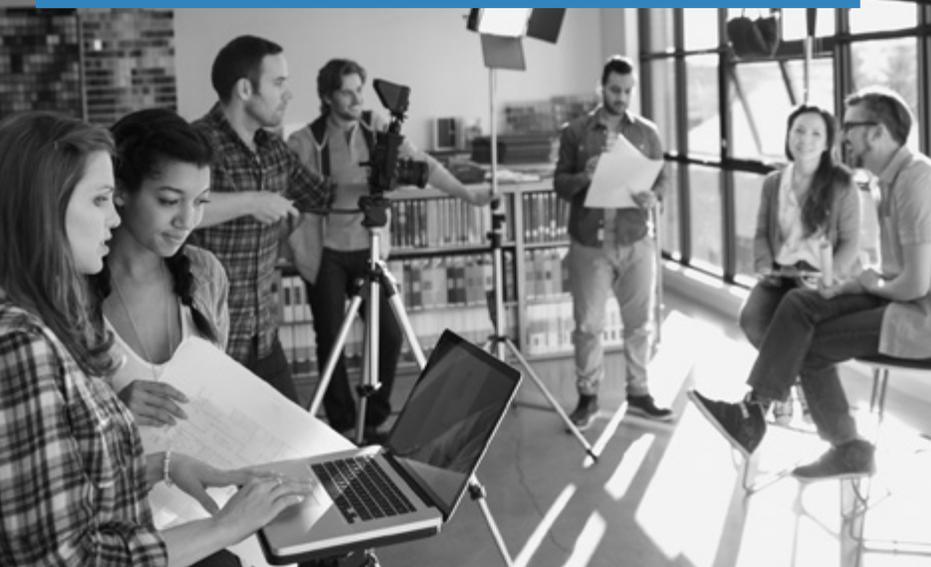


ENTERTAINMENT



FILM & TELEVISION

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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.

Spring Networking Event

Friday, April 3, 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.

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 Film Editing specialization.

Reg# 373318

Fee: \$0

No refund after 23 Mar.

Information Session

Friday, 5-7pm, Apr. 3
UCLA Extension Gayley Center:
1145 Gayley Ave.

Enroll to participate in any of the following FREE Entertainment Studies Networking Opportunities for the Spring 2020 Quarter:

Spring Networking Event—Friday, Apr. 3rd, 5-7pm

Featuring Speed Networking, a fun, face-to-face activity where you will have the opportunity to connect with students in various certificate programs. After the networking activity, students will be able to mingle and continue building on connections made during the round table networking activity.

Online Networking—Mar. 30-June 14

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!

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# 373024

Fee: \$699

No refund after 15 Apr.

Classroom

11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

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# 373028

Fee: \$699

No refund after 13 Apr.

Hybrid

11 mtgs

Mar. 31-June 9

Tuesday, 7-10pm, Mar. 31-June 9

UCLA: School of Public Affairs Bldg.

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

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.

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# 373033

Fee: \$699

No refund after 13 Apr.

Classroom

11 mtgs

Tuesday, 6:30-9:30pm, Mar. 31-June 9

UCLA: Dodd Hall 🌐

Debbie Brunner, owner of 3 Dog Production with more than 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*.

UCLAxFilmFest

Are you working on a short film? Enter **UCLAxFilmFest**, the 5th annual UCLA Extension Entertainment Studies film festival!

Besides the chance to see your film on the big screen, participating filmmakers will have the opportunity to attend a filmmaking panel and network with peers and industry professionals on a studio lot. Awards will be presented for Best Film, Audience Choice, and more!

Application Deadline for Film Submissions:
Sunday, March 1

Film Festival Date & Location:
Saturday, May 2;
The Fox Studio Lot, 10201 West Pico Blvd.



For More Information

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

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

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# 373068

Fee: \$699

No refund after 3 Apr.

Online

Mar. 30-June 14

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*.

🌐 ONLINE COURSE, page 5.

📺 HYBRID COURSE, page 5.

🌐 WEB-ENHANCED COURSE, page 5.

