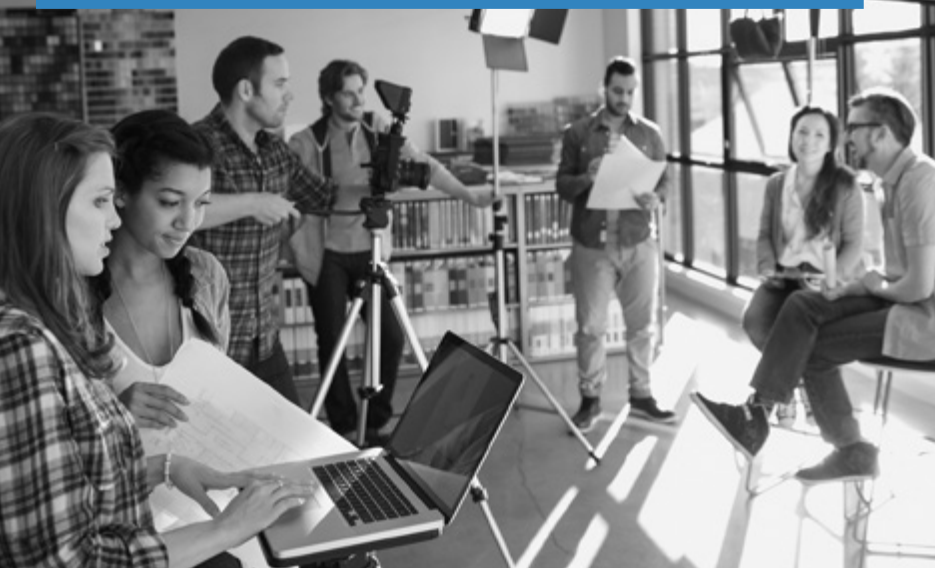


ENTERTAINMENT



FILM & TELEVISION

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MUSIC

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- 100 Music Business
- 101 Music Production

For more information call (310) 825-9064.

Entertainment Studies Networking Opportunities

Exclusively for Certificate Students

Does your project need a director? An actor? A producer? A composer?

Register for FILM TV UL 700 Free Networking Opportunities for Entertainment Studies Certificate Students to attend our free events and collaborate online! This is the perfect opportunity to meet your fellow Certificate Students and make important connections.

Fall Networking Event

Friday, September 20, 5-7pm
UCLA Extension Gayley Center

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For More Information

(310) 825-9064

entertainment.uclaextension.edu/entertainment-studies-networking-events

Film & TV

For more information call (310) 825-9064, email entertainmentstudies@uclaextension.edu, or visit entertainment.uclaextension.edu.

Business & Management of Entertainment

MGMT X 403.31

The Business of Entertainment

4.0 units

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, writers, development personnel, and aspiring media executives examines the changing 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 distribution platforms. Some history is highlighted to provide a context for current practices and potential. The course also features opportunities to meet senior entertainment industry executives in various sectors. Topics include financing, contracts, intellectual property issues, licensing, worldwide theatrical marketing and distribution, worldwide home entertainment marketing and distribution, multi-channel network distribution and opportunities, the impact of piracy, and leveraging new distribution platforms. By the end of the course, students should have an understanding of the opportunities available in the business of entertainment.

Reg# 369363

Fee: \$699

No refund after 9 Oct.

❖ Classroom

11 mtgs

Thursday, 7-10pm, Sept. 26-Dec. 12

UCLA: Physics & Astronomy Bldg. 🌐 📖

Randy Greenberg, executive producer of *The MEG* and *Cowboys & Aliens*; founder of The Greenberg Group, a global entertainment investment and content strategy consultancy. He was previously the SVP/head of international theatrical marketing and distribution for Universal Pictures.

MGMT X 403.34

Entertainment Financing: From First \$ to Distribution of Profits

4.0 units

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. Designed to give you 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. You 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.

Reg# 369600

Fee: \$699

No refund after 8 Oct.

❖ Classroom

11 mtgs

Wednesday, 7-10pm, Sept. 25-Dec. 11

UCLA: School of Public Affairs Bldg.

No meeting Nov. 27. 🌐

Richard Kiratsoulis, entertainment executive providing consulting services for a group of independent film companies in the areas of film financing, production, and distribution. Previously, Mr. Kiratsoulis was the president and COO of Media 8 (*Monster*, *The Upside of Anger*).

MGMT X 403.01

Legal Primer for the Entertainment Business

4.0 units

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. You develop a core understanding of subjects including idea protection, copyright, defamation, privacy, and the right of publicity. In addition, you 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, you are empowered in a way usually only reserved for elite talent lawyers—and have a lot of fun in the process.

Reg# 369362

Fee: \$699

No refund after 27 Sept.

🌐 Online

Sept. 23-Dec. 8

Enrollment limited; early enrollment advised. 🌐 📖

David Wienir, talent lawyer at United Talent Agency. Before UTA, Mr. Wienir practiced law at two top talent boutiques where he represented Steven Spielberg and Madonna. He was named to *Variety*'s 2014 Legal Impact Report and is the author of several acclaimed books, including *Making It on Broadway*.

MGMT X 476.99

Marketing Entertainment: Strategies for the Global Marketplace

4.0 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.

Reg# 369365

Fee: \$699

No refund after 7 Oct.

