ENTERTAINMENT

For more information call (310) 825-9064.

Networked 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.

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.

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# 371411
Fee: $299
No refund after 22 Jan.
❖ Classroom
10 mtgs
Wednesday, 7-10pm, Jan. 29-Apr. 1
Beverly Hills: Writers Guild Theater,
135 S. Doheny Dr.
The University is not responsible for lost or stolen 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.

Pete Hammond, producer, five-time Emmy-nominated writer, film commentator, film critic and awards columnist for Deadline, where he covers the Oscars and Emmys. Mr. Hammond’s writing has appeared in USA Today, The New York Times, Los Angeles Times, and Variety. His TV appearances include NBC News, E!, and Extra.

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 January 29 and presents 10 new films.

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Past films and guests have included

Marriage Story with director
Noah Baumbach
If Beale Street Could Talk with director
Barry Jenkins
A Hidden Life with actor
Valerie Pachner
Ford v Ferrari with director
James Mangold
Dolemite Is My Name with screenwriters
Scott Alexander and Larry Karaszewski
Diane with actor
Mary Kay Place

Attend our free networking events or collaborate with fellow students online!
Prerequisites: 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 Film Editing specialization.

Reg# 371492
Fee: $0
No refund after 30 Dec.
❖ Information Session
Friday, 5-7pm, Jan. 10
UCLA Extension Gayley Center:
1145 Gayley Ave.

Enroll to participate in any of the following FREE Entertainment Studies Networking Opportunities for the Winter 2020 Quarter:
Winter Networking Event—Friday, Jan. 10, 5-7pm
Featuring Round Table Networking, a fun, face-to-face activity where you will have the opportunity to connect with students in various certificate programs. After the round table networking activity, students will be able to mingle and continue building on connections made during the round table networking activity.

Online Networking—Jan. 6-Mar. 22
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!
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
- Cinematography
- Acting
- Entertainment Studies
- Film & TV Development
- Business & Management of Entertainment
- Producing
- Independent Producing

Offered entirely online!

Are you looking for a shorter program? Our specializations can be completed in as little as 2-3 quarters!

Film & Television Specializations

Fundamentals of the Entertainment Industry

Offered entirely online!

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

Film 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

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, worldwide television production 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# 371670

Fee: $699
No refund after 10 Jan.
Online
Jan. 6-Mar. 22
Gina Holland, entertainment executive with corporate management experience in technology and media who is currently president of A&A Enterprises Inc. Her previous positions include production executive and executive producer at Ruby Red Inc. senior vice president at BET, and manager of production at NBC.

Reg# 371674

Fee: $699
No refund after 10 Jan.
Online
Jan. 6-Mar. 22
Jim Milio, award-winning producer and director who has created more than 400 hours of TV for such networks as National Geographic, Discovery Channel, and CBS (Rescue 911). Mr. Milio has received three People’s Choice Awards and multiple Emmy and WGA nominations.

Reg# 371701

Fee: $699
No refund after 22 Jan.
Classroom
11 mtgs
Thursday, 7-10pm, Jan. 9-Mar. 19
UCLA Extension Gayley Center: 1145 Gayley Ave.
Chris Donahue, an Oscar- and Emmy-award winner. He works as a producer, media executive, and consultant involved in financing, development, production, and distribution. He serves as a consultant on media investments for individuals and institutional investors, as well as for filmmakers at all levels of their careers.

Legal Primer for the Entertainment Business

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# 371677

Fee: $699
No refund after 10 Jan.
Online
Jan. 6-Mar. 22
Enrollment limited; early enrollment advised.
Jeanette B. Milio, feature film and television producer and financier who ran a media fund that invested in the production, acquisition, and worldwide distribution of over 40 television and theatrical projects for HBO, Showtime, ABC, USA Network, Disney, Lionsgate, Sony Pictures, Warner Bros. and others.

Film & Television Certificates

Independent Producing

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Jim Milio, award-winning producer and director who has created more than 400 hours of TV for such networks as National Geographic, Discovery Channel, and CBS (Rescue 911). Mr. Milio has received three People’s Choice Awards and multiple Emmy and WGA nominations.

Reg# 371701

Fee: $699
No refund after 22 Jan.
Classroom
11 mtgs
Thursday, 7-10pm, Jan. 9-Mar. 19
UCLA Extension Gayley Center: 1145 Gayley Ave.
Chris Donahue, an Oscar- and Emmy-award winner. He works as a producer, media executive, and consultant involved in financing, development, production, and distribution. He serves as a consultant on media investments for individuals and institutional investors, as well as for filmmakers at all levels of their careers.

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For More Information

(310) 825 9064 | entertainment.uclaextension.edu
MGMT X 448.84
Copyright Law in the Entertainment Industry
4.0 units
What is intellectual property and how does it apply to the entertainment industry? As the ownership of intellectual property continues to be the lifeblood of the industry and the source of income for many, this course answers these questions while providing a general overview of intellectual property rights with a focus on copyright law and its role in the film, music, and digital online industries, including such related areas as celebrity endorsements and branding. Specific topics covered include authorship and copyright ownership, fair use, how copyrights are licensed and controlled in the entertainment industry, copyright "mechanics," (such as registration and notice), copyright legislation and Congress, and duration of copyright. Also examined is the role of copyright in the entertainment industry and its interaction with other business and legal principles, key court cases, and international copyright protection.
Reg# 371329
Fee: $699
Jan. 11-Mar. 21
Enrollment limited; early enrollment advised. ▲ Online
Jaia Thomas, entertainment and sports attorney. In addition to her practice, Ms. Thomas is a contributor to Uptown Magazine and Entrepreneur Magazine, where she regularly authors articles pertaining to the intersection of sports, entertainment, entrepreneurship, and the law.

