For more information call (310) 825-9064.
Sneak Preview

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

Our seasoned moderators lead engaging Q&As with actors, directors, writers, and producers, giving you an inside look at the making of each film.

Sneak Preview starts October 2 and presents 10 new films.

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Past films and guests have included

A United Kingdom with actor David Oyelowo
La La Land with director Damien Chazelle
If Beale Street Could Talk with director Barry Jenkins

Loving with actors Ruth Negga and Joel Edgerton
Wilson with actor Laura Dern
Molly's Game with writer-director Aaron Sorkin

Above: Q&A with (left to right) moderator Anne Thompson, actor/producer Kevin Costner, and director Mike Binder at Sneak Preview.

For weekly updates, visit entertainment.uclaextension.edu/sneak-preview.

MGMT X 403.33
Independent Film Financing
4.0 units

In today's ever-changing market, filmmakers need to have a working understanding of a wide variety of financial models in order to successfully fund the different phases of their entertainment projects. This course explores film finance methods, discusses the advantages and disadvantages of each, and provides sources for additional information. The goal is to become familiar with numerous ways to finance a feature or documentary film that may vary at different stages of your career. In addition, you are exposed to many different sources of additional information regarding film financing so that you may be confident with your choices relating to film finance. You also gain an awareness of the many film finance scams that exist in the marketplace so that you are in a better position to avoid such problems. Topics include gifts and grants, active and passive investor financing, federal and state securities law compliance, lender financing, studio/industry financing, and the broader film finance environment.

Reg# 369614
Fee: $699
No refund after 30 Sept.
Online
Sept. 26-Dec. 5  ❖

John Cones, securities/entertainment attorney who advises independent feature film producers on matters relating to investor financing of feature films and entertainment projects. He has prepared or participated in over 250 business offerings for feature films, TV pilots, documentaries, and more.

MGMT X 402.32
Starting Your Own Entertainment Production Company
4.0 units

A practical primer on starting a business, staying in business, and thriving, whether in motion pictures, television, or another entertainment industry venture. This course addresses essential issues regarding the legal and business affairs basics, 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 managing and operating an independent production company.

Reg# 370018
Fee: $699
No refund after 6 Oct.
❖ Classroom
11 mtgs
Monday, 7-10pm, Sept. 23-Dec. 9
UCLA: Dodd Hall
No meeting Nov. 11.

David Pierce, attorney, Pierce Law Group, LLP, who specializes in representing entertainment companies in corporate operations, intellectual property, and labor and employment issues. His clients include Lionsgate Entertainment, Earthview, Inc. (The Amazing Race), and The Comedy Store.

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.

Gain the Skills to Take Your Career to the Next Level

Interested in becoming a director? Want a career as a movie producer or executive? Interested in behind-the-scenes positions such as director of photography?

Enroll in one of our 8 Film & Television Certificates.

All of the Film & Television Certificates offer a broad overview of the industry, as well as targeted skills, training, and the contacts you need for success.

Film & Television Certificates

Directing
Acting
Film & TV Development
Producing
Independent Producing
Offered entirely online!
Are you looking for a shorter program?
Our specializations can be completed in as little as 2-3 quarters!

Film & Television Specializations

Fundamentals of the Entertainment Industry
Offered entirely online!
This 4-course specialization is ideal for students who are passionate about entertainment and are looking for a short program to prepare them with the basic skill sets needed to break into the entertainment industry.

Editing
Offered entirely online!
This 3-course specialization provides students with the fundamentals of editing theory and practice in the leading digital editing software.

Entertainment Project Management
This 3-course specialization provides opportunities to understand project management concepts and tools in the entertainment space, covering a wide range of industries, from Film and TV to Theme Parks and Gaming/Interactive.

Plus, enjoy maximum flexibility—start anytime, with no admissions requirements. Take the next step toward the career you’ve always wanted!

For More Information
(310) 825-9064 | entertainment.uclaextension.edu
This 3-course specialization provides opportunities to understand project management concepts and tools in the entertainment space, covering a wide range of industries from Film and TV, to Theme Parks, and Gaming/Interactive.

This program is suitable for the curious student, professionals interested in exploring a different field, and project management professionals.

- Learn key entertainment project management roles, responsibilities, and functions
- Explore the tools needed to successfully understand how projects are pitched as an idea and executed to completion
- Provide practical application of the material with multiple case studies, learning from real-life examples, and managing issues that arise every day

### Required Courses

**Offered This Quarter**

**MGMT X 452.1 Welcome to Hollywood! Understanding Entertainment Industries’ Project Driven Culture**

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**MGMT X 452.2 Sold! Project Management Principles and Tools in the Entertainment Industry**

Offered in Winter

**MGMT X 452.3 It’s a Wrap! Deliver Your Project Successfully**

Offered in Spring

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### Entertainment Project Management

**MGMT X 452.1 Welcome to Hollywood! Understanding Entertainment Industries’ Project Driven Culture**

4.0 units

This course provides an in-depth overview of entertainment project management roles, responsibilities, and functions. Explore the wide-ranging entertainment industries, including Film, Theater, Theme Parks, Themed Entertainment, Television, Gaming/Interactive, and Live Events. Learn about the people behind the entertainment and the techniques they employ to manage the ideas, budgets, and schedules. People who are new to this area will learn the basic concepts about how to manage entertainment projects while working professionals will further refine their understanding of relevant concepts they use in their daily work used in this type of project management. Topics include the roles of project management, estimating, scope/statement of work, an overview of the life cycle, the creative development process, and more. The completion of this course will provide a great introduction to project management in entertainment and prepare students for the second and third courses.

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### Acting

**THEATER X 407.5 Acting Techniques: The Fundamentals**

4.0 units

This introduction to acting, learn fundamental performance techniques and exercises, including relaxation, concentration, sense memory, emotional recall, improvisation, character tasks, and text analysis. You then apply these techniques by rehearsing and performing monologues and duet character scenes. In-class partner work and weekly assignments are required.