❖ Classroom

11 mtgs

Tuesday, 6:30-9:30pm, Sept. 24-Dec. 3

UCLA: Dodd Hall 🌐

Debbie Brunner, owner of 3 Dog Production with over 20 years of marketing experience in creative and print. TV heavyweights Paramount, NBC-Universal, Warner Bros. and Sony entrust Ms. Brunner to oversee the marketing launches of their shows, including *TMZ*, *Two and a Half Men*, *Ellen*, *The Flash*, and *Jane the Virgin*.



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.



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.

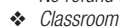
MGMT X 402.32 Starting Your Own Entertainment Production Company

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.

Film & Television

Certificates and

Specializations

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

Cinematography

Entertainment Studies

*Business & Management
of Entertainment*

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



Entertainment

Project Management

Specialization

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

For More Information, Contact

entertainmentstudies@uclaextension.edu | (310) 825-9064

Course Icons Provide Information At-a-Glance

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- TEXTBOOK REQUIRED
Visit our website for textbook information.
- UC CREDIT
May be transferable to other colleges and universities, page 6

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.

→ → →

Reg# 370074

Fee: \$699

No refund after 9 Oct.

- ❖ Classroom
11 mtgs
Thursday, 6:30-9:30pm, Sept. 26-Dec. 12
UCLA Extension Gayley Center:
1145 Gayley Ave.

No meeting Nov. 28. 🌐

Garrett Chau, JD, chief executive officer, Drive Group, LLC

Acting

THEATER X 407.5

Acting Techniques: The Fundamentals

4.0 units

In 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 two-character scenes. In-class partner work and weekly assignments are required.

Reg# 369914

Fee: \$699

No refund after 28 Sept.

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

Enrollment limited; early enrollment advised. 🌐

Lisa Chess, actor whose film credits include *Frankie and Johnny Are Married*, *The Hollow*, and *Separate Lives*. Ms. Chess was a semi-regular on the TV series *Picket Fences* and has guest-starred on such television shows as *The Practice*, *Family Law*, and *The Division*.

Reg# 370087

Fee: \$699

No refund after 29 Sept.

- ❖ Classroom
11 mtgs
Wednesday, 3:30-6:30pm, Sept. 25-Dec. 11
UCLA Extension Lindbrook Center:
10920 Lindbrook Dr.

No meeting Nov. 27.

Enrollment limited; early enrollment advised. 🌐

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.

Reg# 369930

Fee: \$699

No refund after 2 Oct.

- ❖ Classroom
11 mtgs
Saturday, 10am-1pm, Sept. 28-Dec. 14
UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Nov. 30.

Enrollment limited; early enrollment advised. 🌐

Carol Lefko, veteran casting director, casts feature films, television, commercials and theater. Currently, Ms. Lefko is casting two feature films, *The Same Sky*, shooting in Puerto Rico, and *The Chosen Guard*, shooting in Egypt. Carol is also casting sitcoms *Pineapple Inn* and *Lawrence of Suburbia*.

THEATER X 422.12

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.

Reg# 369986

Fee: \$699

No refund after 27 Sept.

- ❖ Classroom
11 mtgs
Monday, 7-10pm, Sept. 23-Dec. 9
UCLA Extension Lindbrook Center:
10920 Lindbrook Dr.

No meeting Nov. 11. 🌐

Crystal Robbins, actress whose work includes film roles (*Time Changer*, *The Long Walk Home*, *Great Balls of Fire*), theater acting, and directing. She completed studies in voice, speech, and body work with teaching legend Arthur Lessac and is a certified Lessac Trainer.

Reg# 370038

Fee: \$699

No refund after 27 Sept.

- ❖ Classroom
11 mtgs
Monday, 3:30-6:30pm, Sept. 23-Dec. 9
UCLA Extension Lindbrook Center:
10920 Lindbrook Dr.

No meeting Nov. 11. 🌐

Kellynn Meeks, actor and producer whose credits include the *Funny or Die* exclusive web series, *The Snooze Room*, and 10 years' experience as a company member of the Los Angeles Women's Shakespeare Company. She is a Lessac-certified trainer who has studied under Arthur Lessac.

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. Hone 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.

Reg# 369283

Fee: \$699

No refund after 28 Sept.

- ❖ Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

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.

Enrollment limited; early enrollment advised. 🌐

Mig Macario, television, film, and theater actor with over 30 years of experience. Mr. Macario has appeared in over 50 film, television, and theater productions, including *Once Upon A Time*, *Velvet Buzzsaw*, *S.W.A.T.*, and *Criminal Minds*. He is passionate about sharing his knowledge of acting with his fellow artists

THEATER X 410.5

Acting for the Camera II

4.0 units

Building on the skills learned in Acting for the Camera I, you prepare for work professionally by practicing in all styles that you may audition—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, two-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 three-person scene. The material from the final project is edited and becomes the basis for developing your show reel.

Prerequisite(s): X 410.3 Acting for the Camera I or previous acting on camera experience.

→ → →

Reg# 369281

Fee: \$699

No refund after 28 Sept.

- ❖ Classroom
- 11 mtgs
- Tuesday, 3:30-6:30pm, Sept. 24-Dec. 3
- UCLA Extension 1010 Westwood:
- 1010 Westwood Blvd.

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. 🌐

Instructor to be announced

Reg# 369396

Fee: \$699

No refund after 29 Sept.

- ❖ Classroom
- 11 mtgs
- Wednesday, 7-10pm, Sept. 25-Dec. 11
- UCLA Extension 1010 Westwood:
- 1010 Westwood Blvd.

No meeting Nov. 27.

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. 🌐

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

4.0 units

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.