MGMT X 404.2
Production Accounting for Film and Television
4.0 units
Responsible for maintaining financial controls and financial reporting of all production funds, the production accountant must provide timely and accurate financial reporting of all production funds, the producers to maximize production values. This intensive second step in the Entertainment Project Management suite of courses provides a meaningful foundation of these tools to connect budgeting and schedules, and further your understanding of organization for entertainment project management. Take a deeper look into concepts that include life cycles, creative development, scope, budget, schedule, managing conflict, and communication. Learn about the tools that help manage the budgets and schedules, and further your understanding about how to communicate progress and resolve conflicts. This intensive second step in the Entertainment Project Management suite of courses provides a meaningful foundation of these tools to connect project requirements with the teams that are needed to complete them.
Reg# 371383
Fee: $699
No refund after 15 Jan.
▼ Classroom
11 mtgs
Monday, 6:30-9:30pm, Jan. 6-Mar. 16
UCLA: Dodd Hall
Tuesday, 10am-5pm, Mar. 7
UCLA: Dodd Hall
No meetings Jan. 20; Feb. 17.
▲ Aved Savoulian, audit manager and production accountant, NBC Universal Feature Pictures, who has held previous positions at CBS Television and Fox Universal Pictures
Greg Hemstreet, senior director, Production Finance, Universal Pictures

FILM TV X 439
Inside the World of Film Acquisitions: How to Sell Your Project to Hollywood
4.0 units
So your script or film is ready. What’s next? In this course, learn the art of selling your project to studios, production and sales companies, indie distributors, and the like. But first, you must learn how buyers, known as acquisitions execs, evaluate the “worth” of your project. You gain the skills necessary to develop an in-depth knowledge of buyers, agents, producer’s reps, festival programmers, and their respective tastes. You learn how to pitch buyers effectively; how to analyze box office numbers and which genres and ratings are the most profitable; how to determine if your project is budgeted for profitability through comp analysis; how to present your project to maximize profile and salability at festivals and markets; what it takes to attract domestic distributors, including ways to position and package for greatest interest; how to sell your project into international territories and how to understand the major deal points so as to negotiate the best terms. You also learn how digital players are changing the paradigm and how to gain access to the gatekeepers with insider tips and strategies for developing relationships with key industry players.
Reg# 371622
Fee: $699
No refund after 22 Jan.
▼ Classroom
11 mtgs
Thursday, 7-10pm, Jan. 9-Mar. 19
UCLA: School of Public Affairs Bldg.
▲ Quin Coleman, who previously served as vice president of Acquisitions at Regent Entertainment and director of Worldwide Co-Productions and Acquisitions at Warner Bros, where he was instrumental in acquiring distribution rights to more than 125 feature films, including box office hits A Cinderella Story, My Dog Skip, and My Big Fat Greek Wedding.

Entertainment Project Management

MGMT X 452.2
Sold! Project Management Principles and Tools in the Entertainment Industry
4.0 units
This course will explore the tools and processes as the major function of organization for entertainment project management. Take a deeper look into concepts that include life cycles, creative development, scope, budget, schedule, managing conflict, and communication. Learn about the tools that help manage the budgets and schedules, and further your understanding about how to communicate progress and resolve conflicts. This intensive second step in the Entertainment Project Management suite of courses provides a meaningful foundation of these tools to connect project requirements with the teams that are needed to complete them.
Reg# 371323
Fee: $699
No refund after 22 Jan.
▼ Classroom
11 mtgs
Thursday, 7-10pm, Jan. 9-Mar. 19
UCLA: Dodd Hall
The three courses in this specialization (MGMT X 452.1, 452.2, and 452.3) count toward elective credit in the Business and Management of Entertainment and the Entertainment Studies certificates.
▲ Mark Jocson, a senior executive with 18 years of experience working at Sony, Disney, and Viki. Mr. Jocson is known for leading the teams that launched the first Disney Channel streaming service, the Emmy Award winning interactive Disney Channel Games, and the Sony Mobile Games team for Wheel of Fortune.

For More Information
(310) 825-9064 | entertainment.uclaextension.edu/uclaxfilmfest
Chess was a semi-regular on the TV series Lisa Chess Frankie and work and weekly assignments are required. Concentration, sense memory, emotional recall, improvement techniques and exercises, including relaxation, 4.0 units Acting Techniques: The Fundamentals THEATER X 407.5 Classroom Monday, 7-10pm, Jan. 6-Mar. 19 UCLA Extension Lindbrook Center: 10920 Lindbrook Dr. No refund after 10 Jan. Fee: $699 No refund after 10 Jan. Classroom 11 mtgs Tuesday, 7-10pm, Jan. 7-Mar. 17 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. Ernesto Gonzalez, actor whose credits include roles in TV shows such as No Tomorrow, Jimmy Kimmel Live, Top 10 Criminals, Animal Witness, and series regular on Yet 2B Named. He has also performed in national commercials and is an alumnus of the Improvisation Conservatory at The Second City Chicago.

Reg# 371177 Fee: $699 No refund after 11 Jan. Classroom 11 mtgs Tuesday, 3:30-6:30pm, Jan. 7-Mar. 17 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. Ray Ford, television, film, and theater actor. Mr. Ford was a series regular in Don’t Trust the B in Apt. 23 and FATRICK. He also held recurring roles on Fresh off the Boat, The Real O’Neals, and Grey’s Anatomy.

Reg# 371178 Fee: $699 No refund after 11 Jan. Classroom 11 mtgs Tuesday, 7-10pm, Jan. 7-Mar. 17 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. Steve Martin, and Robin Williams and has guest-starred on numerous television dramas and sitcoms. 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# 371188 Fee: $699 No refund after 20 Jan. Classroom 11 mtgs Thursday, 7-10pm, Jan. 16-Mar. 19 UCLA Extension Lindbrook Center: 10920 Lindbrook Dr. Saturday, 2-5pm, Feb. 8 UCLA Extension Lindbrook Center: 10920 Lindbrook Dr. Crystal Robbins, actress whose work includes film roles (Time Chan...
modern acting methods are grounded in the Stanislavski system, and understanding the basics of this system helps the actor understand and study other acting techniques. Topics include action vs. emotion, using imagination to create real emotions, relaxation and concentration, emotional memory, and building a character through physicality and voice. At the end of the course, you will have acquired techniques to learn how to deal with stage fright, how to approach a role and inhabit it from the initial research to the physical embodiment of the character, and how to avoid bad acting habits, such as faking emotion or overacting.

