

# ENTERTAINMENT STUDIES

- 88 Sneak Preview
- 88 Acting
- 90 Cinematography
- 91 Development
- 91 Directing
- 93 Post-Production
- 93 Producing
- 94 The Business & Management of Entertainment
- 95 The Music Business
- 96 Music Production
- 97 Film Scoring

## Sneak Preview

See the most highly anticipated new films prior to public release, specially selected for our Sneak Preview audience.

Screenings are moderated by film critic **Kirk Honeycutt** and you are invited to engage in lively Q&A with actors, directors, writers, and producers.

Sneak Preview starts **Apr 15** and presents 10 new films.

**Past films and guests have included:**

*Whiplash* with director **Damien Chazelle** and actor **Miles Teller**

*Black and White* with director **Mike Binder** and actor/producer **Kevin Costner**

*The Theory of Everything* with Golden Globe-nominated actors **Eddie Redmayne** and **Felicity Jones**

*Selma* with producers **Dede Gardner** and **Jeremy Kleiner**

For weekly updates visit [entertainment.uclaextension.edu/sneak-preview](http://entertainment.uclaextension.edu/sneak-preview).



Q&A with actor/producer Kevin Costner and director Mike Binder at Sneak Preview.

## Sneak Preview

Visit [entertainment.uclaextension.edu/sneak-preview](http://entertainment.uclaextension.edu/sneak-preview) for weekly movie information.

### Sneak Preview: Contemporary Films and Filmmakers

804.2 Film & Television 2 CEU

Join us for an exclusive preview of new movies before their public release. Enjoy provocative commentary and in-depth discussions with invited guests after each screening. Recent films and speakers have included: *Whiplash* with director Damien Chazelle and actor Miles Teller; *Birdman* with Fox Searchlight Pictures' Claudia Lewis; *The Theory of Everything* with actors Eddie Redmayne and Felicity Jones; *The Imitation Game* with producers Ido Ostrowsky, Nina Grossman and Teddy Schwarzman; *Black and White* with director Mike Binder and actor/producer Kevin Costner; *Red Army* with director Gabe Polsky; *Selma* with producers Dede Gardner and Jeremy Kleiner; and *Last Days in Vietnam* with director Rory Kennedy. Enroll using **Reg# 255240** and receive not only your Sneak Preview course, but also **Osher membership**, which allows you to register for Osher courses for a fee. *Enrollment limited. The University is not responsible for lost or stolen quarterly film passes; there is a \$50 charge per replacement pass. Due to film piracy concerns, no cameras or recording devices are allowed inside the theater. Participants are subject to a security check, promotional photography and audio and video recording. Visitors not permitted.*

**Reg# 255236CA**

**Through Mar 15: \$215 / After: \$235**

**Reg# 255240CA** (Includes Osher membership)

**Through Mar 15: \$245 / After: \$265**

Beverly Hills: Auditorium Writers Guild Theater, 135 S. Doheny Dr.

Wed 7-10pm, Apr 15-Jun 17, 10 mtgs

*No refund after Apr 8.*

**Kirk Honeycutt**, journalist and former chief film critic at *The Hollywood Reporter*, who has written for such diverse publications as *Cosmopolitan*, *The Christian Science Monitor*, *Newsday*, and *Movieline*. Mr. Honeycutt has appeared on television and radio shows, including *Access Hollywood*, *NBC News*, *Inside Edition*, and *Entertainment Tonight*.

## Art & Craft of Entertainment

For more information call (310) 825-9064, email [entertainmentstudies@uclaextension.edu](mailto:entertainmentstudies@uclaextension.edu), or visit [entertainment.uclaextension.edu](http://entertainment.uclaextension.edu).

**Space is limited; early enrollment is highly recommended. Visitors are not permitted at some courses. For online course technical requirements see page 4.**

## Acting

### Acting Techniques: The Fundamentals

X 407.5 Theater 4 units

In this introduction to acting, participants learn fundamental performance techniques and exercises, including relaxation, concentration, sense memory, emotional recall, improvisation, character tasks, and text analysis, and then apply these techniques by rehearsing and performing monologues and 2-character scenes. In-class partner work and weekly assignments are required. *Enrollment limited. Internet access required to retrieve course materials.*

**Reg# 255079CA**

**Through Mar 1: \$635 / After: \$695**

Westwood: 202A Extension Lindbrook Center

Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

*No refund after Apr 6.*

**Eric Scott Gould**, actor, director, screenwriter and producer. As an actor, Mr. Gould has performed in over 50 stage productions in New York City, Los Angeles, and regional theater. On television, he has appeared on shows such as *Curb Your Enthusiasm* (HBO), *Numb3rs*

(CBS), *The District* (CBS), *Diagnosis Murder* (CBS), *Another World* (NBC), and recurred on *Without A Trace* (CBS) for the first 4 seasons.

### Acting for the Camera I

X 410.3 Theater 4 units

Participants learn to get comfortable in front of the lens. Exercises begin with on-camera interviews so that students can view their screen images in playback. Instruction focuses on understanding technical and emotional adjustments required for working in front of the camera, in a relaxed and truthful way, and developing intimacy with the camera. Topics include the difference between frame sizes and learning to hit marks. Participants hone their acting techniques through scene-study guidelines and sensory and moment-to-moment exercises, as well as monologue work. Some exercises are performed on camera with emphasis on close-ups, simple scenes, and basic camera moves. The instructor critiques individual students' work during playback. *Enrollment limited. Students are recorded on camera during several sessions; those wishing to keep a copy of their work must bring a flash drive to each session. Internet access required to retrieve course materials.*

**Reg# 255083CA**

**Through Feb 28: \$635 / After: \$695**

Westwood: B17 1010 Westwood Center

Tue 7-10pm, Mar 31-Jun 16, 12 mtgs

*No refund after Apr 3.*

**Beverly Sanders**, actor whose 35-year career spans television, film, stage, and over 300 national commercials. Ms. Sanders's feature films include *Beaches*, *And Justice for All*, *Magic*, and *The Flintstones in Viva Rock Vegas*. Her many television credits include *Baywatch*, *The Mary Tyler Moore Show*, *Home Improvement*, *Rhoda*, *Lotsa Luck*, *Charmed*, *Veronica Mars*, *Providence*, and HBO's *Entourage*. Ms. Sanders received the UCLA Extension Department of the Arts Instructor of the Year Award in 2011.

### Acting for the Camera II

X 410.5 Theater 4 units

Building on the skills learned in Acting for the Camera I, you prepare for work professionally by practicing in all styles you may audition—for features, sitcoms, TV drama, and commercials. Focusing on the flexibility of the actor in front of the camera, you develop camera techniques in scene study using scripts from TV series, sitcoms, and films. You also learn blocking and continuity with emphasis on master, 2-shots, and close-ups. You perform individual and ensemble scenes increasing in complexity in terms of emotion and subtext, and the final project is a 3-person scene. The material from the final project is edited and becomes the basis for developing your show reel. *Prerequisite: X 410.3 Acting for the Camera I or previous acting on camera experience. Enrollment limited. Students are recorded on camera during several sessions; those wishing to keep a copy of their work must bring a flash drive to each session. Internet access required to retrieve course materials.*

**Reg# 255086CA**

**Through Mar 1: \$635 / After: \$695**

Westwood: B17 1010 Westwood Center

Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

*No refund after Apr 6.*

**Scott Paulin**, actor and director whose extensive film and television acting credits include *The Right Stuff*, *Cat People*, *NCIS*, *CSI: Crime Scene Investigation*, *Boston Legal*, *Lost*, *JAG*, and *24*. His television directing credits include multiple episodes of *Early Edition*; *Melrose Place*; *Beverly Hills, 90210*; and *Northern Exposure*; among many others. Mr. Paulin received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award in 2013.

**Wendy Phillips**, actor who has worked extensively in television dramas, sitcoms, feature films, and independent cinema. Ms. Phillips played the female lead in seven network television series; guest-starred or had recurring roles on such shows as *Joan of Arcadia*, *Studio 60 on the Sunset Strip*, *Big Love*, and *ER*; and played principal roles in such feature films as *Bugsy* and *I Am Sam*. Ms. Phillips received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award in 2013.

### Voice and Movement for the Screen Actor

X 422.12 Theater 4 units

This holistic approach to movement, voice, and speech aims at liberating and enhancing the performer's natural capacity for moving, sounding, and speaking as applied to performance on camera. Using techniques developed by Alexander, Spolin, and Sills, participants learn to feel the way the human body naturally functions when it is free of adverse conditioning. Exercises in posture and breathing, tonal quality, pitch range, projection, and body characterization lead to enhanced character portrayal, emotional truth, and increased energy and mental alertness. Participants experiment with vocal and body energies, discover numerous choices in communicating text, and find new ways of tapping into the imagination and soul of a character. *Enrollment limited. Internet access required to retrieve course materials.*

Reg# 255082CA

Through Feb 28: \$635 / After: \$695

Westwood: 201 Extension Lindbrook Center

Mon 7-10pm, Mar 30-Jun 15

☼ Sat 2-5pm, Apr 25, 12 mtgs  
(no mtg 5/25)

*No refund after Apr 2.*

**Toni Attell**, Emmy-nominated actor, comedian, and mime whose background includes a variety of work in theater, film, and television. Ms. Attell has opened for Jay Leno, Steve Martin, and Robin Williams, and has guest-starred on numerous television dramas and sitcoms.

### Delivering Memorable Auditions for Film and Television: A Workshop for Actors in Cold Reading and Interview Techniques

X 438.8 Theater 4 units

Become an actor who gets noticed! Delivering a memorable performance during an audition can be the key to getting parts and being called for future projects. Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview also are covered. *Enrollment limited. Students are recorded on camera during several sessions; those wishing to keep a copy of their work must bring a flash drive to each session. Internet access required to retrieve course materials.*

Reg# 255215CA

Through Feb 28: \$635 / After: \$695

Westwood: B17 1010 Westwood Center

Mon 7-10pm, Mar 30-Jun 15

☼ Sat 2-5pm, Apr 11, 12 mtgs  
(no mtg 5/25)

*No refund after Apr 2.*

**Henry LeBlanc**, actor whose TV credits include appearances on *ER*, *JAG*, *24*, *Everybody Loves Raymond*, *Law and Order*, *Scrubs*, *Judging Amy*, *The Practice*, and *Strong Medicine*, as well as regular appearances on *The Jay Leno Show* and *The Bold and the Beautiful*. Mr. LeBlanc's film credits include lead roles in numerous independent films, such as *Custom Mary*, *Resilience*, *West New York*, *Antebody* (Worldfest Gold Jury Winner), *The Hit*, *Fortune's 500*, and *El Gusano*.

### The Working Actor: Get the Audition, Book the Job

X 438.40 Film & Television 4 units

This interactive course provides you with career strategies that help generate audition opportunities and skills that increase your ability to audition successfully and book the job. Learn how to identify your unique product, position it strategically in the marketplace, and develop effective auditioning and meeting techniques. Topics include self-marketing, networking, headshots and résumés, cold reading, obtaining and working with 5 areas of representation, reviewing contracts, understanding union issues, and selecting the best career services for actors. You also create a personalized business plan, and industry guest speakers include casting directors, agents, personal managers, and others who provide advice and networking opportunities.

*Enrollment limited. Internet access required to retrieve course materials.*

Reg# 255212CA

Through Feb 28: \$635 / After: \$695

Westwood: 201 Extension Lindbrook Center

Tue 7-10pm, Mar 31-Jun 16, 12 mtgs

*No refund after Apr 3.*

**Adam Lieblein**, president for 16 years of Acme Talent & Literary, a bicoastal agency, and who represented actors for film, television, commercials, print modeling, and voiceover work. After Acme's several divisions were sold at the end of 2008, Mr. Lieblein returned to producing and teaching across the country.

### Playing the American: An Acting and Accent-Reduction Workshop

X 419.3 Theater 4 units

Participants who are not native speakers of American English hone their craft and learn to perform credibly in mainstream American. The ultimate objective is to achieve a seamless accent shift that does not call attention to itself or get in the way of the acting. Working in a safe, supportive environment, students are guided to build confidence and trust in their creative process; modify voice, speech, and delivery; break through acting blocks and limitations; and develop tools for dealing with performance anxiety. Instruction includes monologues, scenes, cold reading, and improvisation. *Enrollment limited. All participants must speak English fluently. Internet access required to retrieve course materials. Required text: Speak With Distinction, by Edith Skinner & Lilene Mansell.* 📖

Reg# 255213CA

Through Mar 2: \$635 / After: \$695

Westwood: 214 Extension Lindbrook Center

Thu 7-10pm, Apr 2-Jun 18, 12 mtgs

*No refund after Apr 7.*

**Andrea Morgan**, dialect coach for film, television, and stage actors who has worked with such actors as Saffron Burrows, Joseph Fiennes, Anna Friel, and Jacqueline Bisset. Ms. Morgan has coached actors on such television series as *Pushing Daisies* and *The Sarah Connor Chronicles*. She also is the artistic director and co-founder of Chrysalis Stage, a nonprofit theater company in Whittier.