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 *Antebody*, *The Hit*, and *Fortune's 500*.

Reg# 370089

Fee: \$699

No refund after 29 Sept.

- ❖ Classroom
- 11 mtgs
- Wednesday, 7-10pm, Sept. 25-Dec. 11
- UCLA Extension Lindbrook Center:
- 10920 Lindbrook Dr.

No meeting Nov. 27.

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. 🌐

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.

THEATER X 419.3

Playing the American: An Acting and Accent-Reduction Workshop

4.0 units

Participants who are not native speakers of American English hone their craft and learn to perform credibly in mainstream America. 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, you learn to build confidence and trust in your creative process; modify voice, speech, and delivery; break through acting blocks and limitations; and develop tools for dealing with performance anxiety. Throughout the course, you perform monologues, scenes, cold reading, and improvisation. *Prerequisite(s)*: All participants must speak English fluently.

Reg# 369836

Fee: \$699

No refund after 7 Oct.

- ❖ Classroom
- 11 mtgs
- Thursday, 7-10pm, Oct. 3-Dec. 12
- UCLA Extension Lindbrook Center:
- 10920 Lindbrook Dr.
- Saturday, 2-5pm, Oct. 19
- UCLA Extension Lindbrook Center:
- 10920 Lindbrook Dr.

No meeting Nov. 28. 🌐

Cle Thompson, actor, director, jazz vocalist and educator with extensive experience in film and theater whose credits include the Off Broadway plays *Stompin at the Savoy* and *Dunbar*. Her film credits include *Funny Valentines* and *The Cemetery Club*.

Courses Offered Online

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

MGMT X 403.01 Legal Primer for the Entertainment Business

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FILM TV X 476.894 Introduction to Feature Film Development

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FILM TV X 476.22 Story Analysis for Film and Television

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

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FILM TV X 478.311 Editing with Final Cut Pro X: A Comprehensive Workshop

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FILM TV X 404 Pre-Production and Production for Film and Television

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FILM TV X 476.6 Low-Budget Filmmaking

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FILM TV X 479.088 Movie Magic Budgeting

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MGMT X 403.61 Marketing and Distributing Independent Films Across All Platforms

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MUSC X 480 Introduction to Logic Pro

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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 mtg. Nov. 28.

Students record voice over exercises directly onto their own recording devices. 🌐 📖

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. 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.

Prerequisite(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, 7:30-10pm, 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 Triple Play Award for Cinematography at the 2006 Long Island Film/Video Expo for the film, *The Showdown*.



Making Your First Short Film

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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Get Credit for an Internship

The Entertainment Studies Internship Program allows certificate students to receive elective credit for work performed with companies in the film, television, and entertainment media communities. Internships are an excellent way to obtain real-life work experience and make the vital connections necessary to a successful career in the entertainment industry.







Internships are restricted to candidates in certificate programs, and only to those students who have completed a substantive portion of their course work (at least 12 units). If you are planning on doing an internship for academic credit, visit our website and take a moment to familiarize yourself with our policies.

You must be enrolled in a certificate to receive internship credit.

For More Information

(310) 825-9064 | entertainment.uclaextension.edu/student-information/internships

Course Icons Provide Information At-a-G glance

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-  TEXTBOOK REQUIRED
Visit our website for textbook information.
-  UC CREDIT
May be transferable to other colleges and universities, page 6

FILM TV X 479.302 Becoming Camera-Savvy: A Workshop for Today's Filmmakers

4.0 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 through demonstration and lectures. The cost factor or budget versus image quality are examined to prepare you to be able to better select the appropriate format for your project.

Reg# 369907

Fee: \$999

No refund after 27 Sept.

- ❖ Classroom
7 mtgs
Tuesday, 6:30-10pm, Sept. 24-Oct. 15
UCLA: Rolfe Hall
Saturday, 9:30am-5pm, Sept. 28-Oct. 12
UCLA Extension Lindbrook Center:
10920 Lindbrook Dr.

Discounts cannot be applied to a portion of fees for this course.

Enrollment limited; early enrollment advised.

Gianluca Bertone, cinematographer and owner of Bertone Visuals. Mr. Bertone specializes in aerial cinematography and digital intermediate. He executed commercials for Sony, Samsung, and other international brands.

He and his company's systems are credited in blockbuster movies *Need for Speed* and *Captain America*.

FILM TV X 478.301 The Role of the Digital Imaging Technician in Cinematography

4.0 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. Instruction 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.

Prerequisite(s): Students will be assigned a color correction project and are expected to use some type of image manipulation software to work with the images. Cost-free options will be described in class, and the instructor will work with each student to make sure they have a usable software tool to complete the project.



Reg# 369597

Fee: \$699

No refund after 8 Oct.

- Hybrid
11 mtgs
Wednesday, 7-10pm, Sept. 25-Dec. 11
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

No meeting Nov. 27.

This course includes both online sessions and classroom meetings. Refer to course syllabus for online session details.  

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

Directing


FILM TV X 476.581 The Language of Filmmaking

4.0 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—you analyze shooting and editing techniques employed by the greatest filmmakers of all time. 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.

Reg# 369397

Fee: \$699

No refund after 7 Oct.

- ❖ Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA: Haines Hall 

Peter Hanson, screenwriter, director, producer, and educator. Among his credits are hundreds of print and online articles, three books on cinema, and films including the feature-length documentary *Tales from the Script*, which features interviews with dozens of Hollywood screenwriters.

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Reg# 370098

Fee: \$699

No refund after 9 Oct.

