Online Course content is delivered through an online learning platform where you can engage with your instructor and classmates. There are no required live meetings, but assignments are due regularly.

Hybrid Course Courses are taught online and feature a blend of regularly scheduled class meetings held in real-time via Zoom and additional course content that can be accessed any time through an online learning platform.

Remote Instruction Courses are taught online in real-time with regularly scheduled class meetings held via Zoom. Course materials can be accessed any time through an online learning platform.

For additional information visit uclaextension.edu/student-resources.

Classroom Courses are taught in-person with regularly scheduled class meetings.

Web-Enhanced Course Internet access required to retrieve course materials.

ACADEMIC CALENDAR
Fall Quarter 2021
Classes begin September 20.
Enrollment begins July 26.

Winter Quarter 2022
Classes begin January 3.
Enrollment begins November 1.

Spring Quarter 2022
Classes begin March 28.
Enrollment begins January 31.

Summer Quarter 2022
Classes begin June 22.
Enrollment begins April 25.

CONTACT US
By Email: enroll@uclaextension.edu

By Mail:
UCLA Extension
1145 Gayley Avenue
Los Angeles, CA 90024-3439

In Person:
UCLA Extension
1145 Gayley Avenue
Monday–Friday, 8am–5pm
(800) 825-9971

Asynchronous: students engage a variety of learning materials posted on Canvas (that may include lectures, interactive discussion boards and quizzes) and interact with the instructor and other students using messaging tools.

Synchronous: instruction occurs in-real time during a live, pre-scheduled Zoom session(s) where instructors and students interact.

Course Times All times quoted in this document’s course descriptions are Pacific Time.
Film & TV

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

Business & Management of Entertainment

MGMT X 403.31
The Business of Entertainment

4.0 units
With the entertainment industry converging into a worldwide mass media, both business and operation models continue to rapidly evolve. This introductory course for producers, directors, writers, development personnel, and aspiring media executives examines the changing business issues associated with the entertainment industry. Through lectures, discussions with industry guests, and case studies, instruction focuses on current business and production issues and introduces new business models to navigate content onto new distribution platforms. Some history is highlighted to provide a context for current practices and potential. The course also features opportunities to meet senior entertainment industry executives in various sectors. Topics include financing, contracts, intellectual property issues, licensing, worldwide theatrical marketing and distribution, worldwide home entertainment marketing and distribution, 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# 382565
Fee: $699
No refund after 6 Oct.
Remote instruction
11 mtgs
Thursday, 7-10pm, Sept. 23-Dec. 9
No meetings Nov. 11 & 25. ☑
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 founder of The Greenberg Group, a global entertainment investment and content strategy consultancy. He was previously the executive producer of Aliens, feature film and television producer and financier of Another Day, Another Man, Another Day, and Another Man.

MGMT X 403.32
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# 382307
Fee: $699
No refund after 24 Sept.
Online
Sept. 20-Dec. 5

Scott Edwards, executive vice president of Creative Advertising for Fox Entertainment, where he oversees advertising for countless television shows, including 9-1-1, BH 90210, Empire, Last Man Standing, and The Masked Singer. Mr. Edwards also helped launch the shows 24: Live Another Day, Gotham, and The X-Files.

Reg# 382776
Fee: $699
No refund after 24 Sept.
Online
Sept. 20-Dec. 5

Scott Edwards, executive vice president of Creative Advertising for Fox Entertainment, where he oversees advertising for countless television shows, including 9-1-1, BH 90210, Empire, Last Man Standing, and The Masked Singer. Mr. Edwards also helped launch the shows 24: Live Another Day, Gotham, and The X-Files.

Reg# 382867
Fee: $699
No refund after 24 Sept.
Online
Sept. 20-Dec. 5

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, television shows, streaming content, and video games are the assets that drive expanding ancillary markets. How these properties are marketed determines their financial success and future. The instructor and a select number of the industry’s top marketing professionals address myriad issues on how entertainment content, including feature films, gets 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 audio-visual, social, digital, 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# 382776
Fee: $699
No refund after 24 Sept.
Online
Sept. 20-Dec. 5

Scott Edwards, executive vice president of Creative Advertising for Fox Entertainment, where he oversees advertising for countless television shows, including 9-1-1, BH 90210, Empire, Last Man Standing, and The Masked Singer. Mr. Edwards also helped launch the shows 24: Live Another Day, Gotham, and The X-Files.