📍 ON-GROUND COURSE, page 5.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 6.

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

Newly Revised

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.

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

MGMT X 406

Talent Representation: Working as an Agent or Personal Manager in the Entertainment Industry

4.0 units

For aspiring agents and managers, as well as prospective talent, this course presents an in-depth overview of the role of talent representatives in the entertainment industry. Instruction covers the roles of agents, managers, lawyers, casting directors, producers, line producers, and publicists. Through lectures and discussion with guest speakers, participants explore the journey from script to screen as an actor books both a studio movie and an independent film with conflicting dates. This and other real-life scenarios are presented to illustrate networking opportunities, negotiating tactics, the difference between film and television deals, and the importance of career choices.

Reg# 373325**Fee: \$699***No refund after 14 Apr.*❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension Gayley Center:

1145 Gayley Ave.

Harry Abrams, founder and former Chairman/Chief Executive Officer of Abrams Artists Agency, which was founded in 1977 and is now one of the top ten talent agencies in the United States. Mr. Abrams launched and helped guide the careers of Jaclyn Smith, Jennifer Lopez, Kerry Washington, Katie Holmes, David Strathairn, Connie Britton and many 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# 372845**Fee: \$699***No refund after 14 Apr.*❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA: Dodd Hall ☉

Vernon Mortensen, Filmmaker and Development Executive. Mr. Mortensen wrote and produced the movies *Army Dog* and *A Sierra Nevada Gunfight*, and produced and directed the limited series, *Universal Dead*, as well as the pilot for the new animated series, *Mars Bar*. He is in pre-production on *Dakota*, starring Megan Fox.

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# 373174**Fee: \$699***No refund after 3 Apr.*☉ **Online**

Mar. 30-June 8 ☉ 📖

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.

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# 372826**Fee: \$699***No refund after 4 Apr.*❖ **Classroom**

11 mtgs

Tuesday, 3:30-6:30pm, Mar. 31-June 9

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 television shows such as *The Practice*, *Family Law*, and *The Division*.

Reg# 373053**Fee: \$699***No refund after 5 Apr.*❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

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# 373410**Fee: \$699***No refund after 8 Apr.*❖ **Classroom**

11 mtgs

Saturday, 10am-1pm, Apr. 4-June 13

Saturday, 10am-5pm, May 2

UCLA Extension DTLA: 261 S. Figueroa St.

*No meeting May 23.**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 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 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# 372924**Fee: \$699***No refund after 4 Apr.*❖ **Classroom**

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

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. ☉

Celeste Pechous, actor and educator with extensive training in theater and sketch comedy. Ms. Pechous's work in film and television includes such shows as *One Day at a Time*, *Masters of Sex*, and *Sharp Objects*. She has performed around the world with theaters including The Second City and The iO Theater.

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

Reg# 373036**Fee: \$699***No refund after 4 Apr.*❖ **Classroom**

11 mtgs

Tuesday, 3:30-6:30pm, Mar. 31-June 9

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. ☉

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# 373037**Fee: \$699***No refund after 5 Apr.*❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

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. ☉

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.

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# 373192**Fee: \$699***No refund after 3 Apr.*❖ **Classroom**

11 mtgs

Monday, 7-10pm, Mar. 30-June 8

Saturday, 2-5pm, Apr. 25

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

No meeting May 25. ☉

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.

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# 372926**Fee: \$699***No refund after 4 Apr.*❖ **Classroom**

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

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# 373193**Fee: \$699***No refund after 3 Apr.*❖ **Classroom**

11 mtgs

Monday, 7-10pm, Mar. 30-June 8

Saturday, 2-5pm, Apr. 18

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

No meeting May 25.

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*.

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# 373081**Fee: \$699***No refund after 6 Apr.*❖ **Classroom**

11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr. 📹

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*.