- ❖ Classroom
11 mtgs
Thursday, 7-10pm, Sept. 26-Dec. 12
UCLA: Haines Hall

No meeting Nov. 28. 

Dr. Beverly Graf, vice president of Development, Abilene Pictures (*Primal Fear*, *Fallen*, *Frequency*, *Hart's War*, *Fracture*)

FILM TV X 478.9 The Craft of the Director

4.0 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 you 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.

Reg# 369884

Fee: \$699

No refund after 6 Oct.

- ❖ Classroom
11 mtgs
Monday, 7-10pm, Sept. 23-Dec. 9
UCLA: Kaplan Hall

No meeting Nov. 11. 

David Martin-Porras, director and writer whose credits include the shorts *Inside the Box*, which was nominated for a Goya Award, *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.

FILM TV X 476.95 Directing Workshop I: Composition and Movement

4.0 units
As the first hands-on course in the directing series, you complete four short films using your own video camera. Instruction focuses on the basic building blocks of narrative filmmaking: the shot, mise-en-scene, concept, the actor, environment, sound, and montage. Assignments 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.

Prerequisite(s): Students must provide their own digital video camera and have access to editing equipment and software.

Reg# 369616

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.  

Lori Balaban, Award-winning filmmaker who has produced two features and written and directed web series and shorts, including *Irrelevant White Girl*, *The Dogstalker*, *Die Un Ze Spat*, and *Property Vets*. Ms. Balaban also created branded content for A+E, *The Today Show*, *The Walking Dead*, and Ron Howard's *Rush*.

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Reg# 369617**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. 🌐 📖

Navid Sinaki, an experimental filmmaker and artist whose works have screened at museums and art houses around the world, including Moderna Museet in Stockholm, Lincoln Center, British Film Institute, RED-CAT, and Cineteca Nacional in Mexico.

Reg# 369615**Fee: \$699**

No refund after 11 Oct.

- ❖ **Classroom**
10 mtgs
Saturday, 10am-1:30pm, Sept. 28-Dec. 7
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

No meeting Nov. 30. 🌐 📖

Kate Rees Davies, award-winning director of features, short films, music videos, and commercials. Ms. Rees Davies also produces features for other filmmakers. She has produced twelve features, directed one, and has two in development. Six of her short films have screened at Cannes.

FILM TV X 476.39

Making Your First Short Film

4.0 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 three-to-five-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(s): Students must have access to a digital video camera and editing equipment and software.

Reg# 369549**Fee: \$699**

No refund after 6 Oct.

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

No meeting Nov. 11. 🌐

Les Miller, award-winning writer, director, and producer of numerous short films. Ms. Miller has served as the on-set dialogue coach to Mario Van Peebles in multiple features, including *The Street Lawyer* and *Ali*. Additionally, she was the assistant to the director on *BAADASSSS*, *Red Sky*, and *Sons of Anarchy*.

FILM TV X 475.44

Directing Actors for the Screen

4.0 units

If directors are the architects of film, then actors are the artisans of a collaborative team working together to realize a singular vision. Through discussions, exercises, casting sessions, and the presentation of scenes, you analyze and apply the directorial skills required for a successful artistic collaboration with performers. You select one dramatic and one comic scene, then cast, rehearse, and present the scenes in class. Topics include analyzing the script, the Method approach to acting, defining objectives, creating dramatic conflict, and the elements of characterization. Actors for class scenes are selected during in-class auditions and final scenes are performed on camera.

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Reg# 369411**Fee: \$699**

No refund after 7 Oct.

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

Enrollment limited; early enrollment advised. 🌐 📖

John Henry Davis, MFA, director/screenwriter, playwright; WGA, DGA, SDC member whose credits include directing *OZ*, *The Sarah Jones Show*, and *Broken Mirrors*. He's directed plays at the Lincoln Center, the Kennedy Center, and the Mark Taper Forum, including the show *Daughters* with Marisa Tomei.

Reg# 369595**Fee: \$699**

No refund after 7 Oct.

- ❖ **Classroom**
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

Enrollment limited; early enrollment advised. 🌐 📖

P.K. Zainia, Director for stage and screen whose work has been seen at film festivals and on stages across Los Angeles. Mr. Zainia has worked with such diverse entities as HBO, Los Angeles Dodgers, Los Angeles Universal Preschools, Big Brothers Big Sisters, and the Gay, Lesbian and Straight Education Network.

FILM TV X 476.271

Production Sound for Directors

2.0 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, and what can be fixed in post versus what can only be done during production. Instruction includes equipment and listening demonstrations. Many of the practical techniques presented are suitable for student productions.

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. 10

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.
Sunday, 10am-4pm, Oct. 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.

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 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, you 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.

Prerequisite(s): Familiarity with the production process for film and television through training and/or experience.

Reg# 369665**Fee: \$699**

No refund after 28 Sept.

- 🌐 **Online**
Sept. 24-Dec. 3

Students interested in development are strongly encouraged to take this course first. 🌐 📖

Monika Skerbelis, 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 compose 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 job market 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 an assistant.

Prerequisite(s): Strong English composition skills.

Reg# 369414**Fee: \$699**

No refund after 6 Oct.

- ❖ **Classroom**
11 mtgs
Monday, 7-10pm, Sept. 23-Dec. 9
UCLA Extension Woodland Hills:
21650 Oxnard St.

No meeting Nov. 11. 🌐

Brooks Elms, writer and director who has written 20 scripts for companies such as Base FX and Broken Road. He recently sold a thriller entitled *Snowfall* to Gold Circle, Benderspink, and Evan Astrowski.