Reg# 382776
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Scott Edwards, executive vice president of Creative Advertising for Fox Entertainment, where he oversees advertising for countless television shows, including 9-1-1, BH 90210, Empire, Last Man Standing, and The Masked Singer. Mr. Edwards also helped launch the shows 24: Live Another Day, Gotham, and The X-Files.
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# 382248
Fee: $699
Remote Instruction
11 mtgs
11-10, online
11-24, online
Remote Instruction
11 mtgs
11-10, online
11-24, online

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

MGMT X 402.32
Starting Your Own Entertainment Production Company
4.0 units
A practical primer on starting a business, staying in business, and thriving—whether in motion pictures, television, or another entertainment industry venture. This course addresses essential issues regarding the legal and business affairs basics, planning, implementation, and management. Guest speakers include industry experts in entertainment financing, intellectual property, union issues, distribution, film and television production, and other matters relating to managing and operating an independent production company.

Reg# 382712
Fee: $699
Remote Instruction
11 mtgs
Tuesday, 7-10pm, Sept. 28-Nov. 29

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.

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# 382273
Fee: $699
Remote Instruction
11 mtgs
Tuesday, 7-10pm, Sept. 21-Nov. 30
Enrollment limited; early enrollment advised.

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

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 movement, 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# 382282
Fee: $699
Remote Instruction
11 mtgs
Monday, 7-10pm, Sept. 20-Nov. 29

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

THEATER X 410.3
Acting for the Camera I
4.0 units
Learn to get comfortable in front of the lens. Exercises begin with on-camera interviews so 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# 382665
Fee: $699
Remote Instruction
11 mtgs
Wednesday, 7-10pm, Sept. 22-Dec. 1
Enrollment limited; early enrollment advised.

Celeste Pechous, actor and educator with extensive training in theater and sketch comedy. Ms. Pechous’ work in film and television includes such shows as One Day at a Time, Tim’s Master 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 for—sitcoms, TV dramas, and commercials. Focuses 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 Cameras I or previous acting on camera experience.

Reg# 382751
Fee: $699
Remote Instruction
11 mtgs
Tuesday, 7-10pm, Sept. 21-Nov. 30

Ernesto Gonzalez, bilingual actor whose credits include co-starring roles in TV shows such as Carol’s Second Act (CBS), Indebted (NBC), Grace and Frankie (Netflix), and Alone Together (Freeform). He has also performed in regional theaters across the country and is a member of SAG, AEA, and the Television Academy.

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# 382276
Fee: $699
Remote Instruction
11 mtgs
Tuesday, 7-10pm, Sept. 21-Nov. 30

Adam Lieblin, 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. Lieblin 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. Horrible auditions are common in the acting world. Cold reading techniques and exercises as well as the actor’s interview also are covered.

Reg# 382662
Fee: $699
Remote Instruction
11 mtgs
Monday, 7-10pm, Sept. 22-Oct. 29

Henry LeBlanc, actor whose TV credits include appearances on ER, Everybody Loves Raymond, Law and Order, and The Sopranos, 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 Anesthesia, 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# 382119  
Fee: $699  
No refund after 27 Sept. 

Remote Instruction 11 mtgs Thursday, 7-10pm, Sept. 23-Dec. 9 Saturday, 2-5pm, Oct. 23

No meetings Nov. 11 & 25.  

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 443 Pursuing a Career in Voice Overs 4.0 units Do people say you have a wonderful voice? 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# 382870  
Fee: $699  
No refund after 27 Sept. 

Remote Instruction 11 mtgs Thursday, 7-10pm, Sept. 23-Dec. 9 Saturday, 2-5pm, Oct. 16

No meetings Nov. 11 & 25.  

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

Janet Wilcox, writer, producer, and actor. Ms. Wilcox has written and produced promos for HBO, ABC, and The History Channel, among others. He is also the co-editor of Race in American Film: Voices and Visions that Shaped a Nation.