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# 373080**Fee: \$699***No refund after 6 Apr.*❖ **Classroom**

11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

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# 372833**Fee: \$699***No refund after 14 Apr.*❖ **Classroom**

12 mtgs

Wednesday, 7:30-10pm, Apr. 1-June 10

UCLA: Dodd Hall

Saturday, 10am-5pm, May 16

UCLA: Dodd Hall 📹 📚

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 478.27B**Visualization and Exposure**

4.0 units

This 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 design and execution. Instruction covers pre-production tools and techniques for cinematographers with emphasis on lighting, lenses, cameras, camera movement, and color. Each week, you participate in exercises and workshops designed to help you master the skills used for visualizing the lighting, camera, exposure of the scene, composition, and framing.

Prerequisite(s): Successful completion of or concurrent enrollment in FILM TV X 478.27A Introduction to Cinematography.

Reg# 372837**Fee: \$1,299***No refund after 7 May.*❖ **Classroom**

7 mtgs

Tuesday, 7-10pm, May 5-19

UCLA: Dodd Hall

Saturday, 10am-5pm, May 9 & 10

UCLA: Dodd Hall

Saturday, Sunday, 10am-5pm, May 16 & 17

Pacoima: 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 479.302**Becoming Camera-Savvy: A Workshop for Today's Filmmakers**

4.0 units

The camera is the essential tool of the filmmaker. This course better prepares cinematographers and digital filmmakers to utilize the camera by employing an aesthetic and technical approach to projects. The essential technical aspects of how digital cinema cameras function are explored through lectures and practical application. Students participate in the testing



Cinematography

Certificate

Newly Revised!

The Cinematography Certificate can now be completed in just 3 quarters. It's never been easier to get the training you need to start working in the field.

The Cinematography Certificate is designed for those who want to become cinematographers or camera operators. After taking a series of foundation courses, students gain skills in camera techniques and digital technologies while developing an individual aesthetic and artistic point of view.

Just getting started with the program? We recommend beginning with these courses (all offered this quarter):

FILM TV X 478.27A Introduction to Cinematography

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FILM TV X 476.581 The Language of Filmmaking

Page 92.

FILM TV X 478.27B Visualization and Exposure

Page 91.

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

and analysis of current digital cinema cameras, and become more familiar with their individual features as well as the differences between them.

Prerequisite(s): Successful completion of FILM TV X 478.27A Introduction to Cinematography is strongly recommended.

Reg# 372937**Fee: \$999***No refund after 15 Apr.*❖ **Classroom**

11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Discounts cannot be applied to a portion of fees for this course. Course includes several field trips that may be scheduled outside of normal class hours. Enrollment limited; early enrollment advised.

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.

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 151.

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



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.

Page 92.

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# 372925

Fee: \$699

No refund after 14 Apr.

• Hybrid

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

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# 373083

Fee: \$699

No refund after 15 Apr.

• Classroom

11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

UCLA: Haines Hall 🌐

Mike Cville, director of the feature films *The Rachels* (Lifetime) and *Only Mine* (Netflix), and historical consultant on a number of HBO film and television projects. Dr. Cville has a PhD in American Studies and has taught filmmaking and film history for over 20 years.

Reg# 373101

Fee: \$699

No refund after 6 Apr.

• Online

Apr. 2-June 11 🌐

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.

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# 372323

Fee: \$699

No refund after 12 Apr.

• Classroom

10 mtgs

Monday, 6:30-10pm, Mar. 30-June 8

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

No meeting May 25.

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

Arkesh Ajay, award-winning director, producer, writer and editor of numerous short films and theater productions. Mr. Ajay's recent awards include the Hollywood Foreign Press Award for Artistic Merit and Alfred P. Sloan Screenwriting Award for a feature film screenplay.

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# 372825

Fee: \$699

No refund after 14 Apr.

• Classroom

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension Gayley Center:

1145 Gayley Ave. 🌐 📺

Fernando Scarpa, award-winning director. He has directed for the national Italian Television RaiUno and the German ZDF and SAT1. Alongside work in documentaries and film, he is developing projects based on his award-winning short *Doradus*, his play *Galileo 1610*, and a feature *The Book of Ronnie*.