Reg# 370022**Fee: \$699**

No refund after 29 Sept.

- 🌐 **Online**
Sept. 25-Dec. 4

Enrollment limited. 🌐 📖

Peter Russell, story analyst, Imagine Films Entertainment, CBS, Anschutz Film Group (AFG and Walden Films), and Participant Productions; theater director whose credits include New York's Public Theater (*Shakespeare in the Park*). Mr. Russell is a recipient of the Nick Adams Short Story 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 outlines. 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 writing original 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# 369770****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. 🌐

Sharri Hefner, award-winning filmmaker and producer. Her feature credits include *Faith*, *Conventioners*, *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 by 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 Brittany Murphy Story*. She has also written projects for Netflix, Showtime, PBS, Nickelodeon, Disney, Starz, and MarVista, 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—sembling all the necessary components. You begin with research, series concept, and the initial vetting 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, multilayered, 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, ongoing 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# 369668
Fee: \$699
No refund after 8 Oct.
❖ Classroom
11 mtgs
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# 369358
Fee: \$699
No refund after 7 Oct.
❖ Classroom
11 mtgs
Tuesday, 7-10pm, Sept. 24-Dec. 3
UCLA: Dodd Hall 🌐

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 syndicated television, and has been a senior executive at several prominent post-production facilities.

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Reg# 369359
Fee: \$699
No refund after 11 Oct.
❖ Classroom
10 mtgs
Saturday, 10am-1:30pm, Sept. 28-Dec. 7
UCLA: Dodd Hall

No meeting Nov. 30. 🌐

Barry Goch, post-production professional with 15 years of hands-on experience. His credits include *Spiderman: Homecoming*, *Passengers*, *Money Monster*, *Eye in the Sky*, and *Game of Thrones*. He is currently working on *The Quad*, *Black-ish*, and the new hit show, *Grown-ish*.

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# 369361
Fee: \$699
No refund after 9 Oct.
❖ Classroom
11 mtgs
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 477.84 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# 369360
Fee: \$699
No refund after 7 Oct.
❖ Classroom
11 mtgs
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 in the compendium feature film *Actors Anonymous* executive produced by James Franco and starring Whoopi Goldberg. He is also the recipient of the MPAA award.

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 set extensions, compositing 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# 369251
Fee: \$699
No refund after 27 Sept.
🌐 Online
Sept. 23-Dec. 8

Enrollment limited; early enrollment advised. 🌐

Robert Scheid, 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# 369374
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 *Tsotsi* (Oscar winner, 2006), *Water* (Oscar nominated, 2007), *Away from Her*, and *Thirteen Conversations About One Thing*.

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Reg# 370235
Fee: \$699
No refund after 9 Oct.
❖ Classroom
11 mtgs
Thursday, 7-10pm, Sept. 26-Dec. 12
UCLA: Dodd Hall
Saturday, 10am-1pm, Nov. 2
UCLA: Dodd Hall

No meetings Oct. 31; Nov. 28. 🌐 📖

Lydia Cedrone, who has over 20 years of experience in the entertainment industry; Ms. Cedrone has managed feature film financing at the Walt Disney Company, oversaw production at Michael Mann's Forward Pass Inc. and produced her own films independently.

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 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.

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 with 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# 369559
Fee: \$699
No refund after 6 Oct.
❖ Classroom
11 mtgs
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*.

FILM TV X 479.088

Movie Magic Budgeting

2.0 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, one line schedule, shooting schedule, departmental budgets, and other hypothetical parameters. *This is not an introduction to production course.*

Prerequisite(s): Students must purchase Movie Magic Budgeting 7. A discount code will be provided to enrolled students after the start of class.

Reg# 370053**Fee: \$499***No refund after 27 Sept.*

Online

Sept. 23-Oct. 28

Students enrolled in this section are eligible to purchase Movie Magic Budgeting 7 at a discount.

Enrollment limited; early enrollment advised. 🌐 📖

Elia Urquiza, who has written, shot, and edited many films, often at the crossroads of documentary and fiction. As a producer, Ms. Urquiza has worked on a number of commercial, fiction, and non-fiction projects. Her recent documentary, *Next*, has been screened at festivals around the world.

MGMT X 403.61

Marketing and Distributing Independent Films Across All Platforms

4.0 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. You gain knowledge on how to craft a distribution strategy from the earliest stages of project development. Topics include choosing materials, budget, and casting; selling the film through festivals and markets; key buyers; evolving distribution outlets, such as Internet and cell phones; the roles of producer, marketing and sales executives, and executive producers; and an overview of film financing models.

Reg# 369355**Fee: \$699***No refund after 7 Oct.*

Classroom

11 mtgs

Tuesday, 7-10pm, Sept. 24-Dec. 3

UCLA: Dodd Hall

Saturday, 10am-5pm, Oct. 5

UCLA: Dodd Hall

No meetings Oct. 15; Nov. 5. 🌐 📖

Mark Padilla, Senior Vice President of Sales and Acquisitions at Double Dutch International. Mr. Padilla manages the worldwide sales for numerous films, including *Nostalgia*, *Romans* and *Super Troopers 2*. He previously oversaw sales, acquisitions and distribution at Myriad Pictures and Essential Entertainment.

Reg# 369364**Fee: \$699***No refund after 29 Sept.*

Online

Sept. 25-Dec. 10 🌐 📖

Kevin Mardesich, former head of the story department at Oliver Stone's development company, Ixlan. He currently runs KevinMardesich.com, a communications practice specializing in written communications for film, television, and industry leaders.