Reg# 371198
Fee: $699
Classroom
9 mtgs
Monday, 7-10pm, Mar. 31-May 27
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

Gabrielle Schary, commercial casting director and production manager, gives such "spokesperson" narrative in this course. To help you attain relaxation, taped performances are sensitively rated for emotional impact, and by a blind panel.

Reg# 371149
Fee: $1,299
No refund after 10 Jan.
Classroom
7 mtgs
Wednesday, 7-10pm, Jan. 18 & 25
Pacifica-Mole-Richardson Co.,
12154 Montague Street
Discounts cannot be applied to a portion of fees for this course.

Enrollment limited; early enrollment advised. 

Lesley Elizondo, cinematographer, writer, and director for films, TV series, documentaries and music videos. Ms. Elizondo served on the lighting crew of Francis Ford Coppola’s “Live Cinema” production, Distant Vision. She is currently the director of photography on the shows Salem High, Fight Forward, and Ya Basta.

FILM TV X 478.283 Lighting for Emotional Impact 4.0 units
This course is designed to help you develop a stronger understanding of lighting for motion pictures. Through lectures, workshops, assignments, and in-class exercises, you learn about different lighting styles and techniques. Special emphasis is placed on lighting tailored specifically for the story and the emotional impact that lighting can have on the audience. The class focuses both on theory and practical application of the concepts presented. Throughout the course, visual references are discussed, and completed assignments and supervised exercises are screened and critiqued in class.

Reg# 371539
Fee: $999
No refund after 20 Jan.
Classroom
9 mtgs
Tuesday, 7-10pm, Jan. 7-Feb. 18
UCLA Extension Lindbrook Center:
10920 Lindbrook Dr.
Saturday, Saturday, 10am-5pm, Jan. 25-26
Pacifica-Mole-Richardson Co.,
12154 Montague Street
Discounts cannot be applied to a portion of fees for this course.

Enrollment limited; early enrollment advised. 

Instructor to be announced

FILM TV X 478.278B Visualization and Exposure 4.0 units
This advanced course is designed to deepen the cinematographer’s understanding of the principles and methods of visualization on-set and in pre-production with particular emphasis on digital exposure and pre-visualizing lighting techniques, such as panoramic/wide-screen, the use of color or black and white, the composition and depth of field as artistic tools, the different shot types and concept of screen direction, how to best frame a shot, and the best ways to execute these techniques. Simultaneously, various film genres are examined. You are asked to test your creativity and understanding of the different cinematography concepts, techniques, and genres presented by completing shooting exercises using your own camera outside of class. Student work is screened and critiqued in class. You must provide your own video camera, have access to editing equipment and software, and be able to output your assignment to various media sources.

Reg# 371575
Fee: $999
No refund after 2 Feb.
Classroom
9 mtgs
Monday, 7-10pm, Jan. 13-Mar. 9
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.
Saturday, Saturday, 10am-5pm, Mar. 7-8
Pacifica-Mole-Richardson Co.,
12154 Montague Street
No make-up classes.

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

Enrollment limited; early enrollment advised. 

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.

FILM TV X 478.27C Advanced Lighting Workshop 4.0 units
A practical workshop in creating a look and executing a vision through cinematography by using the key tools that are available to the director of photography. You use professional-level lighting instruments (conventional and unconventional), filters, and gels to create your own images on motion picture film stock or digital video. You work in group during the course, and the film images are reviewed and critiqued in class. The course covers a variety of lighting situations (including exterior and interior lighting) through lectures, lighting demonstrations, and specific assignments, including problems often encountered in film and television production. Instruction also includes a review of color theory as it applies to lighting sessions.

Pre requisite(s): Successful completion of FILM TV X 478.283 Lighting for Emotional Impact or FILM TV X 478.27B Visualization and Exposure.

Reg# 371504
Fee: $1,299
No refund after 13 Mar.
Classroom
4 mtgs
Saturday, Saturday, 7:30am-5pm, Mar. 14-22
Pacifica-Mole-Richardson Co.,
12154 Montague Street
Discounts cannot be applied to a portion of fees for this course.

Enrollment limited; early enrollment advised. 

Leigh Lisbawd Underwood, award-winning director of photography whose films have screened at Cannes, Tribeca, and Palm Springs, and on television for Lifetime. His credits include 1915, Brasil Meu Amor, and Sugar Baby. He received the best cinematography award at the 2013 Palm Springs International Shortfest for The Boy Scout.

FILM TV X 478.282 The Craft of the Cinematographer 4.0 units
Learn to apply your knowledge of the principles and elements of cinematography through the making of several short filmmaking assignments. Lectures and discussion cover various lighting and shooting techniques, such as panoramic/wide-screen, the use of color or black and white, the composition and depth of field as artistic tools, the different shot types and concept of screen direction, how to best frame a shot, and the best ways to execute these techniques. Simultaneously, various film genres are examined. You are asked to test your creativity and understanding of the different cinematography concepts, techniques, and genres presented by completing shooting exercises using your own camera outside of class. Student work is screened and critiqued in class. You must provide your own video camera, have access to editing equipment and software, and be able to output your assignment to various media sources.

Pre requisite(s): Students must have access to a digital video camera and editing equipment and software.

Reg# 371575
Fee: $999
No refund after 2 Feb.
Classroom
9 mtgs
Monday, 7-10pm, Jan. 13-Mar. 9
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.
Saturday, Saturday, 10am-5pm, Mar. 7-8
Pacifica-Mole-Richardson Co.,
12154 Montague Street
No make-up classes.

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

Enrollment limited; early enrollment advised. 

Roman Zenz, award-winning cinematographer. Mr. Zenz has served as a director of photography on several TV documentaries and lifestyle shows, including the History Channel’s Million Dollar Genius and ARTE’s Tracks. He recently wrote, produced, and directed the documentary, Urban Fruit, airing on Amazon Prime.

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.

Pre requisite(s): Students must have access to a digital video camera and editing equipment and software.

Reg# 371038
Fee: $699
No refund after 21 Jan.
Classroom
11 mtgs
Wednesday, 7-10pm, Jan. 7-Mar. 18
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

Students must have access to a camera and editing equipment and software.