Reg# 372839

Fee: \$699

No refund after 14 Apr.

• Classroom

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr. 🌐 📺

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*.

Reg# 372836

Fee: \$699

No refund after 17 Apr.

• Classroom

10 mtgs

Saturday, 10am-1:30pm, Apr. 4-June 6

UCLA Extension 1010 Westwood:

1010 Westwood Blvd. 🌐 📺

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 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# 372493

Fee: \$699

No refund after 12 Apr.

• Classroom

11 mtgs

Monday, 7-10pm, Mar. 30-June 8

UCLA: Kaplan Hall

Saturday, 2-5pm, May 16

UCLA: Kaplan Hall

No meeting May 25. 🌐

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 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# 372324

Fee: \$699

No refund after 13 Apr.

• Classroom

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Enrollment limited; early enrollment advised. 🌐 📺

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 *BAADAS-SSSS*, *Red Sky*, and *Sons of Anarchy*.

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.

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Reg# 372947**Fee: \$499**

No refund after 10 Apr.

❖ **Classroom**

4 mtgs

Saturday, 10am-5pm, Apr. 11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Saturday, 10am-4pm, Apr. 18 & 25

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Field Trip

Wednesday, 10am-12pm, Apr. 22

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# 372948**Fee: \$499**

No refund after 1 May.

❖ **Classroom**

4 mtgs

Saturday, 10am-5pm, May 2

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Saturday, 10am-4pm, May 9 & 16

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Field Trip

Wednesday, 10am-12pm, May 13

Visitors not permitted. 🌐

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

FILM TV X 476.37**Introduction to Episodic TV Directing**

4.0 units

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

Reg# 372491**Fee: \$699**

No refund after 14 Apr.

❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd. 🌐

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 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# 373125**Fee: \$699**

No refund after 4 Apr.

🌐 **Online**

Mar. 31-June 9

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

Joanne 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*.

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# 373240**Fee: \$699**

No refund after 13 Apr.

❖ **Classroom**

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr. 🌐 📖

Faith Strongheart, award-winning writer and director with extensive feature credits as a production coordinator and assistant director. Prior to building her career as a writer/director of shorts and feature docs, Ms. Strongheart served as the production coordinator for *Twilight*, *The Watch*, *2 Guns* and *Cowboys & Aliens*, among others.

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Reg# 373243**Fee: \$699**

No refund after 14 Apr.

❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr. 🌐 📖

Sharri Hefner, award-winning filmmaker and producer. Her feature credits include *Faith*, *Conventioneers*, *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 476.22**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# 373136**Fee: \$699**

No refund after 4 Apr.

🌐 **Online**

Mar. 31-June 9

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.

Reg# 373070**Fee: \$699**

No refund after 14 Apr.

❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA: School of Public Affairs Bldg. 🌐

Marla White, development consultant for Sony International Television Networks through her company, Marla White Consulting. Ms. White has also served as the Vice President of Development at Fedora Entertainment and Longbow Productions, where she contributed to the feature, *A League of Their Own*.

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.

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Reg# 372827**Fee: \$699**

No refund after 13 Apr.

❖ **Classroom**

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Enrollment limited; early enrollment advised. 🌐

Kate Schumaecker, a television producer for over 15 years, was most recently President of Cloud Nine Productions where she developed numerous shows including *First Lady*, *Cascadia*, and *I'm Fine*. Before that she was President of Tall Girl Productions and VP at Universal Cable Productions. She will be Executive Producer on the upcoming Hulu series *Woke*.

Reg# 373140**Fee: \$699**

No refund after 5 Apr.

🌐 **Online**

Apr. 1-June 10

Enrollment limited; early enrollment advised. 🌐

Sharri Hefner, award-winning filmmaker and producer. Her feature credits include *Faith*, *Conventioneers*, *Strictly Sexual*, *The Trouble with Romance*, and *Almost*. She also produced *The Smile* series and worked as a field producer for E! Entertainment.

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# 372986**Fee: \$699**

No refund after 3 Apr.