FILM TV X 408

Building an Online Audience

4.0 units

In the Internet age, uploading your work to YouTube or Vimeo is imperative, and successful producers/directors/actors can now demonstrate a growing online audience. This course shows you how to create a public face and promotional platform for your creative content. Using relevant video platforms, social media, and available website creation tools, learn to present and promote your body of work. Instruction emphasizes group discussion and interaction as you are encouraged to use each other's sites and platforms in various assignments. Topics include identifying different audiences; basic video and audio production; mastering available video and audio; review of social media branding 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 your peers.

Reg# 369375**Fee: \$699***No refund after 2 Oct.*

Hybrid

2 mtgs

Classroom meetings

Saturday, 10am-5pm, Sept. 28

UCLA Extension DTLA: 261 S. Figueroa St.

Saturday, 10am-1pm, Dec. 7

UCLA Extension DTLA: 261 S. Figueroa St.

Online sessions

Sept. 29-Dec. 6

This course includes both online sessions and classroom meetings. Refer to course syllabus for online session details. Attendance at the first meeting is mandatory.

Enrollment limited; early enrollment advised. 🌐

Robert Scheid, Apple-certified Final Cut Pro, Motion, and DVD Studio Pro instructor; television producer; film and television editor and colorist.

FILM TV X 475.22

Making the Short Documentary for Digital Platforms

4.0 units

Short-format documentaries have become an increasingly powerful voice in the digital era. The documentaries showcased on platforms such as *Vice*, *Dazed*, *Frontline*, *NYTimes Op-Docs*, and *Storyhunter* bring light to meaningful stories and are followed by thousands of viewers across the world. But this trend goes beyond the social-issue and current-affairs arena. Commercial companies are using short-format documentaries to position their products in the market. So what makes short-format documentaries so successful? What strategies and platforms exist to get your work out there? This advanced course examines the most popular online short documentary outlets, both journalistic and commercial, and explores the different cinematic and narrative techniques that can be used to make your story fit the strand. Instruction is structured around lectures, discussion with guest speakers, and practical hands-on assignments. Over the course of this workshop you develop, shoot, and edit one short-format genre-based documentary tailored to one of the main online platforms. Note: Since this is an advanced class, instruction focuses on the best creative choices to tell your story and broadcast it online, but will not cover the basics of documentary filmmaking.

Prerequisite(s): Students must have prior experience in documentary filmmaking and access to a camera, editing, and sound recording equipment.

→ → →



Producing Certificate

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.

FILM TV X 404 Pre-Production and Production for Film and Television

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. Page 96.

MGMT X 403.34 Entertainment Financing: From First \$ to Distribution of Profits

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. Page 90.

MGMT X 403.61 Marketing and Distributing Independent Films Across All Platforms

Learn how to find domestic and overseas distribution for theatrical, television, DVD, and alternative markets by gaining knowledge on how to craft a distribution strategy from the earliest stages of project development. Page 97.

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

For More Information

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

Reg# 370066**Fee: \$699***No refund after 8 Oct.*

Classroom

11 mtgs

Wednesday, 7-10pm, Sept. 25-Dec. 11

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Nov. 27.

Enrollment limited; early enrollment advised. 🌐

Susana Casares, filmmaker and winner of the Emmy Foundation's 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 two consecutive years.

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 Writers Fellowship Prep and Writing and Directing Short Films; Pro-Series in Feature Film and Television Pilot Writing; script consultations; mentorships; and 3 screenwriting competitions.

This quarter's screenwriting courses begin on page 161.

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

FILM TV X 477 Creating Reality and Non-Fiction Television: What Really Works

4.0 units
Reality television is at the forefront of TV culture both domestically and internationally. The objectives of the course are to acquaint you with the various formats and to prepare you to conceptualize your own reality series for various television outlets including network, syndication, cable, and Internet. The latest trends in the various digital media arenas as they relate to original non-fiction programming and distribution are also explored, including interactivity, games, transmedia, webcasts, ARGs, MMOGs, and VR. You first get under the hood of the broad range of programs which claim to depict "real life," from reality drama and comedy to talent competitions, hidden camera, docu-soaps, games, food, adventure, travel, and documentary. Topics include what makes a show a hit—or not; the art of interviewing; the role of scheduling, ratings, multi-platforming, and social media; and an overview of legal issues specific to reality TV. Working both in teams and individually, you then develop, prepare, and pitch an original idea for a non-fiction television series. You prepare a series log line, a one sheet description, and a "bible" with episodic examples. Rehearse for a pitch meeting and then pitch your ideas to industry guests that can include a network, studio executive, or agent.

Reg# 369425
Fee: \$699
No refund after 6 Oct.
❖ **Classroom**
11 mtgs
Monday, 6:30-9:30pm, Sept. 23-Dec. 9
UCLA: School of Public Affairs Bldg.

No meeting Nov. 11. 🌐

James Coane, Emmy award-winning television producer, writer, director, and development executive. He has executive produced and directed many TV series, including *Dragon Tales*, *America's Most Wanted*, and *Futurequest*, as well as episodes, specials, and pilots for ABC, CBS, NBC, and many more.

