Music	Read: <i>Postproduction</i> , p. 131-140. A5—Rough Cut Due. Create a main posting that includes a link to the rough edit of your pilot and respond to at least two of your fellow classmates on our Week 7 discussion board.
8	5/20	7-10PM	Post and Offer Feedback to Polished Cuts of Pilots. End Credits Bloopers Guest Visit.	A6—Polished Cut Due. Create a main posting that includes a link to the polished edit of your pilot and respond to at least two of your fellow classmates on our Week 8 discussion board.
9	5/27	Online	Fine Cuts	A7—Final Cut Due. Create a main posting that includes a link to your final edit of your pilot and respond to at least two of your fellow classmates on our Week 9 discussion board.
10	6/3	7-10PM	Pitch Further Episode Ideas Guest Visit.	Read <i>Building on the Pilot</i> , p. 144-153. Take Test #2 this week.
11	6/10	7-10PM	Test #2 review. Distribution & Monetization Publicizing & Marketing Adding Tags	Read: <i>Posting Your Show on the Internet</i> , p. 156-165. Assign refreshments.
12	6/17	7-10PM	Final Screening!	