**THEATER X 410.3 Acting for the Camera I**

4.0 units

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. Here your 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.

**THEATER X 410.5 Voice and Movement for the Screen Actor**

4.0 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, 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. You 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.

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### Course Icons

- ONLINE COURSE
- HYBRID COURSE
- WEB-ENHANCED COURSE
- ON-GROUND COURSE
- TEXTBOOK REQUIRED
- Visit our website for textbook information.
- UC CREDIT
  - May be transferable to other colleges and universities.

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For More Information, Contact entertaintstudies@uclaextension.edu | (310) 825-9064

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Enroll at uclaextension.edu or call (800) 825-9971
must bring a flash drive to each session.

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.

No meeting Nov. 11.

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.

Henry LeBlanc, actor whose TV credits include appearances on ER, 24, Everybody Loves Raymond, Law and Order, and Scrubs, and regular appearances on The Jay Leno Show and The Bold and the Beautiful. His film credits include lead roles in independent films, such as Antebellum, The Hill, and Fortune’s 500.

Wendy Phillips, actor with numerous credits in TV dramas, sitcoms, and feature films. She played the female lead in seven network TV series; guest-starred or recurred on such shows as Studio 60 on the Sunset Strip, Big Love, ER, and played principal roles in such feature films as Bugsy and I Am Sam.

Scott Paulin, actor and director whose extensive film and television acting credits include The Right Stuff, Cat People, NCIS, CSI, Castle, Lost, JAG, and 24. His TV directing credits include multiple episodes of Melrose Place, Beverly Hills, 90210; and Northern Exposure, among many others.

FILM TV X 438.40
The Working Actor:
Get the Audition, Book the Job

This interactive course provides you with career strategies that help generate audition opportunities and skills that increase your ability to 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 resumes, cold reading, obtaining and working with the five areas of representation, reviewing contracts, understanding union issues, and selecting the best career services for actors. You also create a personalized business plan. Industry guest speakers include casting directors, agents, and personal managers who offer advice and networking opportunities.

Reg# 369755
Fee: $699
No refund after 28 Sept.

Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Adam Lieblein, president for 16 years of Acme Talent & Literary, a bicoastal agency, 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.

THEATER X 438.8
Delivering Memorable Auditions for Film and Television:
A Workshop for Actors in Cold Reading and Interview Techniques

4.0 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, trust yourself to make quicker choices, confront your fear of auditioning, create a good atmosphere in the auditioning room, and develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor’s interview also are covered.

Reg# 369721
Fee: $699
No refund after 27 Sept.

Classroom
11 mtgs
Monday, 7-10pm, Sept. 23-Dec. 9
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.

No meeting Nov. 11.

THEATER X 443
Pursuing a Career in Voice Overs

4.0 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.

Reg# 369254
Fee: $699
No refund after 30 Sept.

Classroom
11 mtgs
Thursday, 7-10pm, Sept. 26-Dec. 12
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.

No refund after 27 Sept.

Instructor to be announced

Courses Offered Online

Can’t attend an in-person class? Enroll in one of our courses offered online.

MGM X 403.01 Legal Primer for the Entertainment Business
Page 90.

MGM X 403.33 Independent Film Financing
Page 91.

FILM TV X 476.894 Introduction to Feature Film Development
Page 95.

FILM TV X 476.22 Story Analysis for Film and Television
Page 95.

FILM TV X 477.85 Adobe After Effects for Filmmakers: An Introductory Workshop
Page 96.

FILM TV X 478.31I Editing with Final Cut Pro X: A Comprehensive Workshop
Page 96.

MGM TV X 404 Pre-Production and Production for Film and Television
Page 96.

FILM TV X 476.6 Low-Budget Filmmaking
Page 96.

FILM TV X 479.088 Movie Magic Budgeting
Page 97.

MGM X 403.61 Marketing and Distributing Independent Films Across All Platforms
Page 97.

MUSC X 480 Introduction to Logic Pro Across All Platforms
Page 101.

For More Information
(310) 825-9064 | entertainment.uclaextension.edu/enroll

THEATER X 433
Pursuing a Career in Voice Overs

4.0 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.

Reg# 369254
Fee: $699
No refund after 30 Sept.

Classroom
11 mtgs
Thursday, 7-10pm, Sept. 26-Dec. 12
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.

No refund after 27 Sept.

Instructor to be announced

Cinematography

FILM TV X 478.27A
Introduction to Cinematography

4.0 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. Curricula covers visualization, the negative, digital manipulation, sensitivity, filters and lenses, lighting, color, laboratory procedures, camera systems, special effects, and image control—all illustrated through video clips and other media. 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.

Preerequisite(s): Students will be required to complete camera assignments that will require both still and moving images. Student-provided equipment can be as simple as a smartphone camera or DSLR.

Reg# 369547
Fee: $699
No refund after 8 Oct.

Classroom
12 mtgs
Wednesday, 7:30-10:30pm, Sept. 25-Dec. 11
UCLA: Dodd Hall

No meeting Nov. 27.

Deland Nuse, cinematographer and director of independent films whose credits include the indie feature The Chilling and the documentary The Other Bridge. Mr. Nuse won the TriFree Play Award for Cinematography at the 2006 Long Island Film/Video Expo for the film, The Showdown.

Reg# 369547
Fee: $699
No refund after 8 Oct.

Classroom
12 mtgs
Wednesday, 7:30-10:30pm, Sept. 25-Dec. 11
UCLA: Dodd Hall

No meeting Nov. 27.

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Reg# 369547
Fee: $699
No refund after 8 Oct.

Classroom
12 mtgs
Wednesday, 7:30-10:30pm, Sept. 25-Dec. 11
UCLA: Dodd Hall

No meeting Nov. 27.
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 three-to-five-minute short film. Emphasis is placed on maximizing the on-screen value of the project using available resources.