FILM TV X 475 Producing Commercials for All Platforms: A Practical Workshop

4.0 units
From concept to completion, learn to produce commercials for TV as well as for all integrated marketing platforms (video games, cinema, Internet, TV, and cell phones). You break down storyboards; write specifications; create bids; estimate special FX, editorial, talent, and music; and prepare a final estimate and production schedule for presentation and critique in class. You also learn how to get the best prices, stay on budget and schedule, and use the tools of advanced media. Instruction includes industry guest speakers with discussion and screenings of the best current spots.

Reg# 369603
Fee: \$699
No refund after 8 Oct.
❖ **Classroom**
11 mtgs
Wednesday, 7-10pm, Sept. 25-Dec. 11
UCLA: School of Public Affairs Bldg.

No meeting Nov. 27. 🌐

Sergio Guerrero, an Emmy Award winner, Sergio Guerrero produced and co-wrote the award-winning feature, *A Day Without a Mexican*, which was a banner for the US immigration movement. Mr. Guerrero also produced and directed the TV shows, *Dos Lunas* and *El Vato*, as well as over 500 commercials.

FILM TV 804.2 Sneak Preview: Contemporary Films and Filmmakers

2.0 CEUs
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. Guests include some of the most prestigious actors, filmmakers, and executives in the industry. Our moderators, who are international film festival correspondents and award season prognosticators, lead engaging Q&As that give you an insider's perspective of the making of each film.

Reg# 370101
Fee: \$299
No refund after 25 Sept.
❖ **Classroom**
10 mtgs
Wednesday, 7-10pm, Oct. 2-Dec. 18
Beverly Hills: Writers Guild Theater,
135 S. Doheny Dr.

No meeting Oct. 9; Nov. 27.

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. Enrollment limited; early enrollment advised. Visitors not permitted.

Anne Thompson, film columnist who has covered the Hollywood beat for over 25 years. She launched *Indiewire*'s daily film blog *Thompson On Hollywood for Variety* in 2007. Previously, she was West Coast Editor for *Premiere*, *Empire*, and *Film Comment*, and senior writer at *Entertainment Weekly*.

FILM TV UL 700 Free Networking Opportunities for Entertainment Studies Certificate Students

Does your project need a director, cinematographer, screenwriter, actor, producer, composer, or other crew member? Would you like to meet other like-minded students who have the same business or career goals as you? This is the perfect opportunity to meet your fellow certificate students and make important connections. Attend our free networking events or collaborate with fellow students online!

Prerequisite(s): Enrollment is restricted to certificate students and alumni in the following programs: Entertainment Studies, Acting, Cinematography, Directing, Film and TV Development, Independent Producing, Producing, Business & Management of Entertainment, Film Scoring, Independent Music Production, Music Business, Screenwriting: Film and TV Comprehensive, Feature Film Writing, Television Writing, and the Editing series.

Reg# 370119
Fee: \$0
🌐 **Information Session**
2 mtgs
Friday, 5-7pm, Sept. 20
UCLA Extension Gayley Center:
1145 Gayley Ave.
Online sessions
Sept. 23-Dec. 8

Enroll to participate in any of the following FREE Entertainment Studies Networking Opportunities for the Fall 2019 Quarter:

Fall Networking Event—Friday, Sept. 20, 5-7pm
Featuring fun, face-to-face networking activities where you will have the opportunity to connect with students in various certificate programs.

Online Networking—Sept. 23-Dec. 8
Connect with fellow students all quarter long via Canvas (the UCLA Extension online learning platform) by participating in online discussions and posting the positions that you need filled for your projects!

Uninstructed Lab

Music

For more information call (310) 825-9064, 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, bitonality, modern scales, pandiatonicism, 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 compositions and study scores that use many of these harmonic techniques.
Prerequisite(s): X 403.52 Harmony I: Crash Course in Composing for Tonal Music or consent of the instructor.

Reg# 369540
Fee: \$699
No refund after 6 Oct.
❖ **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 Anatomy 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# 369831
Fee: \$699
No refund after 11 Oct.
❖ **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 449.91 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 symphonic works. The class culminates in a final assignment of an original orchestral cue set to picture. In addition to the aesthetics of synthestration, 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.
❖ **Classroom**
11 mtgs
Thursday, 3-6pm, Sept. 26-Dec. 12
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

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 Radio*, 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
Geared 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 temp-tracked 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# 370130
Fee: \$699
No refund after 7 Oct.
❖ **Classroom**
10 mtgs
Saturday, 9:30am-1pm, Sept. 28-Dec. 7
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

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 Extractors*, *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 II* and the award winning *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*.

Joseph S. DeBeasi, composer and conductor whose scores include the underscore for *American Sniper*, award-winning *Kidnapped for Christ, Eleven Eleven*, and *Alpha*. He is also known for his work as a music editor on more than 60 feature films, including *Wind River*, *The Revenant*, *Sicario*, *Prisoners*, and *Book of Eli*.

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*, *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*.

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 how spotting 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 Westwood:

1010 Westwood 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 deal; 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.



Music Certificates & Specializations

Jump-Start Your Career in Music

Interested in a career in music business? Want to pursue film scoring or creating music independently?

Enroll in one of our Music Certificates.

Music Certificates



BMI proudly supports UCLA Extension certificates.

Music Business

Learn the principles of the music industry in the areas of A&R, touring, marketing, legal issues, publishing, and artist management.

Independent Music Production

Designed for independent artists, develop the creative skills to write, produce, and record music in your home studio, along with the marketing and business skills to sell it.

Film Scoring



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!

For More Information

(310) 825-9064 | entertainment.uclaextension.edu



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 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
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-  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

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 also 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.