### Pursuing a Career in Voice Overs

X 433 Theater 4 units

Do people say you have a wonderful voice? Or are you an actor missing out on opportunities in this exciting field? Gain a comprehensive understanding of the tools needed to excel in TV and radio commercials, animation, narration for documentaries, and other areas of voice over work. Instruction includes breath and microphone technique, script analysis, finding characters spontaneously, and how to keep it fun, even when the pressure's on. You also learn how to pursue a career in voice over. *Enrollment limited. Students record voice over exercises directly onto their own recording devices. Internet access required to retrieve course materials. Required text: Voiceovers: Techniques and Tactics for Success (2nd edition) by Janet Wilcox.* 📖

Reg# 255216CA

Through Mar 2: \$635 / After: \$695

Westwood: B17 1010 Westwood Center

Thu 7-10pm, Apr 2-Jun 18, 12 mtgs

*No refund after Apr 7.*

**Janet Wilcox**, writer, producer, and actor with extensive experience on both sides of the microphone. Ms. Wilcox has written and produced promos for HBO, ABC, and The History Channel, among others. As a voice over talent, she has been heard on Lifetime, HBO, E!, Cinemax, and AMC. She is the author of *Voiceovers: Techniques and Tactics for Success*. Ms. Wilcox received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award in 2012.

# Entertainment Studies Certificates

Gain the Skills to Take Your Career to the Next Level



Are you looking to become a director? Want a career as a movie producer or executive? Are you interested in behind the scenes positions such as director of photography?

Enroll in one of our 11 Entertainment Studies Certificates.

All of the Entertainment Certificates offer a broad perspective of the industry, as well as specialized skills, training, and the contacts you need to succeed.

Film & Television Certificates:

- Directing
- Acting
- Development
- Producing
- Cinematography
- Entertainment: General Studies
- The Business & Management of Entertainment
- Independent Producing  
*Offered entirely online!*

Music Certificates:

- Independent Music Production
- Music Business
- Film Scoring

Plus, enjoy maximum flexibility — start anytime with no admissions requirements. (Exceptions apply to the Film Scoring Certificate.)

Take the next step toward the career you always wanted.

For More Information

(310) 825-9064 | [entertainment.uclaextension.edu](http://entertainment.uclaextension.edu)

📺 Online course

📖 Text required

☼ Course held during daytime hours

# Hollywood Internships

Film, Television, Entertainment Business & Music



UCLA Extension regularly receives notices about a wide variety of internships which are made available for credit to our Entertainment Studies certificate program candidates. Independently arranged internships with other organizations also are considered.

Many high-profile companies have offered internships, including:

- Capitol Records
- HBO Films
- Interscope Records
- Miramax Film Corporation
- MTV
- DreamWorks
- Jerry Bruckheimer Films
- Lionsgate
- Live Nation
- Sony Pictures
- 20th Century Fox
- Universal Music Group
- Warner Music Group

For more information about our certificates and internships call (310) 825-9064.

[entertainment.uclaextension.edu](http://entertainment.uclaextension.edu)

## Acting for the Non-Professional

X 406.51 Theater 4 units

Using professional acting techniques in a supportive environment, participants experience the unfolding of their full potential for self-expression and personal presentation. The training introduces new levels of relaxation, concentration, and focus, with the goal of helping students deepen sensory awareness, heightened imagination, release spontaneity, and improvise in their performances. Primarily for nonactors, this course also provides an excellent orientation for beginning actors. *Enrollment limited. Internet access required to retrieve course materials.*

Reg# 255217CA

Through Mar 1: \$635 / After: \$695

Westwood: 202B Extension Lindbrook Center  
Wed 7-10pm, Apr 1-Jun 17, 12 mtgs  
No refund after Apr 6.

Debra Magit, actor and performance coach.

## Cinematography

### Introduction to Cinematography

X 478.27A Film & Television 4 units

An introduction to the fundamental tools and principles used by the cinematographer to create digital or film images generated from the context of the story. Curriculum covers visualization, the negative, digital manipulation, sensitometry, filters and lenses, lighting, color, laboratory procedures, camera systems, special effects, and image control, all illustrated through video clips and other media. You gain a solid foundation for applying the concepts presented, as well as prepare for subsequent cinematography workshops. Students must have access to a digital camera for assignments. *Enrollment limited. Required texts: Cinematography by Kris Malkiewicz and Negative by Ansel Adams. Internet access required to retrieve course materials.*

→ → →

Reg# 255030CA

Through Mar 1: \$589 / After: \$645

UCLA: 110 La Kretz Hall  
Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

Deland Nuse, cinematographer and director of independent films whose credits include the indie feature *The Chilling* and the documentary *The Other Bridge*; recipient, UCLA Extension Distinguished Instructor Award, 2007. Mr. Nuse won the Triple Play Award for Cinematography at the 2006 Long Island Film/Video Expo for the film *The Showdown*.

### The Craft of the Cinematographer

X 478.282 Film & Television 4 units

Learn to apply your knowledge of the principles and elements of cinematography through the making of several short filmmaking assignments. Lectures and discussion cover various lighting and shooting techniques, such as panoramic/widescreen, the use of color or black and white, the use of composition and depth of field as artistic tools, the different shot types and concept of screen direction, and how to best frame a shot, and demonstrate the best way to execute these techniques. Simultaneously, various film genres are examined. You are asked to test your creativity and understanding of the different cinematography concepts, techniques, and genres presented by completing shooting exercises using your own camera outside of class. Student work is screened and critiqued in class. You must provide your own video camera, have access to editing equipment and software, and be able to output your assignments to various media sources. *Enrollment limited. Internet access required to retrieve course materials.*

→ → →

Reg# 255037CA

Through Mar 1: \$635 / After: \$695

Westwood: 415 1010 Westwood Center  
Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

Leigh Lisboa Underwood, award-winning director of photography whose work has been seen at festivals, including Cannes, Tribeca, and Palm Springs, and on national television in several features for the Lifetime network. His credits include the upcoming independent features *1915*, *Brasil Meu Amor*, and *Sugar Baby* (Lifetime). He was the recipient of the award for best cinematography at the Palm Springs International Shortfest in 2013 for his work on the short film *The Boy Scout*.

### Becoming Camera-Savvy: A Workshop for Today's Filmmakers

X 479.302 Film & Television 4 units

This course is designed to give filmmakers experience with each of the principal camera formats in use today. The "how" and "why" of each format are discussed as well as the cost factor or budget versus image-quality considerations to prepare the filmmaker to be able to better select the appropriate format for a project. *Enrollment limited. Mandatory daytime field trips to be announced in class.*

Reg# 255034CA

Through Mar 4: \$905 / After: \$995

Westwood: 209 Extension Lindbrook Center  
Sat 10am-5pm, Apr 4-May 2, 5 mtgs

Charles Rose, AIC, cinematographer who has received numerous international awards (Cannes, Venice, New York, Tokyo Film Festivals) for his work in feature films, commercials, documentaries, and music videos. Mr. Rose received the Department of the Arts Outstanding Instructor of the Year Award in 2008.

### Advanced Lighting Workshop

X 478.27C Film & Television 4 units

A practical workshop in creating a look and executing a vision through cinematography by using the key tools that are available to the director of photography. Participants use professional-level lighting instruments (conventional and unconventional), filters, and gels to create their own images on motion picture film stock or digital video. They work in groups during the workshop sessions and the film images are reviewed and critiqued in class. The course covers a variety of lighting situations (including exterior and interior lighting) through lectures, lighting demonstrations, and specific assignments, including problems often encountered in film and television production. Instruction also includes a review of color theory as it applies to lighting sessions. *Prerequisite: X 478.27A Introduction to Cinematography or equivalent experience. Enrollment limited. All lighting equipment is supplied. Attendance at the first class is mandatory.*

Reg# 255085CA

Through Apr 9: \$1,179 / After: \$1,295

Hollywood: Mole Richardson, 925 N. La Brea  
Sat 7:30am-5:30pm, May 9-Jun 6, 4 mtgs  
(no mtg 5/30)

Charles Rose, for credits see page 90.

### The Role of the Digital Imaging Technician in Cinematography (Hybrid)

X 478.301 Film & Television 4 units

With the prevalence of HD, 4K, and digital cinema technology, the position of digital imaging technician (DIT) has become crucial in helping the director of photography achieve and maintain the desired look of the picture. There are growing entry-level opportunities in this field, and the DIT is becoming a vital part of the camera department for all types of productions. The course is designed to train aspiring cinematographers on the tasks of the DIT: including workflow, color management, LUTs, ACES, data management, dailies generation and many other on-set tasks. The course also provides a basic introduction to the art and techniques of color correction and the digital intermediate, including tutorials on industry-leading color and look management software. *For technical requirements, see page 4. Enrollment limited. This course includes both online sessions and classroom meetings. Internet access required to retrieve course materials. Required text: Digital Cinematography by David Stump.*

Reg# 255043CA

Through Mar 1: \$589 / After: \$645

Westwood: 218 1010 Westwood Center  
Wed 7-10pm, Apr 1, 8, 15, 22 & 29;  
May 6, 13, 20 & 27; Jun 3  
May 8-Jun 12

Jason Knutzen, cinematographer on over 30 narrative and documentary projects, professional colorist, and expert in post-production workflows. Mr. Knutzen currently is an educational contributor to the Global Cinematography Institute in the areas of traditional, virtual, and digital cinematography.

## NEW COURSE

### Introduction to the MoVI Workshop

X 478.320 Film & Television 4 units

From dynamic handheld shots to stabilized aerial cinematography, the FreeFly MoVI rig is a light weight and portable carbon-fiber three axis gimbal gyro-stabilized device that is designed to create difficult, if not impossible to achieve shots. Designed to carry DSLR and lighter weight digital cinema cameras, the MoVI can execute shots very quickly and has been very quickly embraced by the production community (TV shows, music videos, commercials as well as feature films) since its introduction at NAB in 2013. In this workshop, students gain an understanding of the types of shots that are possible with the MoVI and how they are different from those made with a Steadicam. Students also learn how all of the MoVI components interact logically with each other so they are able to operate on set and to troubleshoot eventual problems during production. Lectures, demonstrations, and hands-on exercises cover such topics as the proper balancing of the camera package being used, installation of needed lens control systems, rigging of battery power, set-up of a live HD transmitter and video receivers, programming important operating functions, set-up and calibration of a wireless remote control system, and the proper set-up for a live video feed with transmitters and receivers. Students assist in the set-up and rigging process of the MoVI for at least 2 different cameras and work in groups to shoot their own scenes, taking the various roles of director, cinematographer, MoVI operator, second MoVI operator, and focus puller.

Reg# 255160CA

Through Mar 12: \$905 / After: \$995

Westwood: 320 1010 Westwood Center  
Sun 8am-5pm, Apr 12-May 3, 4 mtgs

Gianluca Bertone, cinematographer specialized in digital VFX, computer animation, transportation design, and rendering; owner, Bertone Visuals, a company specializing in the latest digital technology and workflows for the visual entertainment industry. As a cinematographer Mr. Bertone executed commercial assignments for Sony, Samsung, and Fujinon. He and his company's systems are credited in the 2014 blockbuster movies *Need for Speed* and *Captain America: The Winter Soldier*.

Charles Rose, AIC, cinematographer who has received numerous international awards (Cannes, Venice, New York, Tokyo Film Festivals) for his work in feature films, commercials, documentaries, and music videos. Mr. Rose received the Department of the Arts Outstanding Instructor of the Year Award in 2008.

## Course Icons Provide Information At-a-Glance

🌐 Online course

📖 Textbook required

☀️ Meets during daytime hours

## Introduction to the MoVI Workshop

With the FreeFly MoVI rig, you can execute shots that otherwise may require a substantial crew and thousands of dollars in equipment. With a single operator or a very small crew, you can create incredibly dynamic hand held shots to stabilized aerial cinematography.



In this workshop, you work in small groups to shoot scenes, taking the various roles of director, cinematographer, MoVI operator, second MoVI operator, and focus puller.