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Entertainment

Entertainment Development

FILM TV X 476.894
Introduction to Feature Film Development
4.0 units
What happens to a script or novel when it is submitted to a buyer and what happens if it is 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 this 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 screenplay drafts, writing original development notes, script coverage, and developing pitches and ideas. Upon completion of the course, you have gained an understanding of the development process and the entry-level jobs available in the field, such as reader and assistant to the producer, actor, or creative producer. Prerequisite(s): Familiarity with the production process for film and television through training and/or experience.

Reg# 369085
Fee: $699
No refund after 29 Sept.
Online
Sept. 24-Dec. 3
Students interested in development are strongly encouraged to take this course first.

Monika Skrethbsil, author, producer and programming director for The American Pavilion Emerging Filmmaker Showcase at the Cannes Film Festival. Her former positions include VP of creative affairs and executive story editor at Universal Pictures Story Department and story editor at 20th Century Fox.

FILM TV X 476.22
Story Analysis for Film and Television
4.0 units
Designed for aspiring readers, development executives, producers, and storytellers, this course offers a pragmatic, comprehensive overview of story analysis and the tools used by the professional reader. Throughout the course, you learn and practice coverage skills while gaining an understanding of the elements of story. Topics include various types of coverage, how to construct story notes, comparative coverage, 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 marketplace and the various expectations of studios and independent producers are discussed. Upon completion of the course, you will have written at least two pieces of full coverage that can be used as part of a professional portfolio or for auditioning for a job as a reader or reader/researcher.

Prerequisite(s): Strong English composition skills.

Reg# 369893
Fee: $499
No refund after 27 Sept.
Classroom
4 mtgs
Saturday, 10am-5pm, Sept. 28
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Saturday, 10am-4pm, Oct. 5 & 12
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Field trip
Thursday, 10am-12pm, Oct. 12
Visitors not permitted.

Ashley Maria, production sound mixer whose many credits include the documentary Take Every Wave: The Life of Laird Hamilton and the short Night Shift, both of which were selected for Sundance, and a commercial for Reebok starring Ronda Rousey. She is the recipient of the DGA student minority award.

Reg# 369888
Fee: $499
No refund after 28 Sept.
Classroom
4 mtgs
Sunday, 10am-5pm, Sept. 29
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Monday, 7am-1pm, AFA, dept. 6 & 13
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Field trip
Wednesday, 10am-12pm, Oct. 9
Visitors not permitted.

Ashley Maria, production sound mixer whose many credits include the documentary Take Every Wave: The Life of Laird Hamilton and the short Night Shift, both of which were selected for Sundance, and a commercial for Reebok starring Ronda Rousey. She is the recipient of the DGA student minority award.

FILM TV X 476.244
Story Development Workshop: Crafting Your Original Story
4.0 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. You are called upon to write development notes; compile directors/writers lists; and learn the difference between beat sheets, step outlines, and story loglines. You 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. You are welcome to submit written works in progress for in-class critiques. At the end of the course, you have honed your storytelling craft by analyzing treatments based on your story outline developed in class.

Prerequisite(s): Good written communication skills. Previous training in story analysis is recommended but not required.

Reg# 369718
Fee: $699
No refund after 7 Oct.
Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA: School of Public Affairs Bldg.
Enrollment limited; early enrollment advised.

Instructor to be announced

Reg# 369779
Fee: $699
No refund after 7 Oct.
Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 10
UCLA: School of Public Affairs Bldg.
No meeting Nov. 26.
Enrollment limited; early enrollment advised.

Sharni Hein, award-winning filmmaker and producer. Her feature credits include Faith, Q em, Jimi Hendrix, Strictly Sexual, The Trouble with Romance, and Almost. She also produced The Smile series and worked as a field producer for E! Entertainment.

FILM TV X 476.243
Developing Your Short Film
4.0 units
Learn the development process as it relates to short films with the focus on developing a short film treatment, first draft, and second draft. You gain an understanding of the basics of story structure and how the specific storytelling elements: theme, plot, characters, and dialogue, work in synergy toward the goal of an effective short story. Topics include character development, creating realistic dialogue, discovering what you are driven to say through your story’s theme, 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 from the instructor and the class. At the end of the course you will have honed your idea and will have a final short script or treatment ready for shooting.

Reg# 369376
Fee: $699
No refund after 7 Oct.
Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA: School of Public Affairs Bldg.

Cynthia Riddle, MFA, award-winning writer/producer, a former development exec at MGM, and WGA member who wrote the films Crossroads, Puppy Love, and The Beauty Shop: Murphy Story. She has also written projects for Netflix, Showtime, PBS, Nickelodeon, Disney Starz, and Mar/Vista, among others.
FILM TV X 423
Television Series Development Workshop
4.0 units
This workshop is designed for producers, development executives, and writers seeking to understand all the elements that go into an original series proposal for television. You study the creative development process from start to finish—from first idea to completed pitch—assessing all the necessary components. You begin with research, series concept, and the initial setting of ideas; you then proceed to identify your audience, likely buyers, and distributors. You then learn how to present the unique world of your series to an audience and buyers who have grown increasingly sophisticated in their demands for originality and authenticity; and how to develop the kinds of rich, layered, and conflicted characters who win the allegiance of their audience and sustain interest for season after season. Non-writing producers come to understand which literary properties hold the most promise for adaptation; while writer-producers gain invaluable experience, taking an idea from mere concept to industry-ready pitch, within the span of this course. Instruction covers the essentials of plotting over multiple episodes and even multiple seasons, including the importance of the meta-story, on-going conflicts, and seasonal arcs; open vs closed-ended storylines, and the formats that support them. By the end of the course, you have a completed pitch for original television series, including written pitch, supporting visual materials, a clear audience, and likely buyers.
Reg# 389688
Fee: $699
No refund after 8 Oct.
Classroom
11 mts
Wednesday, 7-10pm, Sept. 25-Dec. 11
UCLA: School of Public Affairs Bldg.
No meeting Nov. 27.
Ric Gibbs, writer/filmmaker and author whose work includes Shadow Conspiracy. He has worked with such producers as Mark Wahlberg & Stephen Levinson, Jon Landau and James Cameron, Gale Anne Hurd, and Lawrence Bender, as well as with Paramount Studios, Universal, USA, and Fox.