Jerell Rosales, award-winning writer/director whose films have been officially selected at 100+ film festivals worldwide. His most recent work is the feature film High School Lover for Lifetime/ASAP, starring Lana Condor, François Arnaud, and James Franco.

Reg# 371317
Fee: $699
No refund after 11 Jan.
Online
Jan. 7-Mar. 17
A high-speed Internet connection is suggested and QuickTime is required. 

Michael Green, has taught filmmaking and screenwriting for a decade. His film writing has appeared in Film International, Senses of Cinema, Bright Lights Film Journal, and The Journal of Film and Video, among others. He is also the co-editor of Race in American Film: Visual and Visions that Shaped a Nation.

Reg# 371163
Fee: $699
No refund after 22 Jan.
Classroom
11 mtgs
Thursday, 7-10pm, Jan. 9-Mar. 19
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 Story: Telling the feature-length documentary Tales from the Script, which features interviews with dozens of Hollywood screenwriters.

FILM TV X 476.39 Making Your First Short Film 4.0 units
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Pre requisite(s): Students must have access to a digital video camera and editing equipment and software.

Reg# 371038
Fee: $699
No refund after 21 Jan.
Classroom
11 mtgs
Wednesday, 7-10pm, Jan. 7-Mar. 18
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

Students must have access to a camera and editing equipment and software.
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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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.

Reg# 370652
Fee: $699
No refund after 24 Jan.
❖ Classroom 11 mtgs
Saturday, 10am-1pm, Jan. 1-Mar. 21
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Enrollment limited; early enrollment advised. 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 Atlantis (Round Trip), which was a finalist for a Student Academy Award.

Reg# 370783
Fee: $699
No refund after 24 Jan.
❖ Classroom 11 mtgs
Saturday, 10am-1pm, Jan. 1-Mar. 21
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
Enrollment limited; early enrollment advised. Peter Lauer, veteran television director. Mr. Lauer has directed episodes of Arrested Development, At Home with Amy Sedaris, Pushing Daisies, Awkward, Brooklyn Nine-Nine, Scrubs, Gilmore Girls, and many more. His executive producing and directing credits also include Level Up, Reaper, and Malcolm in the Middle.

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# 370676
Fee: $699
No refund after 21 Jan.
❖ Classroom 11 mtgs
Wednesday, 7-10pm, Jan. 8-Mar. 18
UCLA Extension Gayley Center: 1146 Gayley Ave.
Enrollment limited; early enrollment advised. Tim Arvin, screenwriter and director who has worked in both feature films and new media. He has written films for major studios, including Sony Pictures, as well as independent production companies. He is currently developing a television series and multiple film projects.

FILM TV X 476.95B
Story Development Workshop:
Composition and Movement
4.0 units

In this second part of the Directing Workshop series, participants complete short narrative films using their own digital video camera. Focusing on storytelling, instruction teaches participants how to apply the principles and essential elements of dramatic structure and character development to the filmmaking principles explored in X 476.95 Directing Workshop I: Composition and Movement. Through increasingly complex filmmaking assignments, participants discover how to combine key elements, such as casting, working with actors, shot selection, sync-sound, and music, to communicate the themes, conflict, and story arcs that create compelling narrative for a visual medium. Student work is screened and critiqued by the instructor and class. Prerequisite(s): FILM TV X 476.95 Directing Workshop I: Composition and Movement, or previous directing experience. Students must provide their own digital video camera and have access to editing equipment and software.

Reg# 370680
Fee: $699
No refund after 20 Jan.
❖ Hybrid 11 mtgs
Jan. 7-Mar. 17
Tuesday, 7-10pm, Jan. 7-Mar. 17
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
Students must have access to a video camera and editing equipment. This course includes both online sessions and classroom meetings. Refer to course syllabus for online session details. Discounts cannot be applied to a portion of fees for this course.
Enrollment limited; early enrollment advised. Fernando Scarpa, award-winning director. He has directed for the national Italian Television RaiUno and directed projects for Mercedes Benz, the German ZDF, and SRF. Alongside work in documen-
taries and film, he is developing projects based on his award-winning short Dorados; his play Galileo 1610, and a feature The Book of Ronnie.

Reg# 371206
Fee: $699
No refund after 21 Jan.
❖ Classroom 11 mtgs
Wednesday, 7-10pm, Jan. 8-Mar. 18
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Enrollment limited; early enrollment advised. Bijan Imtiaz, award-winning narrative and documentary writer, director, and producer. After the international success of his features Kingdom of Clay Subjects (writer/director) and Live from Dhaka (producer), his current project Paradise has been an official selection at Berlinale’s co-production market.

FILM TV X 476.128
Advanced Filmmaking Workshop:
Production and Post-Production
8.0 units

In this capstone course of the Directing Certificate program, you maximize your learning experience and improve your filmmaking skills through the creation of a short film that is screened for an invited audience after the end of the course. Having first developed your projects in the course X 476.23 Developing Your Short Film, you enter the workshop ready to begin pre-production, shooting, and post-production. 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# 371363
Fee: $699
No refund after 20 Jan.
❖ Online 11 mtgs
Tuesday, 7-10pm, Jan. 7-Mar. 17
Home Office of Public Affairs Bldg. 21650 Oxnard Street
Franco-Luce Benson, award-winning playwright and screenwriter. Ms. Benson’s feature screenplay, Healing Roots, won the Alfred P. Sloan Foundation award, and Caroline’s Wedding won the Zutope Grand Prize. Her award-winning plays have premiered in numerous theaters, and were published in multiple anthologies.

Reg# 371201
Fee: $699
No refund after 21 Jan.
❖ Classroom 11 mtgs
Wednesday, 7-10pm, Jan. 8-Mar. 18
UCLA Extension Woodland Hills: 21650 Oxnard Street
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 Erin Astrosky.

Enroll at uclaextension.edu or call (800) 825-9971

Film & TV Development

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# 371370
Fee: $699
No refund after 20 Jan.
❖ Classroom 11 mtgs
Tuesday, 7-10pm, Jan. 7-Mar. 17
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
Enrollment limited. Joanna Moore, producer, film and TV executive. Former president of Dustin Hoffman’s production company, Ms. Moore has developed projects for Warner Bros, Universal, Disney, and more. She also produced the award-winning film Swimming with Sharks and the shorts Rockboy and Big Al.