Page 90.

## Development

### Introduction to Feature Film Development

X 476.894 Film & Television 4 units

What happens to a script or novel when it is submitted to a buyer and what happens after it's optioned or sold? In this introductory course, students interested in a career in development or filmmakers looking to guide their projects towards a green light learn the essential steps in the development process. Sessions focus on the key positions and roles in that process, from the story department and its readers to studio and production company executives. Topics include finding new talent and generating ideas, talent lists, networking and tracking, pitching, and moving up. Weekly assignments include reading screenplays, writing synopses, development notes, script coverage, and developing pitches and ideas. Upon completion of the course, students have gained an understanding of the development process and the entry-level jobs available in development, such as reader and assistant to the producer, actor, or creative producer. *For technical requirements see page 4. Prerequisite:* Familiarity with the production process for film and television through training and/or experience. *Students interested in development are strongly encouraged to take this course first. Enrollment limited.*

Reg# 255221CA

Through Feb 28: \$635 / After: \$695

Mar 31-Jun 16

**Joanne Moore**, Producer, Entertainment Executive who has developed and set up dozens of projects for film studios: Warner Bros, Universal, Disney, Fox, and Paramount and in television for USA Networks, ABC, NBC, Nickelodeon, HBO, and Showtime. Ms. Moore was responsible for identifying, optioning, and developing material for Norman Jewison's production company. She also produced two shorts that aired on Showtime and the feature *Swimming With Sharks* starring Kevin Spacey.

### Story Analysis for Film and Television

X 476.22 Film & Television 4 units

The story analyst or professional reader reads scripts and writes coverage, either for a studio or for an independent producer. Learn and practice coverage skills while gaining an understanding of the elements of story. Topics include various types of coverage, how to compose story notes, comparative coverage, and character breakdowns, treatments, and outlines. Through weekly assignments, you are required to practice reading and writing for several formats and to deadline. In addition, the current job market for story analysts and the various expectations of studios and independent producers are discussed. Upon completion of the course, you have written at least two pieces of full coverage that can be used as part of a professional portfolio or to audition for a job as a reader

or assistant. *Prerequisite:* Strong English composition skills. *Enrollment limited. Internet access required to retrieve course materials. Required course reader available at Lu Valle Commons bookstore.*

Reg# 255223CA

Through Mar 1: \$635 / After: \$695

UCLA: 1246 School of Public Affairs Bldg.

Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

**Peter Russell**, story analyst, Imagine Films Entertainment, CBS Television, Anschutz Film Group (AFG & Walden Films), and Participant Productions; theater director whose credits include Malibu Stage Company and New York's Public Theater (*Shakespeare in the Park* and *Joe's Pub*). Mr. Russell is a recipient of the Nick Adams Short Story Award, and he received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award for 2009.

### Story Development Workshop: Crafting Your Original Story

X 476.244 Film & Television 4 units

Producers, development executives, directors, and writers gain practical experience adapting and developing their own stories for motion pictures, movies-of-the-week, and miniseries. Emphasis is placed on studying dramatic structure, learning techniques that strengthen character development, and understanding the importance of collaboration with writers. Workshop participants are called upon to write development notes, compile directors/writers lists, and learn the difference between beat sheets, step outlines, and story outlines. They also learn how to assess the marketplace by determining what network and studio executives are looking for as well as the best way to quickly and effectively pitch an idea. Students are welcome to submit written works in progress for in-class critiques. At the end of the course, students have honed their storytelling craft by writing original treatments based on their story outline developed in class. *Prerequisite:* Good written communication skills. Previous training in story analysis is recommended but not required. *Enrollment limited. Internet access required to retrieve course materials.*

Reg# 255224CA

Through Feb 28: \$635 / After: \$695

UCLA: 2214 School of Public Affairs Bldg.

Tue 7-10pm, Mar 31-Jun 16, 12 mtgs

**Beverly J. Graf**, Vice President of Development, Abilene Pictures (*Primal Fear*, *Fallen*, *Frequency*, *Hart's War*, *Fracture*.)

## Introduction to Episodic TV Directing

What are the differences between directing a pilot versus directing a TV episode? What makes a pilot succeed? How can I translate my film directing skills into TV directing? Get your questions answered as you study the process of directing an episode for a television series.

Page 92.



Instructor David Martin-Porras on a film set.

## Directing

### Making Your First Short Film

X 476.39 Film & Television 4 units

Always wanted to make your own short film and thought you had no experience and no money? In this class for aspiring directors, writers and producers, you use your own camera to learn how to write, produce, direct, and edit a 3-5-minute short film. Emphasis is placed on maximizing the on-screen value of the project using available resources. The first part of the class is devoted to the pre-production process, highlighting the role of the story, and provides an overview of affordable shooting equipment and editing technologies. You then develop and write your project, which is filmed outside of class. Instruction includes a primer on the fundamentals of shooting and directing actors, as well as the basics of editing and outputting assignments. The completed films are screened and discussed during the last class. *Prerequisite:* Students must have access to a camera and editing equipment. *Enrollment limited. Visitors not permitted. Internet access required to retrieve course materials.*

Reg# 255006CA

Through Feb 28: \$589 / After: \$645

Westwood: 415 1010 Westwood Center

Mon 7-10pm, Mar 30-Jun 15, 12 mtgs

(no mtg 6/1; 1 mtg to be arranged)

**Matthew Harrison**, director whose feature film credits include *Rhythm Thief* (Jury Prize, Sundance Film Festival), *Kicked in the Head* (executive producer Martin Scorsese), *Spare Me*, and *The Deep and Dreamless Sleep*, and whose television directing credits include *Sex and the City*, *Popular*, and *Dead Last*. Mr. Harrison received the UCLA Extension Outstanding Instructor Award in Entertainment Studies.

### The Craft of the Director

X 478.9 Film & Television 4 units

A director must have the ability to interpret and translate the written ideas of the screenplay into cinematic form. This overview lecture course gives the aspiring director a comprehensive practical understanding of the film director's craft—the language, grammar, and tools of the medium—from the first script reading to the last day of principal photography and into post-production. Lectures, discussions, screenings, assignments, and class projects guide students through the process of preparing a film for shooting. Topics include script analysis, casting, directing the actor, acting for the camera, collaborating with the creative team, camera blocking, planning the shot list, photographing the subtext, film grammar, visual composition, the role of music, and sound effects. *Internet access required to retrieve course materials.*

→ → →

Reg# 255020CA

Through Feb 28: \$589 / After: \$645

UCLA: 190 Royce Hall

Mon 7-10pm, Mar 30-Jun 15, 12 mtgs

(no mtg 5/25; 1 mtg to be arranged)

Enrollment deadline: Apr 13

**Fernando Scarpa**, award-winning director who has achieved extensive international recognition in Europe and in the United States. In Europe, Mr. Scarpa has a renowned career in theater. He served as the artistic supervisor for the prestigious Theater des Westens in Berlin and directed his own theater company for 5 years. He also directed for the national Italian Television RaiUno and the German ZDF and SAT1.

### The Language of Filmmaking

X 476.581 Film & Television 4 units

Designed for filmmakers who need to develop the necessary skills to make better films and viewers who want to better understand and appreciate the complexity of the cinematic text, this course outlines the many components of film language used by great directors to tell their stories in the most effective way. Through a wide selection of multimedia material including film and sound clips, pictures, articles, and interviews, students analyze shooting and editing techniques employed by the greatest filmmakers of all times. Topics range from functional usage of image composition and lighting to camera movements, editing, and sound. The purpose of this course is to give clarity to the filmmaking process and to enhance the enjoyment of film viewing. *Internet access required to retrieve course materials.*

Reg# 255220CA

Through Mar 2: \$589 / After: \$645

UCLA: 39 Haines Hall

Thu 7-10pm, Apr 2-Jun 18, 12 mtgs

Enrollment deadline: Apr 15

**Alessandro Pirolini**, PhD in American Film History, University of London; author of *Rouben Mamoulian* (Il Castoro Cinema, Milan) and *Preston Sturges* (McFarland, Jefferson, NC). Dr. Pirolini also has written numerous articles, essays, and film reviews for such publications as *Cineforum*, *Ottoemesso.com*, and *Il Nuovo Spettatore*.

# The Independent Producing Certificate

## Offered Entirely Online

This certificate is designed for independent producers and filmmakers who are interested in a short but comprehensive program. In just 6 courses, you explore all phases of production from story development through marketing and distribution.

Gain the creative and business skills to tell a good story with a limited budget.

### Highlights Include:

- Developing and pitching a project
- Evaluating a budget/ breakdown
- Finding techniques that maximize on-screen value
- The power of social media to promote your project
- And more

### Required Courses This Quarter

#### X 403.61 Marketing and Distributing Independent Films across All Platforms

Page 94.

#### X 476.6 Low Budget Filmmaking

Page 94.

#### X 403.01 Legal Primer for the Entertainment Business

Page 94.

Learn more about the certificate and upcoming courses at [entertainment.uclaextension.edu](http://entertainment.uclaextension.edu).

### Elective Courses This Quarter


#### X 403.33 Filmmakers and Financing: Business Plans for Independents

#### X 476.894 Introduction to Feature Film Development

Pages 93-94.

### Directing Workshop I: Composition and Movement

X 476.95 Film & Television 4 units

As the first hands-on course in the directing series, you complete 4 short films using your own video camera. Instruction focuses on the basic building blocks of narrative filmmaking: the shot, mise-en-scène, concept, the actor, environment, sound, and montage. Assignments are designed to explore aspects of visual expression through the use of composition, rhythm, and point-of-view, moving from black and white/silent compositions to the use of color, non-sync sound, and editing. Your work is screened and critiqued by the instructor and class. *Participants must provide their own digital video camera, have access to editing equipment and software, and be able to output their assignments to various media sources. Enrollment limited. Required text: On Filmmaking by Alexander Mackendrick. Internet access required to retrieve course materials.* 

Reg# 255000CA

Through Mar 1: \$635 / After: \$695

Westwood: 307 1010 Westwood Center  
Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

**Dana Turken**, filmmaker and recipient of several awards including the Jack Oakie Award for Excellence in Directing a Film Comedy, the Barbara Streisand/Sony Award and the Hollywood Foreign Press Association Award. Ms. Turken was selected to participate in Film Independent's Project Involve in 2012, Film Independent's Screenwriting Lab in 2013, and the Berlin Talent Campus in 2014.

Reg# 255001CA


Through Mar 1: \$635 / After: \$695

Westwood: 310 1010 Westwood Center  
Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

**Susana Casares**, filmmaker and winner of the Emmy Foundation's prestigious College Television Award in Drama. Her narrative and documentary work has been shown in festivals around the world, and she has received both the Hollywood Foreign Press Association Award and the Mary Pickford Award for 2 consecutive years, as well as the support of institutions such as the Tribeca Film Institute and IDFA. Ms. Casares has been showcased in *Variety's* Cannes edition as one of the 10 Spanish talents on the rise.

### Developing Your Short Film

X 476.243 Film & Television 4 units

Learn the development process as it relates to short films with the focus on developing a short film treatment. You gain an understanding of the basics of story structure and how the specific storytelling elements, such as theme, plot, characters, and dialogue work in synergy towards the goal of an effective short story. Topics include setting up a theme that serves the story, character development, creating realistic dialogue and planning the scenes with a limited budget in mind. Lectures and exercises illustrated with film clips and readings emphasize the role of story, creating original characters and developing plot points for different genres of films. You submit your work-in-progress throughout the quarter for evaluation and feedback by the instructor and the class. At the end of the course you will have honed your idea and have a final short script or treatment ready for shooting. *This course is a prerequisite for X 476.128 Advanced Filmmaking Workshop. Enrollment limited. Required text: Writing Short Films by Linda Cowgill (Lone Eagle). Internet access required to retrieve course materials.* 

Reg# 255003CA

Through Mar 1: \$635 / After: \$695

UCLA: 1329 School of Public Affairs Bldg.  
Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

Instructor to be announced

Reg# 255004CA

Through Mar 1: \$635 / After: \$695

UCLA: 1270 School of Public Affairs Bldg.  
Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

**Asher Garfinkel**, author of *Screenplay Story Analysis: The Art and Business*. Over the past 20 years, Mr. Garfinkel has worked in production and development for studios and indies and has evaluated thousands of scripts. He is the founder of Readers Unlimited, a screenplay coverage and consulting service for producers, directors, development executives, and writers, and regularly serves as a content analyst for Netflix.