🌐 **Online**

Mar. 30-June 14 🌐 📖

Instructor to be announced**Reg# 373359****Fee: \$699**

No refund after 14 Apr.

❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension Woodland Hills:

21650 Oxnard Street 🌐 📖

Deborah Cutler-Rubenstein, president of Noble House Entertainment, Inc. where she serves as producer, writer, and director for development. She produced and co-wrote the short documentary *Not Afraid to Laugh*, which was nominated for a Peabody Award, and has written five books on screenwriting.

Reg# 372985**Fee: \$699**

No refund after 15 Apr.

❖ **Classroom**

11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

UCLA: Dodd Hall 🌐 📖

Instructor to be announced🌐 **ONLINE COURSE, page 5.**🌐 **HYBRID COURSE, page 5.**🌐 **WEB-ENHANCED COURSE, page 5.**❖ **ON-GROUND COURSE, page 5.**📖 **TEXTBOOK REQUIRED**🏠 **UC CREDIT, page 6.**



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 spring 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.

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 88.

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

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).

Page 95.

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

FILM TV X 476.022

The Art and Business of Producing

4.0 units

This course is designed for those who want to fully produce their movie through all of the six stages of a film's journey: buying/development, financing, pre-production, production, post-production, and release/marketing. While many of these stages are explored in depth in other courses, the focus of this course is to explore the effect each stage has on the others, and how the producer guides their interdependency. You learn to recognize and solve problems before they turn in a full-blown crisis and how to make good decisions that help drive your project forward. Topics include strategies for financing and how to relate them to your film, hiring and supporting your director after s/he is hired, identifying and considering your core audience when setting your budget, how your budget impacts casting expectations, working with talent agencies, going to film markets to find distribution, how foreign sales work, bonding and learning from reputable bonding companies, and straddling the relationship of art versus business. By the end of the course, you have an understanding of a number of big issues apt to confront you as a producer and the ability to empower yourself throughout the filmmaking process.

→ → →

Reg# 372939

Fee: \$699

No refund after 13 Apr.

- ❖ **Classroom**
- 11 mtgs
- Tuesday, 7-10pm, Mar. 31-June 9
- Saturday, 10am-5pm, May 30
- UCLA: Dodd Hall

No meetings May 12 & 19.

Enrollment limited. 🌐

Clay Epstein, A 15 year veteran of the industry, Mr. Epstein has executive produced five feature films, including *Crypto* starring Kurt Russell and *Burn* starring Josh Hutcherson, through his company Film Mode Entertainment. He has secured direct distribution deals with studios such as Lionsgate, Paramount, and MGM.

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# 373161

Fee: \$699

No refund after 6 Apr.

🌐 **Online**

Apr. 2-June 11 🌐 📖

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 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# 373162

Fee: \$499

No refund after 6 Apr.

🌐 **Online**

Apr. 2-May 7

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 nonfiction projects. Her recent documentary, *Next*, has been screened at festivals around the world.

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# 372938

Fee: \$699

No refund after 13 Apr.

❖ **Classroom**

- 11 mtgs
- Tuesday, 7-10pm, Mar. 31-June 9
- Saturday, 10am-5pm, Apr. 25
- UCLA: Dodd Hall

No meeting Apr. 14. 🌐

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 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# 372993

Fee: \$699

No refund after 8 Apr.

🌐 **Hybrid**

2 mtgs

Classroom

Saturday, 10am-5pm, Apr. 4

Saturday, 10am-1pm, June 13

UCLA Extension DTLA: 261 S. Figueroa St.

Online

Apr. 5-June 12

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

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

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# 373185

Fee: \$699

No refund after 12 Apr.

❖ **Classroom**

11 mtgs

Monday, 7-10pm, Mar. 30-June 8

Saturday, 2-5pm, Apr. 11

Saturday, 10am-5pm, Apr. 18

UCLA: Dodd Hall

No meetings May 11, 18 & 25. 🌐 📖

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# 372997

Fee: \$699

No refund after 5 Apr.