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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. 🌐

Charles Fernandez, Emmy- and Annie-nominated composer who has worked for most of the major studios as a composer on such animated series as *Casper*, *101 Dalmatians*, *Doug*, *Aladdin*, *Mermaid*, and *Robot Chicken*, as well as many live and animated features.

Music Business

MUSC X 447.31 The Insider's Guide to Music Management

4.0 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 topics such as when to get a manager, the role of the manager in the indie world, and managing music in the digital age.

Reg# 369612

Fee: \$699

No refund after 8 Oct.

- ❖ Classroom
10 mtgs
Wednesday, 6:30-10pm, Sept. 25-Dec. 4
UCLA: Dodd Hall

No meeting Nov. 27.

Enrollment limited; early enrollment advised. 🌐 📖

Adam LaRue, a 20 year veteran of the industry. Mr. LaRue has marketed the album launches of Rancid, Mavis Staples, Glen Hansard, Portugal The Man, Plain White T's, At The Drive-in at labels Epitaph, Anti, and Fearless Records. He currently represents Jerry Harrison of the Talking Heads and Modern Lovers.

MUSC X 448.80 Do-It-Yourself Music Marketing

4.0 units

Of interest to DIY musicians, producers, managers, startup record label personnel, and anyone interested in learning fundamental marketing concepts used by the most innovative companies today. You learn how to 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 in course lectures, reading assignments, and discussions with industry guests. You are provided with the opportunity to craft a customized, low-budget marketing plan of attack using step-by-step templates, and to receive constructive criticism from the instructor and fellow students. At the end of the class, student teams are asked to solve real-world marketing problems by presenting innovative solutions before a small panel of guest judges.

Reg# 369970

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 Borg, 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.

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's also a classically trained pianist and vocalist.

MUSC X 448.17 Music Publishing: Law and Business

4.0 units

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; setting 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. 🌐 📖

Robert Teegarden, former manager at Universal Music Group, music business educator, and entrepreneur.

MUSC X 449.2 Music Licensing: Turning Talent into Dollars

4.0 units

In today's rapidly evolving music industry, licensing stands out as one of the most stable ways to make money. Turning your talent into dollars and cents requires an understanding of how the licensing process works. This introductory course for entertainers, songwriters, producers, managers, music supervisors, and music industry executives, examines the business issues associated with licensing rights in the music industry. Through lectures, case studies, and discussions with notable industry guests, instruction focuses on the business and legal aspects of licensing. Topics include detailed examination of the various types of licenses that apply to the music industry, rights and clearance issues, applicable terms from publishing and record deals, typical representation arrangements, and

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negotiation and networking strategies. By the end of the course, students understand how to make the most of the myriad licensing opportunities available in the music business and how to avoid problems associated with those opportunities.

Reg# 369539

Fee: \$699

No refund after 7 Oct.

❖ **Classroom**

11 mtgs

Tuesday, 7-10pm, Sept. 24-Dec. 3

UCLA: School of Public Affairs Bldg. 🌐

Gary Greenberg, attorney in the music industry whose clients include Jimmy Cliff and Kendrick Lamar's producers. 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*.

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, audio producers, 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 a Virtual Drum track, editing audio with Flex Time and Pitch, and recording/editing/arranging of MIDI sequences and Apple Loops, to digital effects processing using virtual amps and pedals, Logic remote on the iPad, automation, and mixing. This course prepares you for the Apple Certification exam. *Prerequisite(s)*: Basic computer skills and basic audio technology 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. 🌐 📖

Maurizio Otto De Togni, composer for commercials and TV, music/sound editor and producer. Mr. De Togni is an Apple Certified Master Trainer in Logic Pro and an Avid Certified Pro Tools Expert instructor. His clients include Paramount Pictures, Maroon 5's James Valentine, and Jesse Carmichael.

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/mic/midi keyboard are optional but recommended.

Reg# 369371

Fee: \$699

No refund after 13 Oct.

🌐 **Hybrid**

10 mtgs

Classroom meetings

Monday, 6:30-10pm, Sept. 30-Dec. 2

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Online sessions

Dec. 3-8

No meeting Nov. 11.

This course includes both online sessions and classroom meetings. Refer to course syllabus for online session details.

Enrollment limited; early enrollment advised. 🌐 📖

Maurizio Otto De Togni, for credits see page 101.

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 cover such concepts as choosing musicians and 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.

Prerequisite(s): MUSC 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.

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.

Enrollment limited; early enrollment advised. 🌐

Adam Moseley, record producer, engineer, and mixer who started his career at the legendary Trident studios where he worked with Phil Ramone, Steve Lillywhite, Tina Turner, The Cure, Wet Wet Wet, Roxette, Kiss, Rush, Beck, Nikka Costa/Lenny Kravitz, John Cale, and many more.



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 Gouveia, Program Representative, UCLA Extension Entertainment Studies; Pascale Cohen-Olivar, Program Director, UCLA Extension Entertainment Studies; Doreen Ringer-Ross, Vice President Creative-Film, TV & Visual Media, BMI; and Antoni Mairata March, 2019 BMI/Jerry Goldsmith Film Scoring Scholarship recipient.

For more information and to apply, visit

entertainment.uclaextension.edu/bmischolarship

MUSC X 448.14B

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 "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 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 when needed; printing to analog vs. digital; and stem-mixing. Instruction also includes a field trip to a world-class mixing studio.

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.

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 payoffs; 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 Makeover*, *Making Your Mark in Music*, and a book of poetry, *Woven Voices*.