### Production Sound for Directors

X 476.271 Film & Television 2 units

The importance of quality sound in a movie cannot be overstated. Of particular interest to directors and independent filmmakers who want to understand the production and post-production workflow, this overview course covers such topics as the nature of sound and its aesthetics, microphone characteristics, the sound recording chain, budgeting and scheduling, what can be fixed in post versus what can only be done during production, and editing and mixing the final track. Instruction includes equipment and listening demonstrations, and many of the practical techniques presented are suitable for student productions. *Enrollment limited. Internet access required to retrieve course materials.*

Reg# 255018CA


Through Mar 26: \$455 / After: \$495

Westwood: 415 1010 Westwood Center  
Sun 10am-5pm, Apr 26-May 10, 3 mtgs

**William Barker**, award-winning producer, director, and writer on several short films.

### The Art and Craft of Film Editing

X 479.613 Film & Television 4 units

Editing is storytelling. Throughout the process, from first assembly to final delivery, editors are responsible for fulfilling the film's potential through a full command of craft as well as an aesthetic understanding of story, character, and rhythm. By examining different editing styles, this course covers the elements of storytelling, performance, pace, emotion, action, continuity, and time manipulation. Instruction includes lectures, discussion, and viewing exercises. Participants also learn to select the most appropriate editing systems and technology by evaluating the limitations of budgets and time. *Enrollment limited. Required text: The Healthy Edit by John Rosenberg. Internet access required to retrieve course materials.* 

Reg# 255024CA

Through Mar 2: \$589 / After: \$645

UCLA: 2270 School of Public Affairs Bldg.  
Thu 7-10pm, Apr 2-Jun 18, 12 mtgs  
*Enrollment deadline: Apr 16*

**John Rosenberg**, feature film editor whose many credits include *Mannequin: On the Move*, *Totally Blonde*, *Made in Heaven*, *Poison Ivy 3*, *The Convent*, *Mac and Me*, *Body Count*, *Horseplayer*, and *Prancer*. Mr. Rosenberg is a former head of post-production for several independent studios, including LIVE Entertainment (now Artisan/LionsGate).

### Director-Cinematographer Collaboration Workshop

X 478.281 Film & Television 4 units

One of the most important moments in the filmmaking process is when the director and cinematographer, along with the actors, finally stand face-to-face and attempt to translate the written scene into an on-screen reality. How do you make sure your ideas for camera placement, actor movement, lighting, and dialogue are clearly conveyed? How do you find time for everyone to express their thoughts on the scene and still stay on schedule? This course is ideal for directors, cinematographers, and filmmakers who want to work on the critical skill of preconceiving, blocking, and shooting scenes in a creative and timely manner. During class, you work in teams and take turns being the director, cinematographer, and actor. Instruction covers the shot list, previsualization, blocking, lighting, and shoot progression so that when you are on set, you are able to handle this delicate creative process competently. *Enrollment limited. Internet access required to retrieve course materials.*

Reg# 255007CA

Through Feb 28: \$635 / After: \$695

Westwood: 202 Extension Lindbrook Center  
Mon 7-10pm, Mar 30-Jun 15, 12 mtgs  
(no mtg 5/25; 1 mtg to be arranged)

**Julio O. Ramos**, director and filmmaker who won student Emmy, BAFTA, and DGA awards for his films *El Bolerito (The Shoe Shiner)* and *¡Una Carrerita, Doctor! (A Doctor's Job)*. Besides earning numerous awards, his movies screened in over 300 venues worldwide including Telluride, Habana, Huesca, Vancouver, and Shanghai. His latest movie, *Behind the Mirror*, world-premiered at the 2012 Guadalajara Film Festival and picked up the Best of Fest Award at the 2012 Palm Springs ShortFest.

**Phil Klucsarits**, director of photography on independent movies, short films, and TV series. Mr. Klucsarits' work has been showcased at the Camerimage Cinematography Festival, The Telluride Film Festival, Palm Springs Short Fest, and many international film festivals.

Reg# 255010CA

Through Feb 28: \$635 / After: \$695

Westwood: 209 Extension Lindbrook Center  
Mon 7-10pm, Mar 30-Jun 15, 12 mtgs  
(no mtg 5/25; 1 mtg to be arranged)

**Jason Knutzen**, cinematographer on over 30 narrative and documentary projects, professional colorist, and expert in post-production workflows. Mr. Knutzen currently is an educational contributor to the Global Cinematography Institute in the areas of traditional, virtual, and digital cinematography.

**Jeremy David White**, writer and director whose work has been distinguished by 2 MPAA awards and a Hollywood Foreign Press Association award. He collaborated with screenwriter Austin Reynolds and their short film, *Committed*, was selected to the 2009 Cannes Short Film Corner. Mr. White most recently directed an adaptation of *The Heyday of the Insensitive Bastards*, produced by James Franco.

### NEW COURSE

#### Introduction to Episodic TV Directing

X 476.37 Film & Television 4 units

What are the differences between directing a pilot and directing a TV episode? What makes a pilot succeed? How can I translate my film directing skills into TV directing? Get your questions answered as you gain insight in the landscape of cable and network television and you study the process of directing an episode for a television series, from the first draft to prep, production and editing. This class is primarily for directors who want to break into television but writers who want to get involved in the visual concept of their teleplays will also benefit. You first learn how to watch TV episodes critically and how to identify the language of a TV series as it applies to TV directing. You gain an understanding of basic directing techniques including breaking down the script into storylines and beats, blocking and working with the actors and designing an efficient shotlist, and balancing team work with the director's creative vision. Class assignments require you to read and watch many teleplays and TV episodes. The ultimate goal of the course is to come up with an original visual language for a TV pilot that tells the story in your unique creative voice and can be efficiently replicated throughout many episodes. *Internet access required to retrieve course materials.*

Reg# 255164CA


Through Mar 1: \$635 / After: \$695

UCLA: 2209A Bunche Hall  
Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

**David Martin-Porras**, award-winning director and writer whose credits include the shorts *Inside the Box*, *La Viuda (The Widow)* for which he won the DGA Student Film Award, and *Ida y Vuelta (Round Trip)* which was a finalist for a student Academy Award. He also directed the feature *Stealing Summer*. Mr. Martin-Porras was picked as one of the top ten Spanish filmmakers on the rise by *Variety* magazine in 2013.

### How to Write and Make Your Debut Feature Film

X 499.89 Film & Television 4 units

Your first feature film used to cost millions of dollars, but now you can make your debut feature for under a million, and sometimes much less. Team-taught by a feature film writer and director, this course dives into the world of focused-budget moviemaking with an emphasis on writing a script you can make yourself. In 12 short weeks, learn what kind of story works, what costs and what doesn't, how to write to attract actors and others to work for less, and what happens after you wrap. From completed script or the germ of an idea, you engage in writing, directing, and production exercises tailored to help you meet your goals and hear from guest speakers who've accomplished the impossible in the world of feature filmmaking. The course goal is to take your tested premise and turn it into a detailed outline and the first 20 pages of a screenplay. *Course may be taken as a certificate program elective. Enrollment limited to 20 students. Internet access required to retrieve course materials.* 

## Reg# 255131CA

Through Feb 28: \$555 / After: \$605

UCLA: 2317 School of Public Affairs Bldg.

Tue 7-10pm, Mar 31-Jun 16, 12 mtgs

No refund after Apr 2.

**Matthew Harrison**, director whose feature film credits include *Rhythm Thief* (Jury Prize, Sundance Film Festival), *Kicked in the Head* (executive producer Martin Scorsese), *Spare Me*, and *The Deep and Dreamless Sleep*, and whose television directing credits include *Sex and the City*, *Popular*, and *Dead Last*. Mr. Harrison received the UCLA Extension Outstanding Instructor Award in Entertainment Studies.

**Dan Vining**, screenwriter and novelist; WGA member whose feature film credits include *Black Dog* for Universal Pictures and *Plain Clothes* for Paramount. Mr. Vining has written screenplays for Walt Disney Pictures, MGM, Paramount, and Showtime, and his novels include *The Quick*; *The Next*; and, his latest, *Among the Living* (Penguin-Putnam). He is a contributing author to *Cut to the Chase* (Gotham Books/Penguin).

## Post-Production

### Post-Production for Film and Television

X 404A Film &amp; Television 4 units

Emphasizing how new technologies continue to impact post-production, this course examines the post-production process for film and television. Topics include basics of the film laboratory, picture and sound editing processes, non-linear editing of single and multi-camera programs, special visual effects, the impact of sound—from music scoring to effects design, budgeting, scheduling, and deliveries, and high-definition television and its impact on both feature and television post-production. Includes guest speakers and field trips to post-production facilities. *Internet access required to retrieve course materials. Required text: Film Technology* by Dominic Case and *Guide to Post Production* by Barbara Clark and Susan Spohr. 📖

## Reg# 254995CA

Through Mar 2: \$589 / After: \$645

UCLA: 110 La Kretz Hall

Thu 7-10pm, Apr 2-Jun 18, 12 mtgs

Enrollment deadline: Apr 16

**Ken Raich**, Vice President, Domestic & International Sales, MSE Media Solutions whose former positions include director of marketing at Western Post and post-production supervisor on *The '60s* (an NBC MOW). Mr. Raich has edited several TV series, including *Miami Vice* (nominated for an Emmy Award for the "Smuggler's Blues" episode) and *Fantasy Island*, and has directed and produced five feature films.

### The Art and Craft of Film Editing

X 479.613 Film &amp; Television 4 units

Editing is storytelling. Throughout the process, from first assembly to final delivery, editors are responsible for fulfilling the film's potential through a full command of craft as well as an aesthetic understanding of story, character, and rhythm. By examining different editing styles, this course covers the elements of storytelling, performance, pace, emotion, action, continuity, and time manipulation. Instruction includes lectures, discussion, and viewing exercises. Participants also learn to select the most appropriate editing systems and technology by evaluating the limitations of budgets and time. *Enrollment limited. Required text: The Healthy Edit by John Rosenberg. Internet access required to retrieve course materials.* 📖

## Reg# 255024CA

Through Mar 2: \$589 / After: \$645

UCLA: 2270 School of Public Affairs Bldg.

Thu 7-10pm, Apr 2-Jun 18, 12 mtgs

Enrollment deadline: Apr 16

**John Rosenberg**, feature film editor whose many credits include *Mannequin: On the Move*, *Totally Blonde*, *Made in Heaven*, *Poison Ivy 3*, *The Convent*, *Mac and Me*, *Body Count*, *Horseplayer*, and *Prancer*. Mr. Rosenberg is a former head of post-production for several independent studios, including LIVE Entertainment (now Artisan/LionsGate).

### Editing with Final Cut Pro: An Introductory Workshop

X 478.311 Film &amp; Television 4 units

In this hands-on course, participants unlock the feature set of Final Cut Pro in the context of creating 2 real-world projects which will prepare participants for the Apple Certification exam in Final Cut Pro X, 10.1. Topics include project management and organization, capturing and editing techniques, audio editing and mixing, motion, and filter effects. *You must have your own Mac computer with a minimum of 15 GB of free space and Final Cut Pro X (10.1) installed and fully updated. For technical requirements see page 4. Prerequisite: Basic Macintosh skills; knowledge of editing very helpful. Enrollment limited.*

## Reg# 255013CA

Through Mar 5: \$635 / After: \$695

Apr 5-Jun 21

**Robert Scheid**, Apple-certified Final Cut Pro, Motion, and DVD Studio Pro instructor; television producer; film and television editor and colorist. Mr. Scheid received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award in 2014.

### Introduction to Avid Media Composer

X 479.28 Film &amp; Television 4 units

This course is designed for producers, editors, and multimedia producers and provides an introduction to Avid Media Composer 8, an industry-wide non-linear film/video editing application. The new version of this long-standing editing software is affordable, has easy-to-use video editing tools, and streamlined HD, file-based, and stereo 3D workflows. You learn to cut scenes from sample footage and gain an understanding of editorial processes and workflow. Instruction leads you through the interface and basic editing techniques before moving on to trimming, fine-tuning the edit, adjusting audio, handling multicamera editing, adding transitions, adding titles, and outputting your finished project. *You must have access to your own computer, MAC or PC and Avid Media Composer 8 (installed and fully updated). Prerequisite: Working knowledge of the Macintosh operating system; background in editing, production, or post-production is strongly suggested. Enrollment limited. Required text: Avid Media Composer 6.x Cookbook by Benjamin Hershleder (Packt Publishing) must be purchased by the first class.* 📖

## Reg# 255015CA

Through Mar 4: \$635 / After: \$695

Apr 4-Jun 20

Julio O. Ramos, for credits see page 92.