This course includes both online sessions and classroom sessions.

Fee: $699
No refund after 20 Jan.
❖ Classroom 11 mtgs
Monday, 7-10pm, Jan. 6-Mar. 16
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
Enrollment limited. Bijan Imtiaz, award-winning narrative and documentary writer, director, and producer. After the international success of his features Kingdom of Clay Subjects (writer/director) and Live from Dhaka (producer), his current project Paradise has been an official selection at Berlinale’s co-production market.

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.
FILM TV X 476.242 Understanding Genre: How to Develop a Hollywood Classic 4.0 units
Producers, executives, writers, and filmmakers focus on story components and strategies for a good movie. Learn to identify the specific characteristics that define various film genres and how style, form, content, mood, camera work, lighting, and pacing work together to fulfill expectations and deliver a satisfying cinematic experience. Each week, through lecture, discussion, and film clips examining its visual language and its evolution over time, you break down and analyze one of the genres on which Hollywood thrives: action, drama, comedy and romantic comedy, fantasy and science fiction, the mystery-thriller, and horror. Instruction also covers an examination of each genre’s target audience and provides you with a common language with which to articulate and sell your ideas in the development process.
Reg# 3731218 Fee: $699
No refund after 21 Jan.
Classroom
11 mtgs
Wednesday, 7-10pm, Jan. 8-Mar. 18
UCLA: Royce Hall
Dr. Beverly Graf, vice president of Development, AEI: Pictures (Primal Fear, Fallen, Frequency, Hart's War, Fracture)

FILM TV X 479.482 Television Development: From Idea to Small Screen 4.0 units
In today’s ever-evolving TV business and market, figuring out how and where to sell your “product” can be confusing. Once you’ve settled on an idea, then what are the next steps? How do TV shows get “on the air”? Producers, development executives, directors, and writers will benefit from learning all about the development process for TV series, limited series, and movies-of-the-week. Course topics include how to give notes; how to create writer lists; how attachments such as showrunners, producers, talent, and directors affect your project; how to assess the TV marketplace by determining which networks/outlets are right for which projects; what you should include in your sizzle reel; and finally, how to effectively pitch your idea. The course goal is to equip you with the knowledge necessary to successfully go from an idea for a TV series to getting it sold. At the end of the course, you have the opportunity to pitch your shows to industry guests.
Reg# 371689 Fee: $699
No refund after 20 Jan.
Classroom
11 mtgs
Tuesday, 7-10pm, Jan. 7-Mar. 17
UCLA Extension LIndbrook Center: 21650 Oxford Street
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 Britillary Myth Study; She has also written projects for Netflix, Showtime, PBS, Nickelodeon, Disney, Starz, and MarVista, among others.

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, and crew; production designers; 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# 371667 Fee: $699
No refund after 12 Jan.
Online
Jan. 8-Mar. 24
Kevin Mardesich, former head of the story department at Oliver Stone’s development company, Icarus. He currently runs KevinMardesich.com, a communications practice specializing in written communications for film, television, and industry leaders.
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 winter 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 93.

**FILM TV X 478.13A The Art of Line Producing**

Gain an understanding of the boots-on-the-ground work of physical production through the various tasks of a line producer, such as creating a budget, location scouting, hiring crew, and everything in between. Page 93.

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

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**Screenwriting Courses**

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

This quarter’s screenwriting courses begin on page 155.

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

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**FILM TV X 478.733 Producing Documentaries**

4.0 units

Learn about the opportunities available to the independent documentary producer in this overview of the entire documentary production process, from idea through distribution. Emphasis is placed on today’s market—for both television and theatrical one-to-two-hour programs—through screening and discussing examples of documentary genres. Lectures emphasize story, structure, and style and address related budget, financial, and technical aspects of television documentaries. Each participant conceives and drafts a written synopsis for a one-hour television documentary with the option to independently produce a presentation video. Specialists with expertise in archival footage, interview techniques, location shooting, editing, and other areas are invited as guest lecturers, subject to availability.

Reg# 371322
Fee: $699
No refund after 21 Jan.
Classroom
11 mtgs
Wednesday, 7-10pm, Jan. 8-Mar. 18
UCLA Extension DTLA:
261 S. Figueroa St.
Priscilla Gonzalez Sainz, an experienced director, producer, and editor. Ms. Gonzalez has worked as an independent film producer, primarily in documentaries and in television distribution. She has also been a film curator and strategist for independent film financing and distribution.

**FILM TV X 431 A World of International Filmmaking**

4.0 units

As the business of film has become more reliant on the international market, so has the production of film. Both studio and independent producers alike must understand the ever-evolving rules and principles to producing in countries around the world. This course provides thorough and practical instruction on all the elements and stages to producing films outside of the United States. Every week, case studies explore specific, real-life films, which follow the processes involved in producing internationally, and compare the differences among the territories. The following topics are discussed each week for specific countries: film commissions, available financing, the approval process, locations and climate, facilities, budgets, unions and working practices, co-production treaties, and local partners and distributors. At the end of each session, students have the tools to produce a film in the region discussed that week. The course also examines the broader concepts of international co-productions, available international film treaties, and their practical applications. Beyond the local tax credits available in territories, instruction also covers “soft equity” and tax shelters where available, and how to apply them to a financing plan. Some sessions include a visit from a territory’s local film office and/or local producers to provide additional insight to the country.

Reg# 371571
Fee: $699
No refund after 21 Jan.
Classroom
11 mtgs
Wednesday, 7-10pm, Jan. 8-Mar. 18
UCLA, Haines Hall:
Gregoire Gonsollin, chief operating officer of Tucker Tooley Entertainment, where he oversees film and television financing and operations. Previously, as senior vice president of International Distribution and Strategy at FilmNation, he oversaw worldwide releases for over sixty films, including The King’s Speech, Looper, Mud, and Room.

**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 goal is to create an individual presentation plan across chosen platforms that is curated by your peers.