Post-Production
FILM TV X 404A
Post-Production for Film and Television
4.0 units
Emphasizing how new technologies continue to impact post-production, this course examines the post-production process for film and television. Topics include 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.
Reg# 389358
Fee: $699
No refund after 7 Oct.
Classroom
11 mts
Tuesday, 7-10pm, Sept. 24-Dec. 3

Richard Greenberg, owner of State of the Heart Productions, Inc. a creative production and post-production consultancy. He has written and produced numerous promos, sold new product-placement technologies to synched-producers, and has been a senior executive at several prominent post-production facilities.

FILM TV X 479.613
The Art and Craft of Film Editing
4.0 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. You also learn to select the most appropriate editing systems and technology by evaluating the limitations of budgets and time.
Reg# 389361
Fee: $699
No refund after 9 Oct.
Classroom
11 mts
Thursday, 7-10pm, Sept. 26-Dec. 12
UCLA: School of Public Affairs Bldg.
No meeting Nov. 28.
Tyler Danna, filmmaker who has edited and produced content for Sony Pictures, Fox, Disney, Universal, Fremantle, Riot Games, Verizon, and more. He offers training in editing software: Avid, Premiere, and Final Cut Pro. He has also written pilots and feature screenplays for production companies.

FILM TV X 477.85
Introduction to Adobe Premiere
4.0 units
Adobe Premiere Pro is used by professionals across the spectrum of filmed entertainment including feature films, music videos, and documentaries. You learn how to use this powerful program, from simple editing techniques to more complex compositing, layering, tilting, motion graphics, and sound design. Instruction includes illustrated lectures, demonstrations, discussion, and class projects. Topics include starting a project; organization and subclipping, timeline and basic editing tools, editing audio, video effects, color correction and grading, titles and motion, exporting, and posting online.
Prerequisite(s): You are required to have a working, current copy of Adobe Premiere Pro CC, as well as have video and audio files ready for use while learning Adobe Premiere Pro.
Reg# 389360
Fee: $699
No refund after 7 Oct.
Classroom
11 mts
Tuesday, 7-10pm, Sept. 24-Dec. 3
Enrollment limited; early enrollment advised.
Sam Icklow, editor, cinematographer, writer, and director. Mr. Icklow was recently selected to write and direct The Quad, Black-ish, and the new hit show, Grown-ish.

FILM TV X 477.85
Adobe After Effects for Filmmakers: An Introductory Workshop
4.0 units
Using Adobe After Effects, learn to produce projects similar to those found in the real entertainment media world of digital effects and animation. Topics include an introduction to the interface, working with layers and masking, rotoscoping, motion graphics, tracking and stabilizing with Mocha for After Effects (a plug-in that is included with AE), creating extensional animation, and the computer-generated imagery over video footage, and color correction. Finally, put it all together with practical projects where you will learn shortcuts, tips, and tricks.
Prerequisite(s): Familiarity with digital video and basic Photoshop and Illustrator techniques. Students must have access to Photoshop, After Effects, Illustrator, and Adobe CS6 or higher.
Reg# 370050
Fee: $699
No refund after 27 Sept.
Online
Sept. 23-Dec. 8
Enrollment limited; early enrollment advised.
Instructor to be announced

FILM TV X 478.311
Editing with Final Cut Pro X: A Comprehensive Workshop
4.0 units
In this hands-on course, master the feature set of Final Cut Pro X in the context of several real-world projects which will prepare you for the Apple Certification exam. Starting at an easy to follow introductory level, this course will guide you through even the most advanced features of this professional editing software, covering topics which include but are not limited to: project management and organization; capturing and editing techniques, audio editing and mixing, motion, and filter effects.
Prerequisite(s): 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. Basic Macintosh skills; knowledge of editing very helpful.
Reg# 389251
Fee: $699
No refund after 27 Sept.
Online
Sept. 23-Dec. 8
Enrollment limited; early enrollment advised.
Robert Schied, Apple-certified Final Cut Pro, Motion, and DVD Studio Pro instructor; television producer; film and television editor and colorist.

Producing
FILM TV X 404
Pre-Production and Production for Film and Television
4.0 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.
Reg# 389374
Fee: $699
No refund after 27 Sept.
Online
Sept. 23-Dec. 8
Amotz Zakai, vice president, Echo Lake Productions. Mr. Zakai has worked on such projects as Tootsie (Oscar winner, 2006), Water (Oscar nominated, 2007), Away from Her, and Thirteen Conversations About One Thing.

FILM TV X 476.6
Low-Budget Filmmaking
4.0 units
In this detailed exploration of low-budget filmmaking, 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 personnel, production design, music, editing, sound design, marketing, and distribution. Throughout the class, you are able to apply concepts learned to your own projects.
Reg# 370003
Fee: $699
No refund after 30 Sept.
Online
Sept. 26-Dec. 5
Kim Adelman, filmmaker who co-produced the independent feature Just Friends and has produced 19 shorts that have played in more than 150 festivals, winning more than 30 awards. She has authored two film books, Making It Big in Shorts and The Ultimate Guide to Chick Flicks, and currently writes for Indiewire.