## Producing

### Pre-Production and Production for Film and Television (Hybrid)

X 404 Film &amp; Television 4 units

This survey course presents an overview of the real-world aspects of producing as practiced in the various sectors of filmed entertainment from script development through pre-production and production. Topics include the producer's interface with the writer, director, and other key personnel; pitching and selling ideas; script breakdown and scheduling; budgeting and all the critical on-the-set issues facing the producer. *For technical requirements see page 4. This course includes both online sessions and classroom meetings. Internet access required to retrieve course materials. Required text: So You Want To Be a Producer by Lawrence Turman.* 📖

→ → →

🌐 Online course

📖 Text required

☀️ Course held during daytime hours

# Direct & Produce

## Reality & Documentary Television

Follow contestants on a race around the world, shoot underwater footage of hippos in Kenya, document building a home for a deserving family in seven days—these and many other exciting challenges can be part of a career as a field director/producer.

Learn what it takes to get a job and succeed in reality and documentary TV under the direction of Emmy-award winning producer, **Brady Connell**.

Page 94.



Instructor Brady Connell on the set of ABC's *The Great Christmas Light Fight* with hosts Sabrina Soto and Michael Moloney.

## Reg# 254993CA

Through Mar 2: \$589 / After: \$645

UCLA: 121 Dodd Hall

Thu 7-10pm, Apr 2, 9, 16 &amp; 30;

May 7, 14 &amp; 28; Jun 4 &amp; 11

Online sessions:

Thu Apr 23; May 21; Jun 18

Enrollment deadline: Apr 16

**Jennie Lew Tugend**, producer with over 3 decades of expertise in the Hollywood motion picture business, including film and TV development, production financing, marketing and distribution. Ms. Tugend has produced and co-produced some of the industry's most memorable franchises: *Free Willy*, *Lethal Weapon*, and HBO's *Tales from the Crypt*. She has teamed with producer Lauren C. Weissman to form Kadokawa Pictures USA (KPUSA), to exploit Japanese entertainment library properties for adaptation and remakes in the English language for American audiences.

### The Art of Line Producing

X 478.13A Film &amp; Television 4 units

This comprehensive step-by-step overview of physical production processes covers the tangible and intangible aspects of line producing, including budget; breakdown and scheduling; hiring and working with cast, director, staff, crew, and outside vendors; choosing locations; equipment and music; how to deal with divergent personalities and specific problem solving during production; and the differences between producing a movie independently versus with a studio. Students must have Movie Magic Budgeting 7; enrolled students are eligible to purchase Movie Magic Budgeting 7 and Scheduling 6 at the discounted cost of \$99 each. Call (310) 825-9064 for details. This is not an introduction to production course. *For technical requirements see page 4. A basic knowledge of film production and Movie Magic Budgeting and Scheduling software are highly recommended. Internet access required to retrieve course materials.*

## Reg# 255226CA

Through Feb 28: \$589 / After: \$645

UCLA: 170 Dodd Hall

Tue 7-10pm, Mar 31-Jun 16, 12 mtgs

Enrollment deadline: Apr 13

**Dwjuan Fox**, producer and line producer who has worked on projects including *Seduced and Abandoned*, *We The Party*, *The Rescuers*, *Backlight*, and *Crenshaw Nights*.

### Movie Magic Budgeting

X 479.088 Film &amp; Television 2 units

For production managers, producers, corporate finance personnel, and production accounting professionals, this course provides you with a practical understanding of the budgeting process, including how to use Movie Magic Budgeting, a budgeting software application. You prepare a movie-of-the-week budget based on information that typically would be available during pre-production, including a script, day-out-of-days, 1-line schedule, shooting schedule, departmental budgets, and other hypothetical parameters. *Students must have Movie Magic Budgeting 7; enrolled students are eligible to purchase Movie Magic Budgeting 7 at the discounted cost of \$99. Call (310) 825-9064 for details. This is not an introduction to production course. For technical requirements see page 4. Enrollment limited. Internet access required to retrieve course materials.*

## Reg# 255011CA

Through Apr 12: \$455 / After: \$495

May 12-Jun 16

Dwjuan Fox, for credits see page 93.

### Low-Budget Filmmaking

X 476.6 Film &amp; Television 4 units

In this detailed exploration of low-budget filmmaking, you learn techniques and theories examining all phases of the process from development to production to post-production. The focus is on translating a minimum budget into maximum quality on screen. Topics include the script, financing the production, evaluating the marketplace, analyzing and breaking down the screenplay, learning to apply creativity to a budgetary plan to maximize on-screen value, casting, selecting key production personnel, production design, music, editing, sound design, marketing, and distribution. Throughout the class, you are able to apply concepts learned to your own projects. *For technical requirements see page 4. Enrollment limited. Internet access required to retrieve course materials. Required text: The Declaration of Independent Filmmaking: An Insider's Guide to Making Movies Outside of Hollywood by Mark Polish.* 📖

## Reg# 255230CA

Through Mar 2: \$635 / After: \$695

Apr 2-Jun 18

**Kim Adelman**, filmmaker, who began her career as a co-producer of the independent feature *Just Friends*. Ms. Adelman then produced 19 shorts that have played at over 150 festivals, winning more than 30 awards. She has authored two film books, *The Ultimate Filmmakers' Guide to Short Films* and *The Ultimate Guide to Chick Flicks*, and currently writes for *indieWIRE*, the leading news source on independent film. Ms. Adelman received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award in 2014.

## Direct and Produce Reality and Documentary Television

X 478.432 Film & Television 4 units

In this expanded version of the annual seminar, you'll discover what it takes to be an effective producer and director in the flourishing genre of unscripted television. You'll learn what it takes to follow contestants on a race around the world, experience what it's like to shoot wildlife footage around the globe, and grasp what it feels like to help build homes for deserving families as part of a "feel good" reality show. These and hundreds of other compelling challenges are typical for directors and producers in reality and documentary television. Through lectures, discussion with industry guests, and analysis of landmark shows, this course navigates the cluttered landscape of non-fiction broadcast and cable television, and focuses on how to gain employment and ultimately succeed as a strong producer and director. Topics include getting the job, prepping the shoot, directing/producing on location, interview techniques, what to do once it's in the can, tech talk, post-production tips, the life of a director/producer in the field, and looking ahead to the future of the genre. *Visitors not permitted. Internet access required to retrieve course materials.*

Reg# 255181CA

Through Mar 4: \$589 / After: \$645

UCLA: 121 Dodd Hall

✳ Sat 10am-5pm, Apr 4-May 16, 6 mtgs  
(no mtg 4/11)

Enrollment deadline: Apr 10

**Brady Connell**, Executive Producer/Showrunner of ABC's *Extreme Makeover: Home Edition* and is currently Executive Producer of the ABC holiday series *The Great Christmas Light Fight*. Mr. Connell received two Emmys for his producing work on CBS's *The Amazing Race*, an Emmy nomination for his multi-camera directing/producing on *Eco-Challenge*, and he was senior producer of *Survivor* in its Emmy-winning season. Over a 25 year career in nonfiction television, he has produced and directed hundreds of hours of programming.

## Building an Online Audience (Hybrid)

X 408 Film & Television 4 units

This course shows you how to create a public face and promotional platform for your creative content. Uploading your work to YouTube, Vimeo and social media platforms is imperative, and successful producers can now demonstrate a growing online audience. Using relevant video platforms, social media, and available website creation tools, present and promote your body of work and market it to a targeted audience. You learn to create a dynamic and distinct online brand and to use these platforms to showcase your content. This course emphasizes group discussion and interaction as you are encouraged to use each others sites and platforms in various assignments. Topics include identifying different audiences; mastering available video and audio, utilizing promotional sites; creating an individual brand and brand messages; understanding design as it relates to presentation; audience building tools, such as fan pages, tweet marketing, cross-commenting strategies and "response-to" uploading; responding to audience; and professional interaction. The course goal is to create an individual presentation plan, across chosen platforms, that is critiqued by a professional panel. *For technical requirements, see page 4. Enrollment limited. Attendance at the first class is mandatory. This course includes both online sessions and classroom meetings. Internet access required to retrieve course materials.*

Reg# 255017CA

Through Mar 4: \$589 / After: \$645

Westwood: B15 1010 Westwood Center

✳ Sat 10am-5pm, Apr 4

Online sessions:

Sat Apr 11, 18 & 25; May 2, 9, 16, 23 & 30;  
Jun 6

✳ Sat 10am-1pm, Jun 13, 11 mtgs

**Robert Scheid**, for credits see page 93.

## 1-Day Seminars

### Adapting to Massive Media Change: Technology Fundamentals and Industry Trends

858.4 Film & Television 0.8 CEU

The global media landscape is changing at an accelerating pace. Creative decisions, careers, companies, and entire industries are becoming obsolete. How will you keep up and adapt? Will your job exist next year? Can your start-up idea succeed? This one-day symposium consisting of lectures and guest speakers provide insights into the trends in technology and consumer behaviors you need to understand to succeed in the global media and entertainment industries. Topics include mobile and social media, the future of TV, movies, music and gaming, the global impact of online video, and the changing habits of media consumers around the world. Panels address controversial issues around digital advertising, privacy, piracy, security, and business models. Prepare to be challenged and to engage with the instructor and his guest experts. *Advance enrollment required; no enrollment at the door. Internet access required to retrieve course materials.*

Reg# 255183CA

Through Mar 4: \$95 / After: \$99

UCLA: 1425 Physics & Astronomy Bldg.

✳ Sat 9am-5pm, Apr 4, 1 mtg

Enrollment deadline: Apr 3

**Stuart W. Volkow**, digital media strategist, Internet startup advisor and transmedia producer. He has worked as a creative executive in feature films, a television producer, a business analyst and a software development project manager for applications including music search and distribution, on-demand video, a machine learning platform, games, and a pre-wikipedia interactive encyclopedia for the United Nations. In the government sector he has been a consultant to DARPA and the ODNI.

## The Business & Management of Entertainment

### The Business of Entertainment

X 403.31 Management 4 units

34 hours of MCLE credit available.

With the entertainment industry converging into a worldwide mass media, both business and operation models continue to rapidly evolve. This introductory course for producers, directors, development personnel, and aspiring media executives examines the business issues associated with the entertainment industry. Through lectures, discussions with industry guests, and case studies, instruction focuses on current business and production issues and introduces new business models to navigate content onto new technology platforms. Some history is highlighted to provide a context for current practice. The course also features opportunities to meet senior entertainment industry executives. Topics include financing, contracts, intellectual property issues, licensing, product placement, marketing and publicity, ratings, the impact of piracy, understanding and leveraging new technologies, and marketing and distribution. By the end of the course, students should have an understanding of the opportunities available in the business of entertainment. *Internet access required to retrieve course materials. Required text: The Biz (4th ed.) by Schuyler M. Moore.*

Reg# 254936CA

Through Mar 2: \$589 / After: \$645

UCLA: 1102 Perloff Hall

Thu 7-10pm, Apr 9-Jun 18

✳ Sat 10am-1pm, May 2, 12 mtgs

No refund after Apr 16.

Enrollment deadline: Apr 16

**Randy Greenberg**, senior entertainment executive and executive producer of *Cowboys & Aliens* and *Dylan Dog: Dead of Night*, founder of The Greenberg Group, a global entertainment consultancy whose campaigns have produced over \$5 billion at the box office. Previously Mr. Greenberg was the head of International Theatrical Distribution and Marketing for Universal Pictures where he strategized the overseas releases of such films as *8 Mile*, *Intolerable Cruelty*, *The Mummy Returns*, *Jurassic Park III*, *The Fast and the Furious*, and *American Pie II*.

## Legal Primer for the Entertainment Business

X 403.01 Management 4 units

34 hours of MCLE credit available, including 1 hour of Legal Ethics.