Reg# 371697
Fee: $699
No refund after 15 Jan.
Hybrid
2 mtgs
Classroom meetings
Saturday, 10am-5pm, Jan. 11; Mar. 21
UCLA Extension DTLA: 261 S. Figueroa St.
Online sessions
Jan. 12-Mar. 20

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.


4.0 units

Learn how Virtual Reality (VR), Augmented Reality (AR), and Mixed Reality (MR) content is created from inception to delivery and how the 360 environment, immersive and interactive content are integrated with narrative story development and design. Through the course, leading hardware and software technology companies cover all stages of the process of content creation, from live action and CG capture to post-production by exploring and pushing the limitations of traditional and digital formats. Content creators discuss how they integrate those technologies in their projects and how technologies can benefit and support their ideas to define a unique language which may yet to be known. Students have the opportunity to test and try out these innovations in class, get familiar with game engines (Unreal), learn more about platforms and operating systems (Oculus), and understand hardware use and support in live action and CG production (Nvidia). Concurrently, prominent creators and producers demo the different types of AR/VR experiences, 360 videos, immersive media formats, and game-driven interactive content. At the end of the course, you have an understanding of the AR/VR landscape and how to incorporate interactive elements in your creative projects.

Reg# 371684
Fee: $699
No refund after 20 Jan.
Classroom
11 mtgs
Tuesday, 7-10pm, Jan. 7-Mar. 17
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.
Cockatoo Spritz, founder of Reverse Engineering Studios, a new wave management, production, and technology company. She has produced numerous VR and 360 video projects that have been showcased internationally, including Cockatoo Spritz; an immersive VR experience that premiered at Cannes.
Mario Kenyon, head of production at Furious M, an immersive VR development, production, and distribution company. He is also a writer and producer for virtual reality projects and feature films whose projects have premiered at film festivals, including Tribeca, Sundance, and Venice.
Music

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

Film Scoring

MUSC X 483.43
Introduction and Instrumentation to Orchestration

4.0 units
Explore why musical instruments sound as they do, how their sound is produced, and the rudiments of combining those sounds together. Learn the characteristics and basic idiomatic scoring techniques for each orchestral instrument family (strings, woodwinds, brass, and percussion), as well as approaches of writing for different ensembles. Coursework also includes a review of music fundamentals and how to read and study an orchestral score. Apply your knowledge by composing three short pieces to be played in class.

Prerequisite(s): The ability to read music, knowledge of music notation, and an understanding of the fundamentals of music theory. 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. Additionally, it is recommended to have any professional quality computer-based Digital Audio Workstation.

Reg# 371090
Fee: $1,299
No refund after 16 Jan.
Course in Composing for Tonal Music, or consent of the instructor.

Reg# 371659
Fee: $699
No refund after 10 Jan.

Enrollment limited; early enrollment advised. Visitors not permitted.

Richard Bronskill, orchestrator for over 100 films, including Vice, Mission: Impossible– Rogue Nation, Hotel Transylvania, and 21 Jump Street. Mr. Bronskill has worked with many notable Hollywood composers, such as Michael Giacchino, Nicholas Britell, Christopher Young, Christophe Beck, Mark Mothersbaugh, and Rolfe Kent.

MUSC X 403.52
Harmony I: Crash Course in Composing for Tonal Music

4.0 units
The study of harmony has been the foundation of composers for centuries. This intensive crash course not only serves as a complete review of diatonic harmony but also teaches you how to apply theoretical concepts to your own compositions. Instruction consists of three stages: establishing a strong foundation in diatonic harmony, studying music scores of the great masters who demonstrate these techniques, and creating your own music compositions emulating what you have learned. Concepts covered include proper usage of scales; functional chord progressions and how they work; roman numeral analysis; how to create both regional and true modulation; creating chord inversions; cadence types; and proper notational practices dealing with rhythm, meter, and score set-up. Scores studied include works by J.S. Bach, Mozart, Haydn, Beethoven, Mendelssohn, and more. As you work on your own compositions, utilizing many of the concepts learned, you receive guidance from the instructor and gain the opportunity to build your portfolio.

Prerequisite(s): The ability to read music, knowledge of music notation, and an understanding of the fundamentals of music theory.

Reg# 370647
Fee: $699
No refund after 20 Jan.

Enrollment limited; early enrollment advised.

Steve Rothstein, PhD, composer of numerous orchestral, choral, and chamber works.

Film Scoring

MUSC X 483.53
Harmony II: Techniques for Contemporary Music

4.0 units
In this course, you learn the techniques of 20th/21st century harmonic style 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, tone color, atonality, serialism, bi-tonality, modern scales, panatonicism, 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): MUSC X 403.52 Harmony I: Crash Course in Composing for Tonal Music, or consent of the instructor.

Reg# 370649
Fee: $899
No refund after 22 Jan.

Enrollment limited; early enrollment advised. Visitors not permitted.

Steve Rothstein, PhD, composer of numerous orchestral, choral, and chamber works.

Film Scoring

MUSC X 483.12
Film Scoring on a Budget

4.0 units
Learn to compose an effective film score on a limited budget using both MIDI pre-records and live professional musicians. Topics include spotting: the practical aspects of writing and arranging cues; creating chord inversions; creating chord progressions using MIDI that will be enhanced with live recording sessions played by professional musicians.

Prerequisite(s): Knowledge of music notation and theory, experience in music composition, MUSC X 449.01 The Art and Craft of MIDI, and MUSC X 483.2 Advanced Orchestration: Applied Techniques for the Studio and Scoring Stage, or consent of instructor.

Reg# 370852
Fee: $1,999
No refund after 15 Jan.

Enrollment limited; early enrollment advised. Visitors not permitted.

Dr. Norman Ludwin, DMA, instrumentalist, composer; orchestrator, author, and professional bassist who has played on hundreds of feature films, television scores, and records. As an orchestrator, Dr. Ludwin has worked on the recent films Jurassic World, Inside Out, and Star Trek into Darkness.
Music Certificates & Specializations

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

BMI

BMI proudly supports UCLA Extension certificates.

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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?