FILM TV X 478.13A
The Art of Line Producing
4.0 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 a studio. This is not an introduction to production course.
Prerequisite(s): A basic knowledge of film production and Movie Magic Budgeting and Scheduling software are highly recommended.
Reg# 389559
Fee: $699
No refund after 6 Oct.
Classroom
11 mts
Monday, 7-10pm, Sept. 23-Dec. 9
UCLA: Dodd Hall
No meeting Nov. 11.
Carrie LeGrand, who has produced dozens of acclaimed and award-winning projects and supervised multiple studio features and network television shows. She has been the line producer on several projects, including Some Boys Don’t Leave, Murder on the 13th Floor, and the cult-favorite Sushi Girl.
Previously oversaw sales, acquisitions and distribution including No meetings Oct. 15; Nov. 5.

What are the considerations involved in financing, domestic and overseas distribution for theatrical, packaging, selling, or acquiring a financially viable film? Producing a film, film financing models. Executives, and executive producers; and an overview of film financing models.

Looking to pursue a certificate in Producing? Taught by Hollywood professionals, the Producing Certificate gives participants an insider view of the “real world” aspects of producing, providing the essential skills and knowledge needed for both creative and physical producing. The curriculum emphasizes the role of story as well as principles of financing, marketing, and distribution.

Get started this fall with these recommended courses.

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**Producing Certificate**

This course covers the financial aspects of each step of the motion picture value chain (from development through profit participation) and considers the implications of financial choices.

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**For More Information**

(310) 825-9064 | entertainment.uclaextension.edu/certificates/producing

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**Screenwriting Courses**

The UCLA Extension Writers’ Program offers more than 200 screenwriting courses annually—onsite and online— as well as certificates in Feature Film Writing, Television Writing, and Film/TV Comprehensive; SPECIALIZATIONS in Television Writing Fellowship Prep and Writing and Directing Short Films; Pro-Series in Feature Film and Television Pilot Writing; script consultations; memberships; and 3 screenwriting competitions.

This quarter’s screenwriting courses begin on page 161.

For more information call Jeff Bonnett at (310) 206-1542.
Music

For more information call (310) 825-0064, email entertainmentstudies@uclaextension.edu, or visit entertainment.uclaextension.edu.

Film Scoring

MUSC X 403.53
Harmony II: Techniques for Composing Contemporary Music
4.0 units

In this course you learn the techniques of 20th/21st century harmony while also applying the theoretical concepts to your own compositions. You are exposed to a wide variety of modern-era harmonic practices starting with an introduction to the French Impressionists of the late 19th century and then moving forward to current trends of today. Instruction consists of three stages: establishing a foundation in contemporary harmonic techniques, studying the music scores of the great masters who demonstrate these techniques, and creating your own compositions by emulating what you have learned. Harmonic concepts include: modality and tonal ambiguity of the impressionists, total chromaticism, free atonality, serialism, bitorality, modern scales, pantatonicism, tone clusters and sound mass, minimalism, neo-romanticism, and more. Scores studied include works by Debussy, Ravel, Schoenberg, Webern, Stravinsky, Ligeti, Penderecki, Reich, Adams, Glass, Part, and Whitacre. Utilizing many of the concepts learned, you work on your own composition and study scores that use some of these harmonic techniques.

Prerequisite(s): X 403.52 Harmony I: Crash Course in Composing for Tonal Music or consent of the instructor.
Reg# 389540 Fee: $699 No refund after 6 Oct.
Venue
Classroom
11 mtgs
Monday, 7-10pm, Sept. 23-Dec. 9
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
No meeting Nov. 11.
Enrollment limited; early enrollment advised. • Steve Rothstein, PhD, composer of numerous orchestral, choral, and chamber works

MUSC X 482.8
Animation of a Film Score
4.0 units
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 discussions focused on how music is used as subtext in films. 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, Miklos Rozsa, Jerry Goldsmith, Michael Giacchino, James Newton Howard, among others, are discussed.
Reg# 389914 Fee: $699 No refund after 11 Oct.
Venue
Classroom
11 mtgs
Saturday, 10am-1pm, Sept. 28-Dec. 14
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
No meeting Nov. 30.
Enrollment limited; early enrollment advised. • Steve Rothstein, PhD, composer of numerous orchestral, choral, and chamber works

MUSC X 449.41
The Art and Craft of MIDI
4.0 units
Learn to bring your electronic realizations of your demos and scores to more vivid life. Through take-home assignments, learn to produce sample-based “cues” that sound more musical and realistic. Student work is presented and critiqued each week in class. Assignments involve programming selections from the classical literature, beginning with small chamber pieces and progressing to large symphonies. All assignments are due in a final assignment of an original orchestral cue set to picture. In addition to the aesthetics of synthesis, this course also covers project studio requirements and considerations, such as computer choices, sequencing software, sample libraries, “electronic” orchestration techniques, and mixing techniques, all with the primary objective of producing “musical” facsimiles of acoustic instrument performances.

Prerequisite(s): X 483.43 Instrumentation and Introduction to Orchestration and/or prior experience in instrumentation and orchestral composing. Access to and proficiency in using a home studio with sequencing software and samples are required for completion of assignments. The course does not include instruction in any specific software. Participants must already have adequate knowledge and resources to MIDI program short orchestral works and deliver these electronically.
Reg# 370132 Fee: $699 No refund after 9 Oct.
Venue
Classroom
11 mtgs
Tuesday, Thursday, 6:15-9pm, Sept. 23-Dec. 9
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
No meeting Nov. 28.
Enrollment limited; early enrollment advised. • Fletcher Beasley, composer for film, television, commercials, video games, and interactive exhibits who recently released Fictional Raptus: an album of cinematic electronic music. Mr. Beasley has worked with some of the top composers in the film and television world, contributing writing, orchestration, and programming.