This unique course explores key legal principles and contractual relationships within the film and television industry through a dynamic assortment of lectures and hands-on workshops. Students develop a core understanding of subjects including idea protection, copyright, defamation, privacy, and the right of publicity. In addition, students are exposed to key issues in manager agreements and in standard film and television agreements, including literary option/purchase agreements, life rights agreements, collaboration agreements, and talent employment agreements. The course concludes with exploring independent film finance and distribution deals. Through learning some essential "countermeasures" to use when reviewing such contracts, students are empowered in a way usually only reserved for elite talent lawyers—and have a lot of fun in the process. *For technical requirements see page 4. Required Text: Dealmaking in the Film and Television Industry (3rd ed.) by Mark Litwak. Enrollment limited; early enrollment advised.*

Reg# 254741CA

Through Mar 1: \$635 / After: \$695

Apr 1-Jun 17

**David Wienir**, talent lawyer and author; Business Affairs Executive, United Talent Agency. Before UTA, Mr. Wienir practiced law at 2 of the top talent boutiques in the world: Grubman, Indursky & Shire in New York and Gang, Tyre, Ramer & Brown in Beverly Hills. He has been awarded the Outstanding Volunteer Award from Volunteer Lawyers for the Arts, was named a "Rising Star" in 2009 and 2010 by *Super Lawyers Magazine*, and is the author of several books, including *Making It on Broadway*.

## Marketing Entertainment: Strategies for the Global Marketplace

X 476.99 Management 4 units

Today, marketing entertainment is a global enterprise, and motion pictures are the assets that drive expanding ancillary markets. How a movie is marketed determines its financial success and future. The instructor and a select number of the industry's top marketing professionals address myriad issues on how feature films get marketed in today's increasingly competitive market. Topics include creating brand-centric franchise-driven strategies; positioning an entertainment property as a brand in popular culture; marketing and distribution strategies in a converging marketplace; secrets to creating compelling film, video, web, and print advertising; the power of social media; the influence and use of research; and leveraging international strategies and new media promotional and licensing strategies to create valuable partnerships and revenue streams. *Internet access required to retrieve course materials.*

Reg# 254738CA

Through Feb 28: \$589 / After: \$645

UCLA: 1222 School of Public Affairs Bldg.

Tue 7-10pm, Mar 31-Jun 16, 12 mtgs

Enrollment deadline: Apr 14

**Stephan Manpearl**, consultant on all aspects of marketing on over 500 feature films, including *The Karate Kid*, *Jacob's Ladder*, *Star Trek*, *Flashdance*, *Out of Africa*, *Airplane*, *Misery*, and *Revenge of the Nerds*, as well as numerous television programs, for virtually all major studios, networks, and many independents.

## Entertainment Financing: From First \$ to Distribution of Profits

X 403.34 Management 4 units

34 hours of MCLE and CPE credit available.

This course covers the financial aspects of the motion picture entertainment industry with primary emphasis on the practical implications as the economic driver. Instruction examines each step of the motion picture value chain (from development through profit participation) and considers the implications of financial choices made. Designed to give participants a general understanding of how financial deals are structured, topics include how film financing is secured, connecting the production budget to the financing, when a completion guarantor is required, and the various types of domestic

and international distribution arrangements. Participants also learn about third-party profit participation agreements and the practical aspects and procedures that underlie them; terms and definitions that impact bottom line considerations, including contingent compensation; distribution fees and expenses; the producer's share of profit; distinctions between production, distribution, and marketing costs; and how these costs may significantly impact recoupment and profits. *Internet access required to retrieve course materials.*

Reg# 255022CA

Through Mar 1: \$589 / After: \$645

UCLA: 1222 School of Public Affairs Bldg.

Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

Enrollment deadline: Apr 15

**Richard E. Kiratsoulis**, entertainment executive providing consulting services for a group of independent film companies in the areas of film financing, production, and distribution; also serves as an advisor to several film financiers. From 1994-2005, Mr. Kiratsoulis was the president and COO of Media 8 (*Monster*, *The Upside of Anger*). During his tenure, Media 8 evolved from a foreign sales company to a leading independent film entertainment company.

## Marketing and Distributing Independent Films across All Platforms

X 403.61 Management 4 units

What are the considerations involved in financing, packaging, selling, or acquiring a financially viable film? Producers, filmmakers, and screenwriters learn what makes a project attractive to potential buyers, study a variety of deal structures; and learn how to find domestic and overseas distribution for theatrical, television, DVD, and alternative markets. Participants gain knowledge on how to craft a distribution strategy from the earliest stages of project development. Topics include choosing material, budget, and casting; selling the film through festivals and markets, key buyers, evolving distribution outlets, such as Internet, cell phones, etc.; the roles of producer, marketing and sales executives, and executive producers and an overview of film financing models. *For technical requirements see page 4. Enrollment limited; early enrollment advised. Required text: Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era by Jon Reiss.*

Reg# 255229CA

Through Mar 1: \$635 / After: \$695

Apr 1-Jun 17

**Kevin Mardesich**, who began his career running the story department at Oscar-winner Oliver Stone's development company, Ixtlan, will teach this course. Mr. Mardesich also helped execute corporate communications for Fox's sports/entertainment cable channels. He currently runs KevinMardesich.com, a communications practice specializing in written communications for film, television, and industry leaders.

**Shana Stein**, whose feature film credits as a producer include Dimension Pictures' *Hell Ride*, which was executive produced by Quentin Tarantino, and *Restaurant* starring Adrien Brody. In television, Ms. Stein served as co-producer on the USA Network series *Monk* and co-executive producer on the CW's *90210*. Prior to TV, she produced music videos and served as director of development for Steve Golin's Anonymous Content.

## Organizing, Financing, and Operating a Start-Up Entertainment Production Company

X 402.32 Management 4 units

34 hours of MCLE credit available. 36 hours of CP credit available.

A practical primer on starting a business, staying in business, and thriving, whether in motion pictures, television, music, or other entertainment media. Real-world case studies of new production entities and textbook materials address essential issues regarding the legal nuts and bolts, business planning, implementation, and management. Guest speakers include industry experts in entertainment financing, intellectual property, union issues, distribution, film and television production, and other matters relating to the management and operation of an independent production company. Students submit their own business plan for

the final project. *Internet access required to retrieve course materials.*

Reg# 254937CA

Through Feb 28: \$589 / After: \$645

UCLA: 121 Dodd Hall

Mon 7-10pm, Mar 30-Jun 15

☼ Sat 10am-1pm, May 30, 12 mtgs  
(no mtg 5/25)

Enrollment deadline: Apr 24

**David Albert Pierce**, attorney, Pierce Law Group, LLP who specializes in representing entertainment companies in matters regarding corporate operations, intellectual property, and labor and employment issues. Mr. Pierce's clients include Lions Gate Entertainment, Earthview, Inc. (producers of *The Amazing Race*), The Comedy Store, and John Morrissey (producer of *American History X*).

**Patrick J. Gorman**, entertainment attorney in private practice in Beverly Hills. Mr. Gorman represents both start-up and established entertainment companies, domestically and globally, in the motion picture, music, and television industries, as well as producers, actors, directors, screenwriters, and recording artists.

### Filmmakers and Financing: Business Plans for Independents

X 403.33 Management 4 units

For independent filmmakers seeking financing for 1 or more films, this course offers a step-by-step approach to creating a winning business plan. From the executive summary to the financial plan, you learn how to research, organize, and present your case to private investors. Topics include how to write a synopsis, present your projects, determine the target market(s) for your film, and calculate financial projections. *For technical requirements see page 4. Enrollment limited; early enrollment advised. Coursework must be submitted as Microsoft Word and Excel for Windows files via internet. Required text: Filmmakers and Financing: Business Plans for Independents (7th ed.) by Louise Levison.*

Reg# 254739CA

Through Feb 28: \$635 / After: \$695

Mar 31-Jun 16

**Louise Levison**, is an expert in film business plans whose clients have raised money for such low-budget films as *The Blair Witch Project* and *Trouble the Water*, as well as slates of entertainment companies capitalized up to \$300 million. A few of her corporate clients are Louverture Film Fund (Danny Glover), The Pamplin Film Company, and Tokuma International.

### Negotiating Talent Agreements and Production Contracts for Motion Pictures

X 405.31 Management 4 units

34 hours of MCLE credit available.

Once a deal for services on a motion picture is made by an agent and business affairs executive, a deal memo is prepared that includes the basic elements. This short document becomes the basis for the complete and detailed negotiation of a contract by attorneys for each party. Using real case studies and extensive handouts, this course provides an in-depth look at the process of negotiating all aspects of the major deals made for a film: literary acquisition agreements, writing services agreements, producing agreements, directing agreements, and acting agreements. Designed for attorneys, agents, business and legal affairs executives, and legal assistants, as well as writers, directors, producers, and actors, this course provides a comprehensive examination of the issues that underlie agreements and why these agreements sometimes diverge from the original deal memo. As a class project, participants negotiate all open issues from a deal memo. Includes guest speakers. *Internet access required to retrieve course materials. Required text: Hollywood Dealmaking: Negotiating Talent Agreements for Film, TV, and New Media by Dina Appleton and Daniel Yankelevits.*

Reg# 255234CA

Through Mar 1: \$589 / After: \$645

UCLA: 2232 School of Public Affairs Bldg.

Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

Enrollment deadline: Apr 14

**Dorisa Shahmirzai**, entertainment attorney and founder of IP Law Click, a company that handles IP licensing, talent deals, corporate entity formation, as well as trademark and copyright issues.

## Art & Business of Music

For more information call (310) 825-9064, email [entertainmentstudies@uclaextension.edu](mailto:entertainmentstudies@uclaextension.edu), or visit [entertainment.uclaextension.edu](http://entertainment.uclaextension.edu).

**Space is limited; early enrollment is highly recommended. Visitors are not permitted at some courses. For online course technical requirements see page 4.**

### The Music Business

#### Beyond the Creative: What You Need to Know about the Business of Music

X 447.22 Music 4 units

In this nuts-and-bolts survey course, artists and aspiring executives learn about the business side of music and how to use that knowledge in their careers and finances. Real-world examples of record and publishing royalties, touring, merchandise, and other forms of artist income show how the music business actually works from both artist and industry perspectives. Topics include how a song earns money; protecting your original songs; collecting money from your works; maximizing marketing and revenues in the new digital landscape; the functions of the personal manager, business manager, agent and attorney; record deals, getting signed, and 360 deals; touring, merchandising, and sales from a financial point of view; and the new moneymaker: sync licensing your music to film, television, commercials, and games. High-profile guests augment lectures and discussions. *Internet access required to retrieve course materials. Required text: All You Need to Know about the Music Industry (8th ed.) by Donald S. Passman.*

Reg# 254745CA

Through Feb 28: \$589 / After: \$645

UCLA: 160 Royce Hall

Mon 7-10pm, Mar 30-Jun 15

☼ Sat 10am-1pm, May 30, 12 mtgs  
(no mtg 5/25)

Enrollment deadline: Apr 13

**Owen Husney**, music manager and executive who discovered Prince, signed several up-and-coming artists to various major record labels, and whose clients have garnered 10 gold- and platinum-certified albums. Mr. Husney also has done marketing and promotion for such notable talents as Sonny and Cher, Alice Cooper, and the Rolling Stones. Currently, with his First American Entertainment Inc. company, he buys, sells, and brokers artist catalogs of music, and consults for major record labels and artists.

#### The Insider's Guide to Music Management

X 447.31 Music 4 units

The music manager's role is crucial to a musician's career success. Yet very few people who enter the entertainment industry have any idea what a manager does or how one can help their career. This course is designed to explain the management side of the music business. Find out what music managers do, why they are important, and how to avoid management pitfalls. Lectures, discussion, and industry guests address such topics as when to get a manager, the role of the manager in the indie world, and managing music in the digital age.

Reg# 254743CA

Through Mar 11: \$589 / After: \$645

Westwood: 217 Extension Lindbrook Center

☼ Sat 12:30-4:30pm, Apr 11-Jun 13, 9 mtgs  
(no mtg 5/23)

Enrollment deadline: Apr 25

**John Hartmann**, veteran music agent, manager, and record executive who has provided career direction for such artists as Chad and Jeremy, Sonny and Cher, Buffalo Springfield, Neil Young, Jackson Browne, Joni Mitchell, America, and Eagles. Mr. Hartmann regularly lectures on music management's role in the industry.

## Your Career in Music Begins Here!

### The Music Business & Independent Music Production Certificates

BMI Proudly Supports UCLA Extension Certificates

# BMI

[bmi.com](http://bmi.com)

Today, the music business and independent music production are complex, challenging, and changing constantly.

Yet opportunities exist. Start your career or move it to the next level through our 2 certificates in these exciting fields. Both are comprehensive, nationally recognized programs, taught by industry professionals.

Advisors are available to provide guidance to students wishing to meet particular career goals.