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

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

MUSIC X 448.931
Put Your Music to Work: Composition for Commercials
4.0 units
Thousands of TV commercials are produced and scored every year, and the advertising business is always looking for something fresh, new, and different. In this online course, composers fine-tune their musical skills to become more precise and focused composers. Each week, participants are given a different commercial video to score, as well as a second writing assignment that is music only. The latter assignment is to build up the student’s own library of music. Assignments are constructively critiqued by the instructor with specific detailed feedback on what improvements are advised to make the music fit the commercial requirements and stand out in a sea of competitive resources. At the end of the course, students who complete the course will have a compilation of their work to be used for their own promotion at their website or online viewing portal.
Topics include concepts of advertising techniques, styles of scoring, the ad formula, self-promotion, standard business practices, and how to deal with competitive demos.
Prerequisite(s): Students must be able to receive Quicktime files, record and/or edit their own music, and send MP3s via the Internet. Students who are not proficient in composing and producing their own cues may submit music samples or loop compositions created in programs such as GarageBand, Reason, and Acid.
Reg# 370675
Fee: $699
No refund after 13 Jan.
2 mtgs
Online sessions
Jan. 9-Mar. 19
Classroom meetings
Thursday, 7-10pm, Jan. 9; Mar. 19
UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
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.
Liz Myers, vice president, Trivers/Myers Music; composer and pianist for commercials and films who won a Clio Award for the arrangement of Gerstwin’s Rhapsody in Blue created for United Airlines. Co-composer of the theme for the CBS Evening News with Scott Pelley.

MUSIC X 448.35
Legal and Practical Aspects of the Music Business
4.0 units
Whether you are an artist, manager, lawyer, accountant, music industry executive, producer, songwriter, music publisher, or work for a digital service provider or other digital media company, this course is essential to understanding the various ways in which rights are exploited and monetized and how revenue is generated in the music business. In addition, the critical topics of building your artist’s brand as a business, along with the necessity of ancillary revenue streams outside of music and the cutting edge deals dealt with in the digital space, are all covered. Also examined are arrangements between record companies and artists; production deals, producer agreements, and other legal and business issues that arise in the recording studio; trademark and rights of publicity; agreements relating to the artist’s team of advisors; topics and agreements relating to music publishing rights; monetizing and understanding the differences between subscription and ad-supported services, as well as other digital media opportunities; and fans, brands, social networking sites, and cultural communities as they affect music, copyrights, and merchandising in a global music market.
Discussions on current events relating to the ever-changing tides of the music industry, including the ongoing legislative developments in Washington, D.C., affecting copyright reform and their impact on the future of the business, are also woven into lectures throughout the course.
Reg# 370644
Fee: $699
No refund after 20 Jan.
11 mtgs
Tuesday, 7-10pm, Jan. 7-Mar. 17
UCLA: Dodd Hall ❖

Jonathan Larr, entertainment attorney at karius Law, PC in Los Angeles, a boutique transactional entertainment law firm whose clients include recording artists, songwriters, and producers. Mr. Larr has over a decade of experience in the music industry both as a lawyer and, formerly, as an artist manager.

MUSIC 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# 371359
Fee: $699
No refund after 25 Jan.
11 mtgs
Monday, 7-10pm, Jan 6-Mar 16
Sunday, 10am-1pm, Jan 26; Feb 23
UCLA: Dodd Hall ❖

Kayla Monetta

Brothers’ Perecious Music. In A&R, Mr. Murgatroyd has worked with Evanescence, Drowning Pool, Finger 11, and Seether. He discovered Incubus and executive produced albums for Ian Astbury and Diamonette.

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

Enroll at uclaextension.edu or call (800) 825-9971
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 many 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# 371519

Fee: $699

No refund after 20 Jan.

Classroom

11 mtgs

Tuesday, 7-10pm, Jan. 7-Mar. 17

UCLA Extension DTLA: 261 S. Figueroa St.

Instructor to be announced

Music Publishing: A Creative and Business Perspective

4.0 units

This entry-level course is of interest to songwriters, bands, and producers but applicable to anyone who wants to learn both the creative and business basics of music publishing. From A-Z, you learn how to improve your chances for getting heard, seen, and signed. Topics include effective songs, broadcast quality recordings, and brand equity; how to ensure that you’re not getting ripped off; United States copyright basics, copyright registration in Washington, D.C., and co-writer and producer splits; what music publishing companies can do for your career: song-plugging, advances, and copyright administration; how to make sense of publishing deals and copyright assignment exclusive songwriter agreements, co-publishing deals, and administration agreements; how to get paid for your music and master recordings: mechanical royalties, performance royalties, synch fees, master-use fees, print royalties, new electronic transmissions, and foreign sub-publishing monies. You also learn how and when to join important music organizations and societies: ASCAP, BMI, SESAC, Sound Exchange, and The Harry Fox Agency; and how to start your own publishing company; self-publishing, music libraries, resource guides, and pitching your own music in film, TV, games, advertising, corporate videos, movie trailers, and DVD featurettes. No prior understanding of music publishing is needed.

Reg# 370643

Fee: $699

No refund after 22 Jan.

Classroom

11 mtgs

Thursday, 7-10pm, Jan. 9-Mar. 19

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited; early enrollment advised.

Suzan Koc, songwriter mentor and owner of Songwriters Reindeer, an exclusive songwriting workshop, and the boutique publishing company, House Call Music. She has held positions such as VP of Creative at BMG Rights Management and VP of Writer Development at BMG Music Publishing.

Music X 448.86

Touring, Tour Accounting, and Merchandising

4.0 units

Discover the fundamental aspects of the concert touring industry. This course guides students through the entire touring process, from planning to settling live performances. Participants gain an understanding of different tour revenue streams, such as ticket sales, sponsorship income, and merchandise. Students also learn how to maximize tour profits through effective marketing, promotion, budgeting, and monitoring. Instruction includes lectures, industry guest speakers, and discussion.

Reg# 371209

Fee: $699

No refund after 21 Jan.