MUSC X 449.41
Recording, Mixing, and Editing Techniques for Film Composers
4.0 units
Gareded towards film composers, this course teaches you the basics of recording, mixing, and editing in the modern DAW environment. Topics include music pre-production, signal flow and signal processing, how to create realistic mock-ups, exploring the balance and context of a mix with special consideration given to genre-appropriate sound mixing, delivery specifications (including stem mixes and session interchange between DAWs), and the basics of music editing for a scored film and time-pressed film project. By course end, students learn the complete production process from pre-production, recording, mixing, and editing music to picture.

Prerequisite(s): Access to and proficiency in using a home studio with sequencing software, and samples are required for completion of assignments. The course does not include instruction in any specific software.
Reg# 370103 Fee: $699 No refund after 7 Oct.
Venue
Classroom
10 mtgs
Friday, 7-10pm, Sept. 23-Dec. 9
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
No meeting Nov. 30.
Enrollment limited; early enrollment advised. • Steven A. Saltzman, music editor and composer who has been music editing for over 20 years, earning a Golden Reel Award and several nominations. His feature film work includes Escape Plan, The Other Guy, The Campaign, 24 Hours To Live, and The Revenant. He is the author of Music Editing for Film and Television, The Art and The Process. Steve Kaplan, scoring engineer and mixer for film, television, and video games. His credits include games such as Star Wars: Battlefront, Call of Duty: Modern Warfare, and God of War. In the television and film genre he has worked on titles such as The Walking Dead, Outlander, Battlestar Galactica, and 10 Cloverfield Lane.
MUSC X 483.2
Advanced Orchestration: Applied Techniques for the Studio and Scoring Stage
4.0 units
Building on what was learned in Instrumentation and Introduction to Orchestration, this course further explores the unique evocative capabilities of each musical instrument and examines their applications in regard to scoring to picture, considered from both the composer’s and orchestrator’s perspective. Examine examples of effective orchestration techniques using both classical score study and case studies from film scores. You also learn how to work with different types of sketches to create a professional quality score. Apply techniques by composing two short pieces to be played in class: one incorporating instruments from the woodwind, brass, and percussion families; and one incorporating instruments from the string family, including harp. Prerequisite(s): Knowledge of music notation and theory, experience in music composition, and MUSC X 483.43 Instrumentation and Introduction to Orchestration, or consent of instructor. Basic working knowledge of a music notation program such as Sibelius is highly recommended as students are required to produce and print music scores and instrumental parts for their assignments.
Reg# 370065
Fee: $1,999
❖ No refund after 2 Oct.
❖ Classroom
10 mtgs
Wednesday, 6:30-10pm, Sept. 25-Dec. 4
Burbank: Local 47 Musicians Union, 3220 Winona Ave
No meeting Nov. 27.
Two recording sessions to be arranged. Discounts cannot be applied to a portion of fees for this course.
Enrollment limited; early enrollment advised. Visitors not permitted. ☐

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

MUSC X 498
Advanced Film Scoring Workshop
4.0 units
This course will immerse you in the creative and logistical process of scoring a film. Topics include collaborating and communicating with directors, dealing with temp scores, learning howspotting sessions work, incorporating themes and variations, and overcoming creative roadblocks. In addition, you learn how to breathe life into your scores, how to find your voice, and how to communicate beyond the notes on the page when working with live ensembles. Instruction includes the opportunity to record your cues in a professional recording studio with live musicians. Prerequisite(s): MUSC X 449.41 Recording, Editing, and Mixing Techniques for Film Composers and MUSC X 483.1 Film Scoring on a Budget or consent of instructor.
Reg# 369410
Fee: $1,999
❖ No refund after 3 Oct.
❖ Classroom
9 mtgs
Sunday, 2-5pm, Sept. 29-Nov. 24
UCLA Extension 1010 Westminster
1010 Westminster Blvd.
Off-campus
Sunday, 10am-5pm, Oct. 27; Nov. 17
Discounts cannot be applied to a portion of fees for this course.
Enrollment limited; early enrollment advised. Visitors not permitted. ☐

James Venable, feature film credits include Venom, Scary Movie 5, Eurotrip, and Supercon. His score for Foster’s Home for Imaginary Friends earned him an Emmy nomination and an Annie Award, his third of four. Mr. Venable is also known for his scores in animated television shows Powerpuff Girls, Samurai Jack, and Clarence.

MUSC X 448.171
The Business of Film Music
4.0 units
Focusing on the vital business skills needed to build and maintain your career as a film and television composer, this course features comprehensive coverage of current business and financial practices in the industry. You learn about the role of agents, managers, and lawyers; making the most advantageous deals; the role performing rights organizations such as ASCAP, BMI, and SESAC in the collection of public performance royalties; and the responsibilities and procedures in collecting royalties for your work. You also gain an understanding of the difference in operating your business as a sole proprietor or as a corporation and in the legal issues surrounding composer contracts and liability. Brand-building is an important component of a successful career: you study the philosophy of building your own brand as a film composer or as an assistant for another composer, and you explore the role of social media in the promotion of your brand. Collaboration issues are also discussed and include building your team and managing the work of others, communicating with your directors and producers, and working with contractors. Industry guest speakers share their expertise in these various areas and supplement extensive discussions and exercises.
Reg# 369419
Fee: $699
❖ No refund after 8 Oct.
❖ Classroom
11 mtgs
Wednesday, 7-10pm, Sept. 25-Dec. 11
UCLA Extension Lindbrook Center
10920 Lindbrook Dr.
No meeting Nov. 27.
Brian Ralston, award-winning film/TV composer whose credits include the features Crooked Arrows and Awaken, starring Daryl Hannah, as well as additional music for season four of Angel. Mr. Ralston is one of the co-hosts of SCOREcast, a popular industry-insider podcast for film and TV composers.