#### For More Information

(310) 825-9064 | [entertainment.uclaextension.edu](http://entertainment.uclaextension.edu)

#### Do-It-Yourself Music Marketing (Hybrid)

X 448.80 Music 4 units

Of interest to DIY musicians, managers, startup record label personnel, and anyone interested in using low-budget strategies to create an effective marketing plan. Learn marketing ideas to help you describe your vision, identify a market need, analyze your fans, learn from your competitors, demo your products and services, set your marketing plan goals, and find the perfect mix of new marketing strategies ranging from branding, product, price, place, promotion, and marketing information systems. The Internet, word-of-mouth, guerrilla marketing techniques, social media, mobile marketing, publicity, music licensing, live performing and touring, merchandising, face-to-face selling, sales promotions, radio, and sponsorships are all addressed. Course lectures and discussions with industry guests are supplemented with reading assignments, step-by-step marketing plan templates, and 3 online sessions where student-project teams receive constructive criticism from the instructor, guest artists, and fellow students. In the final class, student project teams propose an executive summary of their marketing plans to a panel of expert judges and artists for a final analysis. This class is recommended for students with some previous knowledge of the music industry. *For technical requirements, see page 4. Enrollment limited. This course includes both online sessions and classroom meetings. Internet access required to retrieve course materials. Required text: Music Marketing for the DIY Musician by Bobby Borg.*

→ → →

Reg# 254749CA

Through Mar 9: \$589 / After: \$645

Classroom meetings:

UCLA: A44 Haines Hall

Thu 7-10pm, Apr 9-Jun 4

Online sessions:

Sat Apr 25; May 16 & 30

**Bobby Borg**, major label, international, and DIY recording/touring artist with over 25 years' experience in the music business. Mr. Borg is a music business consultant and A&R advisor to music supervisors and independent labels, best-selling author of numerous music business books and articles, and the Vice President of Special Events for The American Marketing Association. He received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award in 2009.

## Course Icons Provide Information At-a-Glance

Online course.

Textbook required

Meets during daytime hours.



# Film Scoring Certificate

Endorsed by the Society of Composers & Lyricists



Take advantage of UCLA Extension's Film Scoring Certificate where you can compose and conduct your own scores under the direction of talented industry professionals.

The 50-unit program also helps you produce pieces that can be used for your professional reels.

Flexible evening and weekend scheduling allows for completion of the program in as little as 1 year.

Advisors are available to provide guidance to students wishing to meet career goals.

## For More Information

(310) 825-9064 | [entertainment.uclaextension.edu](http://entertainment.uclaextension.edu)

## Music Publishing: A Creative and Business Perspective

X 448.81 Music 4 units

34 hours of MCLE credit available.

This entry-level course is of interest to songwriters, bands, and producers, but applicable to anyone who wants to learn both the creative and business basics of music publishing from A-Z. Working online via keynote slides, podcasts, and live tele-conferences, you learn how to improve your chances for getting seen, heard, and signed. Topics include effective songs, broadcast quality recordings, and brand equity; how to ensure that you're not getting ripped off: United States copyright basics, copyright registration in Washington D.C., and co-writer and producer splits; what music publishing companies can do for your career: song-plugging, advances, and copyright administration; how to make sense of publishing deals and copyright assignment: exclusive songwriter agreements, co-publishing deals, and administration agreements; how to get paid for your music and master recordings: mechanical royalties, performance royalties, synch fees, master-use fees, print royalties, new electronic transmissions, and foreign sub-publishing monies. You also learn how and when to join important music organizations and societies: ASCAP, BMI, SESAC, Sound Exchange, and The Harry Fox Agency; and how to start your own publishing company: self-publishing, music libraries, resource guides, and pitching your own music in film, TV, games, advertising, corporate videos, movie trailers, and DVD featurettes. No prior understanding of music publishing is needed, but some online-distance learning experience is recommended. *For technical requirements see page 4. Enrollment limited. Required text:* The Musician's Handbook: A Practical Guide to Understanding the Music Business by Bobby Borg; read Chapter One before the first class.

Reg# 254742CA

Through Mar 2: \$635 / After: \$695

Apr 2-Jun 18

Bobby Borg, for credits see page 95.

## Music Supervision for Film and Television

X 484.31 Music 4 units

Defining the role of the music supervisor by drawing on the combined resources of the film and television communities to marry music and moving images, this course is for anyone interested in the business and art of film and television music. Lectures and discussion with guest speakers present the principles and procedures of music supervision. Past guest speakers have included composers, music supervisors, filmmakers, producers, music licensing representatives, and executives. *Internet access required to retrieve course materials.*

Reg# 254985CA

Through Mar 1: \$589 / After: \$645

UCLA: 121 Dodd Hall

Wed 7-10pm, Apr 1-Jun 17, 12 mtgs

Enrollment deadline: Apr 15

**Lindsay Wolfington**, Music Supervisor, Lone Wolf Music Supervision whose credits include the TV series *The Client List*, *One Tree Hill*, *The Sing Off*, *The Bold & the Beautiful*, *Ghost Whisperer*, the webseries *Runaways*, the feature *Self Medicated*, and the documentaries *Lose Your Mind: Mindless Behavior*, *Swing State Ohio*, and *Recyclers*.

**Tricia Holloway**, music supervisor whose credits include the documentary *Ukraine Is Not A Brothel*, the movies *Columbus Circle*, *Addicted*, *Black Marigolds*, *Honey 2*, *Touchback* and *Rambo*; and the TV movie *Rags*.

## Building an Online Audience (Hybrid)

X 408 Film & Television 4 units

*Enrollment limited. Attendance at the first class is mandatory. This course includes both online sessions and classroom meetings. Internet access required to retrieve course materials. For more information see page 94.*

→ → →

Reg# 255017CA

Through Mar 4: \$589 / After: \$645

Westwood: B15 1010 Westwood Center

\* Sat 10am-5pm, Apr 4

Online sessions:

Sat Apr 11, 18 & 25; May 2, 9, 16, 23 & 30;

Jun 6

\* Sat 10am-1pm, Jun 13, 11 mtgs

Robert Scheid, for credits see page 93.

## Music Production

### Audio Recording Theory

X 441.3 Music 4 units

Specifically tailored to independent artists, this course presents a practical and effective introduction to the theory, art, and craft of sound recording. Instruction covers the basics of audio, acoustics, and electronics, as well as the theory and operation of the most commonly used signal processors, audio consoles, monitor loudspeakers, and microphones and their application to the digital audio workstation production process. *Enrollment limited; early enrollment advised.*

Reg# 254746CA

Through Feb 28: \$589 / After: \$645

UCLA: 2232 School of Public Affairs Bldg.

Tue 7-10pm, Mar 31-Jun 16, 12 mtgs

**Michael Vail Blum**, award-winning producer/engineer whose works have contributed to the combined sales of over 100 million records. Mr. Blum has engineered several LPs for Madonna, and has worked with such artists as Pink Floyd, Bryan Ferry, Kenny Loggins, and Julian Lennon, among others. Mr. Blum has designed more than 60 recording studios in Los Angeles, and in his own Titan Recording Studio, has produced platinum artist Anastacia and discovered, recorded, and produced Kelly Clarkson, the first *American Idol* winner.

### Crafting Great Lyrics:

#### A Songwriting Workshop

X 404.4 Music 4 units

Of interest to beginning as well as more experienced songwriters, this course offers a supportive and inspirational writing workshop environment. Instruction focuses on three equally important and interrelated aspects of songwriting: form, theme, and content. Each week, students perform practical exercises and write lyrics to strengthen their songwriting skills. Exercises are designed to focus story telling, and expand on rhyming while adding specificity and color to songs. Hit songs by such writers as The Beatles, Ed Sheeran, Bruno Mars and Joni Mitchell provide templates for commercial lyric writing. Ultimately, each participant's lyrics are evaluated by the hit song formula: to entertain, to tell the truth, and to connect with your audience. *Enrollment limited. Internet access required to retrieve course materials.*

Reg# 254750CA

Through Feb 28: \$589 / After: \$645

Westwood: 217 Extension Lindbrook Center

Mon 7-10pm, Mar 30-Jun 15

\* Sat 9am-12pm, May 30, 12 mtgs

(no mtg 5/25)

**Mark Winkler**, platinum-selling lyricist and songwriter who has written for such artists as Dianne Reeves, Nancy Wilson, Dee Dee Bridgewater, and Liza Minnelli, and has written or co-written songs for 5 musicals, including *Naked Boys Singing!*, *Bark!*, *Too Old for the Chorus*, and *Play It Cool*. Mr. Winkler just produced a CD for legendary artists Houston Person and Barbara Morrison to be released in spring of 2013. As an artist, his last CD of mostly original tunes, *Sweet Spot*, was voted one of the Top 5 Vocal CDs by *Jazz Times* magazine.

## Create and Produce Your Own Music Project

X 440 Music 4 units

Learn the ins-and-outs of the creative side of music production. Classes are hands-on, real-world, intensive, and cover such concepts as choosing musicians and finessing the best performance out of artists. You are required to produce, mix, and master one music project—either a live band or a solo artist. Both must incorporate live instruments as well as programmed instruments in the project. The course is personalized

to help each student explore the full potential of creating and producing their music. Topics include pre-production, recording using Pro Tools or Logic, getting great vocal performances through microphone techniques, recording and mixing techniques, mastering, and budgeting. Near the end of the course, your projects are played and critiqued in class. *Prerequisite:* X 441.3 Audio Recording Theory. Students must have access to a Pro Tools or Logic system and must be proficient in either of these systems. *Enrollment limited; early enrollment advised. Internet access required to retrieve course materials.*

Reg# 254747CA

Through Feb 28: \$635 / After: \$695

Westwood: B15 1010 Westwood Center

Tue 7-10pm, Mar 31-Jun 16, 12 mtgs

**Pablo Munguia**, multi-Emmy Award-winning producer/mixer/engineer who has worked with such artists as Britney Spears, Janet Jackson, Justin Timberlake, Barbra Streisand, Celine Dion, Lionel Richie, Robbie Williams, Seal, Alicia Keys, Paula Cole, Chris Botti, Michael Bubl , Gladys Knight, and Carole King. In the sound department, Mr. Munguia has worked on such shows as *The Academy Awards*, *The Grammy Awards*, and *American Idol*.

## The Art and Craft of Music Mixing

X 448.14B Music 4 units

Learn the art and craft of mixing music as it applies to the many creative and technical considerations involved in "record-mixing". Each week, a new genre of music is mixed in class from start to finish. All aspects of mixing are covered from root principles to specialized techniques of veteran mixers. Also covered are in-depth exploration of the application of myriad plug-ins and outboard gear; sound-replacing, when and when not to replace sound; summing amps; tuning, tweaking and nudging elements when needed; printing to analog vs. digital; and stem-mixing. Instruction also includes a field-trip to a world-class mixing studio. *Enrollment limited.*

Reg# 254751CA

Through Mar 2: \$635 / After: \$695

Westwood: B15 1010 Westwood Center

Thu 7-10pm, Apr 2-Jun 18, 12 mtgs

**Darryl Swann**, Grammy Award-winning independent record producer and audio engineer who has worked with such artists as Macy Gray, producer Rick Rubin, Mos-Def, John Frichante of Red Hot Chili Peppers, Erykah Badu, and the Black Eyed Peas.

## Introduction to Pro Tools

X 479.12 Music 4 units

Using your own laptop, learn the foundational skills and working knowledge needed to perform basic Pro Tools 11 operations and begin your own projects or interface with others using Pro Tools. Topics include system capabilities, navigation and display basics, understanding the edit and mix windows, making your first audio recording, making selections and playing audio, creating regions and using memory locations, using the editing modes and tools, importing media and audio files, using fades, managing audio regions, basic mixing concepts, introduction to Real Time plug-ins, and an introduction to MIDI within Pro Tools. Ideal for those who have recently purchased Pro Tools and have been working with the system for less than 1 year. *Note:* Students must bring their own Mac or PC laptop with a minimum of 15 GB of free space, a power adapter, and Pro Tools 11 (installed and fully updated). Students must arrive 30 minutes before the first class for assistance in setting-up their computers and installing media. *Prerequisite:* Basic computer skills and basic audio technology concepts. *Enrollment limited. Visitors not permitted. Internet access required to retrieve course materials. Required text:* Pro Tools 101 Official Courseware by Digidesign and Frank D. Cook. *Must be purchased by first class.*

→ → →

**Reg# 255028CA****Through Mar 6: \$635 / After: \$695**Westwood: B15 1010 Westwood Center  
Mon 6-10pm, Apr 6-Jun 15, 10 mtgs  
(no mtg 5/25)

**Maurizio "Otto" De Togni**, Apple Certified Master Trainer for Logic Studio, Digidesign Certified Pro Tools instructor, composer for commercials and TV, music and sound editor, Pro Tools and Logic engineer, and audio specialist. Mr. De Togni also writes an editorial column on music data processing and audio-pro solutions for *Macworld* magazine and Macworld Online. He received the UCLA Extension Department of the Arts Outstanding Instructor of the Year Award in 2012.