🌐 **Online**

Apr. 1-June 16 🌐 📖

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

FILM TV X 478.481

Documentary Filmmaking Workshop

4.0 units

Today, with hundreds of cable and web channels, and more on the way, there is a real need for documentary programs and dedicated filmmakers to produce them. In this course you focus on the creative aspects of writing, directing, and shooting documentaries. Lectures, discussion, and practical exercises guide you through the steps of making a documentary, including the right research, what to include, interviewing techniques, narrative techniques, outlining a shooting script, prepping and planning your first shoot, laying out a shooting schedule and shot list, directing, B-roll, writing an edit script, editing, and pitching. Throughout the quarter, you have the opportunity to shoot three short documentaries which are screened in class and edited outside of class.

Prerequisite(s): Students must have access to a camera and editing equipment. Proficiency with an editing software program is strongly recommended. Students are responsible for making their work available on media for in-class viewing, analysis, and evaluation.

Reg# 372942**Fee: \$699***No refund after 13 Apr.*❖ **Classroom**

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

UCLA Extension DTLA: 261 S. Figueroa St. 🌐

Farzad Sangari, filmmaker who has worked in both film and television. His feature-length documentary, *Mud-bloods*, was selected to several film festivals. Most recently, he has produced content for Vice and Viceland.

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# 373075**Fee: \$699***No refund after 14 Apr.*❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA: School of Public Affairs Bldg. 🌐

Howard Woffinden, producer for commercials, music videos, and documentaries. Mr. Woffinden is currently a commercial line producer at Chelsea Pictures whose clients include Chantix, CVS, Gillette, United Airlines, Ford Motors, and Dixie paper products.

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 provides an overview of the post-production pipeline from dailies through delivery. Class topics include a step-by-step overview of each stage of the process and building the post-production team: editors, audio mixers, composers, sound-designers, visual effects artists, and post-production management. The latest trends in post-production are covered. Instruction may include guest speakers.

→ → →

Reg# 372944**Fee: \$699***No refund after 15 Apr.*❖ **Classroom**

11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

UCLA: La Kretz Hall 🌐

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.

Reg# 372945**Fee: \$699***No refund after 17 Apr.*❖ **Classroom**

10 mtgs

Saturday, 10am-1:30pm, Apr. 4-June 13

UCLA: Dodd Hall

No meeting May 23. 🌐

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# 373252**Fee: \$699***No refund after 15 Apr.*❖ **Classroom**

11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

UCLA: School of Public Affairs Bldg. 🌐

Instructor to be announced

FILM TV X 479.28

Introduction to Avid Media Composer

4.0 units

This course provides an introduction to Avid Media Composer, an industry-standard non-linear film/video editing application. This long-standing editing software is affordable, has easy-to-use video editing tools, and streamlined HD, file-based, and stereo 3D workflows. You learn to cut scenes from sample footage and gain an understanding of editorial processes and workflow. Instruction leads you through the interface and basic editing techniques before moving on to trimming, fine-tuning the edit, adjusting audio, handling multi-camera editing, adding transitions, adding titles, and outputting your finished project.

Prerequisite(s): Background in editing, production, or post-production is strongly suggested. You must have access to a Mac laptop with a minimum of 20 GB of free space, a power adapter, and Avid Media Composer 7 or 8 (installed and fully updated) and headphones.

Reg# 372946**Fee: \$699***No refund after 14 Apr.*❖ **Classroom**

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Early enrollment advised. 🌐

Sylvan Grimm, Chief Executive Officer of Now Look Hear See Productions, where he specializes in short form content, promos and trailers for numerous clients, including Banana Republic, Sprite, and ESPN. Mr. Grimm specializes in AVID, the Adobe Creative Suite, DaVinci Resolve, and Final Cut Pro 10.

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# 373253**Fee: \$699***No refund after 3 Apr.*🌐 **Online**

Mar. 30-June 14

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# 372976**Fee: \$699***No refund after 3 Apr.*🌐 **Online**

Mar. 30-June 14

Early enrollment advised. 🌐

Joel Austin Higgins, editor specializing in the Adobe Creative Cloud Suite. Mr. Higgins has executed After Effects projects for clients like D.A.R.E. International, Mercedes-Benz, and Hasbro and is a recurring editor for a myriad of YouTube creators and online enterprises. He is also a writer, actor, and filmmaker.