MUSC X 498.3
Fundamentals of Conducting: From the Symphony to the Scoring Stage
4.0 units
Learn the fundamentals of conducting taught by a professional film and concert conductor. You will practice all aspects of baton technique, including beat patterns, irregular meters, and contrasting articulations/gestures. You will work on cueing, conducting to picture, conducting to a click track, and podium presence. You will conduct live professional musicians as well as conduct to recordings. Attendance is strongly encouraged for the first class meeting, during which important foundations are established. Conducting begins at the second meeting and attendance is mandatory. Prerequisite(s): The equivalent of two years of training in music at the college level, or consent of instructor.
Reg# 369404
Fee: $1,999
❖ No refund after 28 Sept.
❖ Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
Burbank: Local 47 Musicians Union, 3220 Winona Ave
Discounts cannot be applied to a portion of fees for this course.
Enrollment limited; early enrollment advised. Visitors not permitted. ☐

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

Endorsed by the Society of Composers & Lyricists, learn the essential creative business, and technical skills needed for a successful career in film scoring from talented industry composers.

Are you looking for a shorter program?
Our new specialization in music supervision can be completed in as little as 2 quarters!

Music Specializations
Music Supervision
This 4-course specialization equips students with the skills needed to succeed as music supervisors.

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've always wanted!
Music Business Certificate

Fall is the perfect time to begin pursuing a Music Business Certificate! This program is for aspiring and established artists, producers, managers, songwriters, and publishers on the principles of the music industry in the areas of A&R, touring, marketing, legal issues, publishing, and artist management.

Don’t know where to begin? We recommend getting started with the following courses.

MUSC X 447.31 The Insider’s Guide to Music Management

Discover all that it takes to be a successful music manager from finding out what exactly they do, to avoiding management pitfalls, and understanding how managers work in the independent and digital space. Page 100.

MUSC X 441.3 Audio Recording Theory

Specifically tailored to independent artists, this course presents a practical and effective introduction to the theory, art, and craft of sound recording. Page 101.

MUSC X 448.80 Do-It-Yourself Music Marketing

Learn the exhaustive process of DIY music sales and promotion from developing your brand and identifying your vision all the way to promotions and publicity while creating your own customized, low-budget marketing plan. Page 100.

You do not need to be enrolled in a certificate to take a course.

BMI

BMI proudly supports UCLA Extension certificates.

For More Information
(310) 825-9064 | entertainment.uclaextension.edu/certificates/music-business

Course Icons
Provide Information
At-a-Glance

- ONLINE COURSE
  Technical requirements, page 5

- HYBRID COURSE, page 5

- WEB-ENHANCED COURSE, page 5

- ON-GROUND COURSE, page 5

- TEXTBOOK REQUIRED
  Visit our website for textbook information.

- UC CREDIT
  May be transferable to other colleges and universities, page 6

Reg# 369611
Fee: $699
No refund after 9 Oct.
+ Classroom
  11 mtgs
  Thursday, 7-10pm, Sept. 26-Dec. 12
  UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
  No meeting Nov. 28.
  Enrollment limited; early enrollment advised. @
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Reg# 369671
Fee: $699
No refund after 8 Oct.
+ Classroom
  10 mtgs
  Wednesday, 6:30-10pm, Sept. 25-Dec. 4
  UCLA Extension DTLA: 261 S. Figueroa St.
  No meeting Nov. 27.
  @
  @

Carlie Flores, music supervisor for film and television at Chick Chick Music and on the music marketing team at Netflix. Ms. Flores’ background includes work in trailers and promos for companies like Twentieth Century Fox and SickKids hospital. She is also a classically trained pianist and vocalist.

MUSC X 448.17 Music Publishing: Law and Business

This overview is designed for those interested in a career in music publishing as well as for business and personal managers and attorneys who desire a working knowledge of the music publishing industry. Topics include copyright basics; songwriter agreements; settling up domestic licensing for records, motion pictures, television, print, commercials, and other areas; aspects of foreign sub-publishing, including negotiating agreements and collection societies; and dealing with ASCAP, BMI, and SESAC. Detailed discussions also cover trends and revenue opportunities in the evolving digital marketplace. Guest speakers include music industry executives and attorneys.

Reg# 370113
Fee: $699
No refund after 9 Oct.
+ Hybrid
  10 mtgs
  Classroom meetings
  Thursday, 7-10pm, Sept. 26-Dec. 5
  UCLA: Dodd Hall
  Online sessions
  Dec. 6-12
  No meeting Nov. 28.
  This course includes both online sessions and classroom meetings. Refer to course syllabus for online session details.

Reg# 389970
Fee: $699
No refund after 23 Oct.
+ Hybrid
  8 mtgs
  Oct. 10-Dec. 12
  Thursday, 7-10pm, Oct. 10-Dec. 5
  UCLA: Young Hall
  No meeting Nov. 28.
  This course includes both online sessions and classroom meetings. Refer to course syllabus for online session details.

Bobby Barg, major label, international, and DIY recording/touring artist with more than 25 years of experience in the music business. He is a music business consultant, A&R advisor to music supervisors and independent labels, and the best-selling author of numerous music business books and articles.

MUSC X 484.31 Music Supervision for Film and Television

4.0 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.

MUSC X 485 Composing Music for Animation

4.0 units

Composing music for animation places special demands on the composer. Musical jokes are more prevalent, there are quicker changes in style and mood, and the music is often “wall to wall.” This course addresses each of these characteristics in the following broad schools of animation: story-driven, action-oriented animation, and hip and quirky. You learn about the traditional and new approaches to composing for animation and how to build tempo maps, which in many cases is half the job. The differences and similarities between scoring an animated movie and scoring an animated TV show are discussed. You compose, arrange, and orchestrate cues in your home studio for scenes every week. Both peers and instructor critique each cue in class.