**Introduction to Logic Pro**

X 480 Music 4 units

Logic Pro is a professional music production program that combines composition, notation, and audio production facilities. Of interest to songwriters, composers, audio producers and audio engineers, this hands-on course introduces you to the primary features and basic user interface of Logic Pro X. Using your own Mac, you walk through the process of creating an actual song, from recording, producing a Virtual Drum track, editing audio with Flex Time & Pitch, and recording/editing/arranging of MIDI sequences and Apple Loops to digital effects processing using virtual amps and pedals, Logic remote on iPad, automation, and mixing. This course prepares you for the Apple Certification exam. Students must bring their own Mac computer with a minimum of 15 GB of free space, a power adapter, and Logic Pro X (installed and fully updated); external hard drive/audio interface/mic/midi keyboard are optional. *Prerequisite:* Basic computer skills, and basic audio technology concepts. *Enrollment limited. Visitors not permitted. Internet access required to retrieve course materials. Required text:* Apple Pro Training Series: Logic Pro X by David Nahmani (Peachpit Press). 📖

**Reg# 255025CA****Through Mar 6: \$635 / After: \$695**Westwood: B15 1010 Westwood Center  
\* Mon 1:15-5:15pm, Apr 6-Jun 15, 10 mtgs  
(no mtg 5/25)

**Maurizio "Otto" De Togni**, for credits see page 97.

**Film Scoring**

**The Film Scoring Certificate is endorsed by The Society of Composers & Lyricists (SCL), the nonprofit and primary organization for professional film/TV/multimedia music composers, songwriters, and lyricists. SCL is committed to advancing the interests of the film and television music community.**

**Anatomy of a Film Score**

X 482.8 Music 4 units

What determines the aesthetic, stylistic, and narrative choices? Aspiring film composers, producers, and directors gain an understanding of what makes an effective and memorable film score and how it is assembled. Weekly in-depth film score analyses are illustrated with recordings, film clips, documentary footage, and discussion. Film selections cover a broad range of styles moving from Hollywood classics to recently released films. The ability to read music is not required. Film scores by John Williams, Bernard Herrmann, Max Steiner, Elmer Bernstein, Miklos Rozsa, Jerry Goldsmith, Hans Zimmer, Nino Rota, among others, are discussed. *Enrollment limited. Internet access required to retrieve course materials.*

**Reg# 254755CA****Through Feb 28: \$589 / After: \$645**Westwood: 217 Extension Lindbrook Center  
Tue 7-10pm, Mar 31-Jun 16, 12 mtgs

**Steve Rothstein**, PhD, composer of numerous orchestral, choral, and chamber works. Mr. Rothstein received the UCLA Extension Distinguished Instructor Award in 2013.

**Film Scoring I: Form and Function**

X 483.1 Music 4 units

This introduction to the role of music in film examines how to achieve an effective score. Topics include spotting: the practical and psychological considerations of music placement; methods of synchronizing score to picture; and the dramatic utilization of melody, harmony, rhythm, and orchestral texture. Student composers write and record cues played by professional musicians. *Prerequisite:* X 483.43 Introduction to Orchestration or consent of instructor. *Enrollment limited; early enrollment advised. Visitors not permitted. Internet access required to retrieve course materials.*

**Reg# 254752CA****Through Mar 12: \$1,725 / After: \$1,895**Hollywood: Local 47 Musicians Union,  
817 Vine St\* Sun 1:30-5pm, Apr 12-Jun 21, 10 mtgs  
(no mtg 5/24)*No refund after Apr 16.*

**Thom Sharp**, Emmy Award-winning composer, arranger, orchestrator, and conductor whose composition credits include the television series *Casper*, *Toonsylvania*, *The New Adventures of Winnie the Pooh*, *Aladdin*, *The Little Mermaid*, and *Bonkers*, as well as such films as *Return of Jafar* and *The Land before Time*.

**Film Scoring III: Advanced Techniques in Composing to Picture**

X 498 Music 4 units

Participants learn key techniques to function effectively in both an acoustic scoring environment and by incorporating electronic pre-records into the acoustic environment. They also learn the technical aspects of film scoring including spotting, SMPTE, timing, and working with limited budgets. Instruction includes several scoring sessions with a small acoustic ensemble where students practice using click tracks, pre-records, and free-timing. *Prerequisite:* X 483.3 Film Scoring II: Current Compositional Techniques or consent of instructor. *Enrollment limited; early enrollment advised. Visitors not permitted.*

**Reg# 254753CA****Through Mar 1: \$1,725 / After: \$1,895**Westwood: 217 Extension Lindbrook Center  
Wed 7-10pm, Apr 1-Jun 17, 12 mtgs*No refund after Apr 7.*

**Mark Watters**, 6-time Emmy Award-winning composer, conductor, and arranger, whose credits include the features *Doug's First Movie*, *The Pebble and the Penguin*, and *All Dogs Go to Heaven 2*. Mr. Watters served as Music Director for both the 1996 Centennial Olympic Games in Atlanta and the 2002 Salt Lake Olympic Winter Games. He co-conducted the 74th Annual Academy Awards with John Williams and has scored over 300 episodes of various television series, including the award-winning scores for *Disney's True Life Adventures* and *Aladdin* and *Tiny Toon Adventures*.

**Fundamentals of Conducting: From the Symphony to the Scoring Stage**

X 498.3 Music 4 units

Learn the fundamentals of conducting taught by a professional film and concert conductor. Participants are trained in basic techniques employable in a variety of venues, including beat patterns, breaking beat patterns, irregular meters, contrasting articulations and strokes, podium presence, conducting to picture, and conducting to a click track. Participants work with live professional musicians as well as conduct to recordings. Attendance is strongly suggested for the first class meeting, during which important foundations are established. Conducting begins at the second meeting, and attendance is mandatory. *Prerequisite:* The equivalent of 2 years of training in music at the college level or consent of instructor. *Enrollment limited; early enrollment advised. Visitors not permitted.*

→ → →

**Reg# 254754CA****Through Feb 28: \$1,725 / After: \$1,895**Hollywood: Local 47 Musicians Union,  
817 Vine St

Mon 7-10pm, Mar 30-Jun 15

\* Sat 10am-1pm, May 23, 12 mtgs  
(no mtg 5/25)*No refund after Apr 3.*

**Jonathan Merrill**, award-winning composer, conductor, and producer whose vocal and instrumental music has appeared in hundreds of commercials and television episodes.

**Advanced Orchestration: Applied Techniques for the Studio and Scoring Stage**

X 483.2 Music 4 units

Participants write short orchestrations, to be performed and recorded by professional studio musicians, for the four instrument families of the orchestra: strings, woodwinds, brass, and percussion. Detailed lectures cover the most effective use of each instrument of each family in solo, *solli*, and ensemble situations. Voicing, texture, balance, blend, highlighting, and the use of orchestral effects are thoroughly discussed and then demonstrated in student assignments. Models from masterworks are assigned to the students for their orchestrations when applicable. The evolution of the orchestration over the course of a piece is given special consideration in lectures and demonstrations. For the final assignment, each student must compose, arrange, and orchestrate a one-minute piece of music for a full chamber orchestra. *Prerequisite:* Knowledge of notation and music theory, experience in music composition, and X 483.43 Introduction to Orchestration, or consent of instructor. *Enrollment limited; early enrollment advised. Visitors not permitted.*

**Reg# 254983CA****Through Mar 2: \$1,725 / After: \$1,895**Hollywood: Local 47 Musicians Union,  
817 Vine St

Thu 7-10pm, Apr 2-Jun 18, 12 mtgs

*No refund after Apr 8.*

**Patrick Russ**, orchestrator on over 200 films.

**MIDI II: Electronic Composition for Film and Television**

X 482.4 Music 4 units

This course is designed for aspiring and working composers who wish to gain an understanding of the creative and technical practices that constitute professional scoring specifically for electronic equipment and instruments. Cues are scored at home using a personal workstation and critiqued in class. Participants acquire practical skills and experience as well as a deeper understanding of aesthetic choices by studying the various stages of cues from recent films and television shows, before and after the addition of original score. *Prerequisite:* X 449.91 MIDI I: Synthstratation or an intermediate understanding and proficiency in MIDI/sequencing. Students must have access to a MIDI/sequencing project studio. *Enrollment limited; early enrollment advised. Internet access required to retrieve course materials.*

**Reg# 254760CA****Through Mar 18: \$635 / After: \$695**

UCLA: 1222 School of Public Affairs Bldg.

\* Sat 12-4pm, Apr 18-Jun 20, 9 mtgs  
(no mtg 5/23)

**Brian Ralston**, award-winning composer and conductor whose credits include the independent feature *9/10ths*, directed by Bob Degus and starring Gabrielle Anwar; the Magnolia Pictures teen heist movie *Graduation*, starring Adam Arkin and Chris Marquette; the feature *Don't Fade Away*, starring Beau Bridges, and, most recently, the inspirational lacrosse sports film *Crooked Arrows* starring Brandon Routh.

**Film Music Editing**

X 484.5 Music 4 units

Film music editors are becoming increasingly influential in the aesthetics and practices of the post-production process, acting as liaisons between the composer, the producer, director, and picture editor. Some lower budget movies cannot afford the services of a music editor so those duties must be performed by the composer. This course is for composers, aspiring music editors, and

**Screenwriting Courses**

The UCLA Extension Writers' Program offers over 200 screenwriting courses annually — onsite and online — as well as certificates in Feature Film Writing, Television Writing, and Film/TV Comprehensive; a Master Class in Feature Film and Television Pilot Writing; script consultations; mentorships; and 3 screenwriting competitions.

This quarter's screenwriting courses begin on page 140. For more information call **Jeff Bonnet** at (310) 206-1542.

others who want to understand the musical, aesthetic and technical processes of assembling and shaping a film soundtrack. Topics include the collaboration with the filmmaker and composer, spotting a film, assembling a temp score, conforming the score, organizing and running a film scoring session, and preparing the music for the final film dubbing session. Instruction includes lectures, exercises, critiques, and collaborative projects encompassing film score recording sessions. *Prerequisite:* Working knowledge of Pro Tools and X483.1 Film Scoring I: Form and Function *Enrollment limited. Internet access required to retrieve course materials. Required text:* Music Editing for Film and Television: The Art and The Process by **Steven Saltzman**. 📖

**Reg# 254984CA****Through Mar 12: \$635 / After: \$695**Westwood: B15 1010 Westwood Center  
\* Sun 12:30-4pm, Apr 12-Jun 21, 10 mtgs  
(no mtg 5/24)

**Steven Saltzman**, MPSE, MPEG, music editor and AVID Pro Tools certified instructor.

**Composing Music for Video Games** 🎮

X 478.52 Music 4 units

Through weekly writing assignments, online lectures and audio-visual demonstrations, composers gain an understanding of the composition techniques, organization, and delivery formats unique to the video game industry. Topics include in-game versus cinematic scoring; budgeting and project management; contracts; technology tools for asset creation and processing; music engines and compositional techniques specific to video game music; electronic music creation versus using live musicians; mixing; composing for different game genres and audio formats, delivery of assets for different console formats such as Xbox 360, PS3, PC, and handheld devices (PSP, Nintendo DS). Weekly composition assignments focus on writing original adaptive music similar to works created for current games. *Prerequisite:* Some composition background. Students must create final mixes outside of class with their own composition tools such as: Pro Tools, Logic, Digital Performer, Cubase SX, Nuendo, Sonar, or Reason. *Enrollment limited; early enrollment advised.*

**Reg# 254762CA****Through Mar 1: \$635 / After: \$695**

Apr 1-Jun 17

**Lennie Moore**, composer of music for *Watchmen: The Motion Comic* (2009 G.A.N.G. Awards winner) and such video games as *Fighter Within*, *Red Orchestra 2: Rising Storm*, *Kinect Disneyland Adventures*, *Star Wars: The Old Republic*, *Magic the Gathering: Duel of the Planeswalkers*, *Dirty Harry*, *Dragonshard*, *The Lord of the Rings: The War of the Ring*, *Plague of Darkness*, and *Outcast* (Infogrames, AIAS Best Music Nominee 2000). Mr. Moore also has composed and orchestrated music for feature films, television movies, and commercials.