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# 373258**Fee: \$699***No refund after 3 Apr.*🌐 **Online**

Mar. 30-June 14

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.

Music

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

Film Scoring

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): MUSC 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# 372974**Fee: \$699***No refund after 15 Apr.*❖ **Classroom**

11 mtgs

Thursday, 3-6pm, Apr. 2-June 11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

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.

Course Icons Provide Information At-a-Glance

- 🌐 **ONLINE COURSE**
Technical requirements, page 5.
- 🌐 **HYBRID COURSE**, page 5.
- 🌐 **WEB-ENHANCED COURSE**, page 5.
- ❖ **ON-GROUND COURSE**, page 5.
- 📖 **TEXTBOOK REQUIRED**
Visit our website for textbook information.
- 🏠 **UC CREDIT**
May be transferable to other colleges and universities, page 6.



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?

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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

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# 372460

Fee: \$1,999

No refund after 15 Apr.

- ❖ Classroom
- 10 mtgs
- Wednesday, 6:30-10pm, Apr. 8-June 10
- Burbank
- Local 47 Musicians Union: 3220 Winona Ave

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 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# 372975

Fee: \$699

No refund after 15 Apr.

- ❖ Classroom
- 11 mtgs
- Thursday, 7-10pm, Apr. 2-June 11
- UCLA Extension 1010 Westwood:
- 1010 Westwood Blvd.

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.

Damon Tedesco, recording engineer, scoring stage manager, and scoring mixer who has worked on numerous films, television shows, commercials, and live events. He has recorded and mixed music for a wide variety of projects, including *X-Men*, *Batman Begins*, and *The Voice*, among many others.

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# 372321

Fee: \$699

No refund after 14 Apr.

- ❖ Classroom
- 11 mtgs
- Wednesday, 7-10pm, Apr. 1-June 10
- UCLA Extension Lindbrook Center:
- 10920 Lindbrook Dr. 🌐

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

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# 372857

Fee: \$1,999

No refund after 17 Apr.

- ❖ Classroom
- 9 mtgs
- Saturday, 1-4pm, Apr. 4-June 13
- UCLA Extension 1010 Westwood:
- 1010 Westwood Blvd.
- Saturday, 10am-5pm, May 9; June 6
- Off-Campus: Location to be announced

No meetings Apr. 25; May 23.

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

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

James Venable, whose 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 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# 372320

Fee: \$1,999

No refund after 4 Apr.

❖ Classroom

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

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.

MUSC X 478.52

Composing Music for Video Games

4.0 units

Through weekly writing assignments, and audio-visual demonstrations, you gain an understanding of the composition techniques, organization, and delivery formats unique to the video game industry. Topics include in-game versus cinematic scoring, budgeting and project management, contracts, technology tools for asset creation and processing, music engines and compositional techniques specific to video game music, electronic music creation versus using live musicians, mixing, composing for different game genres and audio formats, delivery of assets for different console formats, and pitching for projects. Weekly composition assignments focus on writing original adaptive music similar to works created for current games.

Prerequisite(s): MUSC X 449.91 The Art and Craft of MIDI and/or equivalent experience in music composition is required. Students must have access to and working knowledge of a sequencing host software (Logic, Cubase, Pro Tools, etc.) and familiarity with how to export audio mixes of their compositions into different audio formats.

Reg# 372459

Fee: \$699

No refund after 13 Apr.

❖ Classroom

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

UCLA Extension Lindbrook Center:
10920 Lindbrook Dr.

Enrollment limited; early enrollment advised. 🌐

Nima Fakhrara, composer and ethnomusicologist whose narrative film credits include *Crypto*, *The Girl in Photographs*, *Consumed*, *The Signal*, and *Gatchaman*. Mr. Fakhrara has composed for multiple video games, including *Detroit Become Human*, *Resident Evil: Revelations 2*, and the 2016 release *1979 Revolution*.