Prerequisite(s): One course in or demonstrated competence in harmony, composition, standard orchestration techniques, and proficiency in MIDI/sequencing. Students should have access to sequencing software (e.g. Logic, Cakewalk, Pro Tools) and a project studio to create cues.
Music Production

MUSC X 480 Introduction to Logic Pro
4.0 units
Logic Pro is a professional music production program that combines composition, notation, and audio production facilities. Of interest to songwriters, composers, and audio engineers, this 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, to time and mix. This online course prepares you for the Apple Certification exam. Prerequisite(s): Basic computer skills and basic audio concepts. Students must have access to their own Mac computer with a minimum of 15 GB of free space, a power adapter, and Logic Pro X 10.4 and above (installed and fully updated); external hard drive/audio interface/mic/midi keyboard are optional but recommended.

Reg# 369370
Fee: $699
No refund after 4 Oct.  ❖ Online
Sept. 30-Dec. 8
Enrollment limited; early enrollment advised.  ❖ Gary Greenberg, attorney in the music industry whose clients include Jimmy Cliff and Kendrick Lamar’s producer. He wrote the American Bar Association handbook, How to Build and Manage an Entertainment Law Practice, and co-wrote the book Everything You’d Better Know About the Record Industry.

MUSC X 479.12
Introduction to Pro Tools
4.0 units
Ideal for those who have recently purchased Pro Tools and have been working with the system for less than one year. Learn the foundational skills and working knowledge needed to perform basic Pro Tools 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, using the editing modes and tools, importing audio and working with video files, using fades, managing audio clips, elastic audio, basic mixing concepts, introduction to Real Time plug-ins, and an introduction to MIDI within Pro Tools. This course prepares you for the Avid certified Pro Tools 101 exam. Prerequisite(s): Basic computer skills and basic audio technology concepts. Students must have access to their own Mac or PC laptop with a minimum of 15 GB of free space, a power adapter, and Pro Tools 12 or 2018 (installed and fully updated); external hard drive/audio interface/midi/midi keyboard are optional but recommended.

Reg# 369371
Fee: $699
No refund after 13 Oct.  ❖ Hybrid
10 mtgs
Classroom
Monday, 6:30-10pm, Sept. 30-Dec. 2
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
No meeting Nov. 11.
Enrollment limited; early enrollment advised.  ❖ Maurizio Ottò De Togni, for credits see page 107.

MUSC X 441.3 Audio Recording Theory
4.0 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.

Reg# 369538
Fee: $699
No refund after 7 Oct.  ❖ Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA: School of Public Affairs Bldg.

Michael Blum, award-winning producer/music engineer. Mr. Blum engineered several LPs for Madonna and worked with such artists as Pink Floyd, Bryan Ferry, and Kenny Loggins. He produced platinum artist Anastacia in his own Titan Recording Studio, and discovered, recorded, and produced Kelly Clarkson.

MUSC X 440 Create and Produce Your Own Music Project
4.0 units
Learn the ins and outs of the creative side of music production. Classes are hands-on, real-world, intensive, and must be proficient in either of these systems. Prerequisite(s): Finessing the best performance out of artists. In this workshop-style class, you are required to produce, mix, and master one music project—either a live band or a solo artist. Your project must incorporate live instruments as well as programmed instruments. 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.

Reg# 369546
Fee: $699
No refund after 8 Oct.  ❖ Classroom
11 mtgs
Wednesday, 7-10pm, Sept. 25-Dec. 11
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
No meeting Nov. 27.

The BMI Jerry Goldsmith Scholarship in Film Scoring

Application deadline: February 14, 2020. Scholarships are awarded annually.

This annual scholarship award is for students enrolled in the Film Scoring Certificate. The winner receives $2,500 toward the cost of courses in the program. Don’t miss out on this opportunity.

Pictured above, left to right: Kim Goeueua, Program Representative, UCLA Extension Entertainment Studies; Pascale Cohen-Oliver, Program Director, UCLA Extension Entertainment Studies; Doreen Ringer-Ross, Vice President Creative–Film, TV & Visual Media, BMI; and Anton Maruta March, BMI Jerry Goldsmith Film Scoring Scholarship recipient.

For more information and to apply, visit entertainment.uclaextension.edu/bmischolarship

Reg# 369608
Fee: $699
No refund after 7 Oct.  ❖ Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.

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

MUSC X 448.1B The Art and Craft of Music Mixing
4.0 units
Learn the art and craft of mixing music as it applies to the many creative and technical considerations involved in “recording.” 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 explorations of a myriad of plug-ins and outboard gear; sound-replacing, when and when not to replace sound; summing amps; tuning, tweaking, and nudging elements needed when printing to analog vs. digital; and stem-mixing. Instruction also includes a field trip to a world-class mixing studio.

Reg# 369351
Fee: $699
No refund after 11 Oct.  ❖ Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Enrollment limited; early enrollment advised.  ❖ 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 Frusciante of Red Hot Chili Peppers, Erykah Badu, and the Black Eyed Peas.

MUSC X 409.8 Professional Songwriting for the Commercial Market: A Weekly Workout
4.0 units
This is a workshop for songwriters who are seeking to hone their craft through support and critique. Each class is divided into two parts: the first section is devoted to critiques of songs students perform live or on CD, the second section features lectures and discussion. Topics include aesthetics of contemporary songwriting and song critique; song styles; defining character through language; writing for a mass audience; song ideas; writing the surprise and payoff; collaboration; deconstruction, image-making, and emotional plot points; and creating real moments in songs.

Reg# 369351
Fee: $699
No refund after 11 Oct.  ❖ Classroom
11 mtgs
Saturday, 2-5pm, Sept. 28-Dec. 7
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
Friday, 7-9:15pm, Dec. 13Field Trip
Location to be announced
No meeting Nov. 30.
Enrollment limited; early enrollment advised.  ❖ Anika Paris, award-winning songwriter whose work has been featured in major films and on television. She recorded three solo CDs and toured the world with Stevie Wonder, John Legend, and John Mayer. She is the author of Five Star Music Maker: Making Your Mark in Music, and a book of poetry, Woken Voices.