Classroom

11 mtgs

Wednesday, 7-10pm, Jan. 8-Mar. 18

UCLA: Dodd Hall

Instructor to be announced

Music Production

Music X 451

Entrepreneurship for the Indie Artist

4.0 units

Record-low album sales, industry layoffs, and ever-evolving changes in technology can be disheartening for the aspiring artist looking to break into the business, but nothing could be further from the truth! There’s never been a better time to be a do-it-yourself artist, and this course gives you the tools to assess what you can do yourself (and how) and when you should bring in the professionals. Many musicians record and market their own music, but only a handful actually monetize those efforts. Learn the importance of establishing a brand and how to harness the power of the Internet to generate awareness and excitement around your music. Topics include creating a business plan for yourself and your brand, forming a marketing campaign, deciding on distribution options, optimizing sales through targeted use of social media tracking tools, building a fan base through gigging and merchandise, publishing and licensing, and the latest developments in promotion—all on a shoestring budget. Instruction features guest speakers, who work in various facets of the industry, to bring real-world perspective to the topics.

Reg# 371541

Fee: $699

No refund after 26 Jan.

Hybrid

9 mtgs

Jan. 6-Mar. 16

Monday, 7-10pm, Jan. 6-Mar. 16

UCLA: La Kretz Hall

No meetings Jan. 20; Feb. 17.

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

Music 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.

Prerequisites: 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/midi keyboard are optional but recommended.

Reg# 370638

Fee: $699

No refund after 26 Jan.

Hybrid

8 mtgs

Online sessions

Jan. 6-Mar. 15

Classroom meetings

Monday, 6:30-10pm, Jan. 6-Mar. 9

UCLA Extension 1010 Westwood: 1010 Westwood Blvd.

No meetings Jan. 20; Feb. 17.

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

The BMI Jerry Goldsmith

Scholarship in Film Scoring

Application deadline: February 14. 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.

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

Film Scoring Certificate

Endorsed by the Society of Composers & Lyricists

Under the direction of talented industry professionals, learn the essential creative, business and technical skills needed for a successful career in film scoring. Compose your own scores for film, TV, and video games, both electronically and using professional union musicians.

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

Students may begin the program in either the Winter and Summer quarters.

For More Information

(310) 825-9064 | entertainment.uclaextension.edu/certificates/film-scoring
Winter 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 446.2 A&R: Making Music from Acquisition to Release
Learn the functions of the A&R professional, including the collective effort needed from all departments—artist and label—in the creation of recorded music in all formats, from inception to acquisition and release.

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MUSC X 448.6 The Record Production Process: Professional Practices
An overview of the role of the record producer and his responsibility through all the stages of making a record: pre-production, recording, overdubs, editing, mixing, and mastering. Topics include how to use appropriate terminology to communicate effectively with the various members of the production team, sharpening your listening skills so you can incorporate specific elements into your own production, producing for a specific artist’s genre of music and how to get the best performance from the artist, how producing a band is different from a solo artist, and how to budget for record production. You also learn arrangement techniques, as well as key vocal production techniques for main and background vocals. Discover the difference between producing a mix and engineering a mix, as well as the different style of mixes that are needed before going into the mastering phase of a project. At the end of the course, you will have gained musical, emotional, performance, and arrangement techniques designed to make your music more compelling.

Fee: $699
Enrollment limited; early enrollment advised.

MUSC X 448.3 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.

Fee: $699
No refund after 10 Jan.

MUSC X 441.5 Creating Commercial Sounding Masters
4.0 units
Just understanding how to operate a DAW (Protools or Logic) is not enough to help you to make your recordings competitive with commercial sounding masters. In this workshop-style class, independent artists learn how to create commercial-sounding recordings “in-the-style-of,” that is, re-producing a hit recording from the ground-up and emulating the work of the well-known producers and engineers. You learn what elements made those hits successful and how to re-create those winning production components: sound, feel, and emotional power.

Classes are hands-on, real-world, intensive, and cover such concepts as choosing musicians and fine-tuning the best performance out of artists. You produce, mix, and master one music project—either a full 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): 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.

Enrollment limited; early enrollment advised.

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.

Fee: $699
No refund after 22 Jan.

MUSC X 441.2 A&R: Making Music from Acquisition to Release
Learn the functions of the A&R professional, including the collective effort needed from all departments—artist and label—in the creation of recorded music in all formats, from inception to acquisition and release.

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MUSC X 440.1 Writing Lyrics That Succeed and Endure
4.0 units
The goal of this workshop is to enable you to raise your own standards—reaching further, writing better. Lectures, discussions with guest professionals, and analysis of student assignments and works-in-progress give you experience in the practices of the profession, including writing on assignment and deadline, rewriting, and collaboration. Topics include what is valued in a lyric; reviewing the great songs; expanding one’s horizons; the craft of lyric writing; overcoming stumbling blocks; developing a personal style; collaboration; handling rejection; the new marketplace; new opportunities in film, theater, and animation; and artistic objectives: writing lyrics that make a difference, writing lyrics to be proud of, and creating works that survive in an age of disposable product.

Fee: $699
No refund after 22 Jan.

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.

Enrollment limited; early enrollment advised.

MUSC X 415.3 Making Your Mark in Music: Stage Performance Secrets
4.0 units
This course focuses on developing your artistic identity, stage presence, and signature sound. Through a series of exercises, performance feedback, and homework, learn how to develop a strong stage persona, perfect your vocal and microphone techniques, choose the right songs for you, convey a story through song lyrics, move your body on stage, be interviewed, and interact with an audience, with the goal of maintaining a remarkable presence in today’s entertainment industry. The objective is to provide you with a set of practical skills that help distinguish you as an artist in the professional world of music.

Fee: $699
No refund after 20 Jan.

Enrollment limited; early enrollment advised.

MUSC X 404.1 Songwriting Skills
3.0 units
This course enables you to create a series of engaging songs, focusing on the practice of songwriting. You will be given the tools to create songs that will fit and grow with your artistic voice. The course is designed to enable you to write and produce songs in a variety of styles. You will have the opportunity to work with instructors who will provide you with opportunities to succeed in the music business.

Fee: $699
No refund after 20 Jan.

Enrollment limited; early enrollment advised.

Marty Panzer, lyricist and producer with 35 gold and platinum records and four BMI Million-Play Awards; lifelong collaborator with Barry Maniow. His songs have been recorded by artists such as Barbara Streisand, Kenny Rogers, and Julio Iglesias; and he has written and produced more than 100 songs for Walt Disney.