Music Business

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# 372914

Fee: \$699

No refund after 22 Apr.

● Hybrid

8 mtgs

Online

Apr. 9-June 4

Classroom

Thursday, 7-10pm, Apr. 9-May 28

UCLA: Boelter Hall 🌐 📖

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 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# 372316

Fee: \$699

No refund after 12 Apr.

❖ Classroom

10 mtgs

Monday, 6:30-10pm, Mar. 30-June 8

UCLA: Dodd Hall

No meeting May 25. 🌐 📖

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 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

**Music Business Certificate**

Spring 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 97.

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 98.

MUSC X 451 Entrepreneurship for the Indie Artist

Learn exciting, new strategies to successfully launch your independent music career through establishing your brand, monetizing your efforts, harnessing the power of the internet, and building your fan base.

Page 98.

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

have included composers, music supervisors, filmmakers, producers, music licensing representatives, and executives.

Reg# 372834

Fee: \$699

No refund after 15 Apr.

❖ Classroom

11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

UCLA Extension DTLA: 261 S. Figueroa St. 🌐

Ryan Kofman, Senior Director of Creative Synch at BMG (Bertelsman Music Group), where he pitches and procures synch placements for BMG's catalog of music. Previously, Mr. Kofman served as the Associate Director of AWAL Synch at Kobalt Music Group, securing synch placements for independent artists.

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 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# 372314

Fee: \$699

No refund after 13 Apr.

❖ Classroom

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

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*.

MUSC X 448.81

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

Reg# 372940**Fee: \$699***No refund after 3 Apr.*

Mar. 30-June 14

Enrollment limited; early enrollment advised. 🌐 📖

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.

Michael Eames, Michael Eames, composer, songwriter, author and music industry professional who founded the independent music publishing company PEN Music Group. Previously, Mr. Eames oversaw the international activities and film & television department of Don Williams Music Group.

Music Production

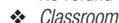
MUSC X 451

Entrepreneurship for the Indie Artist

4.0 units

Record-low album sales, industry lay-offs, 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# 372988**Fee: \$699***No refund after 12 Apr.*

10 mtgs

Monday, 6:30-10pm, Mar. 30-June 8

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting May 25. 🌐

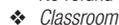
Hunter Scott, founder and Head of Marketing and Publicity at TREND, a full-service public-relations firm focusing on press outreach, lifestyle branding, and social media management for musicians and industry professionals. In addition, Mr. Scott serves as Head of Brand Development at High Q Digital, a social media marketing company.

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# 372322**Fee: \$699***No refund after 13 Apr.*

11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

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 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.

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Reg# 372328**Fee: \$699***No refund after 19 Apr.*

10 mtgs

Classroom

Monday, 6:30-10pm, Apr. 6-June 8

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Online

June 9-14

No meeting May 25.

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

Enrollment limited; early enrollment advised. 🌐 📖

Maurizio Ottó 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 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# 372329**Fee: \$699***No refund after 10 Apr.*

Apr. 6-June 14

Enrollment limited; early enrollment advised. 🌐 📖

Maurizio Ottó 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 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# 372313**Fee: \$699***No refund after 14 Apr.*

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA: School of Public Affairs Bldg. 🌐

Michael Vail Blum, award-winning producer/music engineer. Mr. Blum engineered several LPs for Madonna and worked with artists such 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# 372566**Fee: \$699***No refund after 14 Apr.*

11 mtgs

Wednesday, 7-10pm, Apr. 1-June 10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

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.

MUSC X 404.4

**Crafting Great Lyrics:
A Songwriting Workshop**

4.0 units

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

Reg# 372396**Fee: \$699***No refund after 12 Apr.*

11 mtgs

Monday, 7-10pm, Mar. 30-June 8

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Saturday, 9am-12pm, May 16

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

*No meeting May 25.**Enrollment limited; early enrollment advised.* 🌐

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