Course Icons

ONLINE COURSE  
Technical requirements, page 1.  

HYBRID COURSE, page 1.  

WEB-ENHANCED COURSE, page 1.  

REMOTE INSTRUCTION, page 1.  

CLASSROOM, page 1.  

TEXTBOOK REQUIRED  
Visit our website for textbook information.

UC CREDIT  
May be transferable to other colleges and universities. Learn more on our website.

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. The curriculum covers visualization, the negative, digital manipulation, sensitivity, filters and lenses, lighting, color, laboratory procedures, camera systems, special effects, and image control—all illustrated through video clips and other media. 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# 382755  
Fee: $699  
No refund after 12 Oct. 

Remote Instruction 12 mtgs Wednesday, 7:30-10pm, Sept. 29-Dec. 8 Saturday, 10am-5pm, Nov. 13

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, and exposure of the scene. You also practice the techniques of composition and framing (interior and exterior). You learn how to design shots, achieve compositional balance, tracking, gear-heads, fluid heads, eye-lines, and two-shots. Prerequisite(s): Successful completion of or concurrent enrollment in FILM TV X 478.27A Introduction to Cinematography.

Reg# 382724  
Fee: $699  
No refund after 29 Oct. 

Hybrid 7 mtgs Tuesday, 7-11pm, Oct. 26-Nov. 9 Saturday, Sunday, 10am-1pm, Oct. 30-Nov. 1

Discounts cannot be applied to a portion of fees for this course. Enrollment limited; early enrollment advised.  

Instructor to be announced

FILM TV X 478.282 The Craft of the Cinematographer 4.0 units In this capstone course of the Cinematography Certificate program, you apply your knowledge of the principles and elements of cinematography through several short filmmaking assignments. Lectures and discussion cover various advanced lighting and shooting techniques and the examination of film genres and visual styles. You are asked to test your creativity and understanding of different cinematography concepts, techniques, and genres presented by completing a series of shooting exercises using your own camera outside of class. Student work is screened and critiqued in class. You must provide your own video camera, have access to editing equipment and software, and be able to output your assignments to various media sources, in addition to your understanding of the international by discussing various paths of entry and employment opportunities into the cinematography field. Prerequisite(s): Students must have access to a digital video camera and editing equipment and software. Successful completion of FILM TV X 478.27A Introduction to Cinematography and FILM TV X 478.283 Lighting for Emotional Impact is required.
FILM TV X 476.39 Making Your First Short Film
4.0 units
Always wanted to make your own short film but 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-five- 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 understanding the pre-production process, highlighting the role of the story, and providing 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# 382737
Fee: $599
No refund after 3 Oct.
Remote Instruction
11 mtgs
Monday, 7:30-10pm, Sept. 20-Nov. 22
Students must have access to a camera and editing equipment.
Arakesh Ajay, award-winning director, writer, and editor of numerous short films and theatre 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-async 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# 382359
Fee: $599
No refund after 5 Oct.
Remote Instruction
11 mtgs
Wednesday, 7-10pm, Sept. 22-Dec. 8
No meeting Nov. 24.
David Snaike, an experimental filmmaker and artist whose works have screened at museums and art houses around the world, including Moderna Museet in Stockholm, Lincoln Center, British Film Institute, REDCAT, and Cineteca Nacional in Mexico.
Reg# 382391
Fee: $599
No refund after 5 Oct.
Remote Instruction
11 mtgs
Wednesday, 7-10pm, Sept. 22-Dec. 8
No meeting Nov. 24.
Lori Balaban, Award-winning filmmaker who has produced two features and written and directed web series and shorts, including Irrelevant White Girl, The Dogstalker, and Property Vets. Ms. Balaban also created branded content for A+E, The Today Show, The Walking Dead, and Ron Howard’s Rush.

FILM TV X 478.5 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.

FILM TV X 478.42 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# 382876
Fee: $599
No refund after 4 Oct.
Remote Instruction
11 mtgs
Tuesday, 7-10pm, Sept. 21-Nov. 30
Enrollment limited; early enrollment advised.
Julian Goldberger, screenwriter/director, WGA member, whose credits include The Hawk Is Dying starring Paul Giamatti and Michelle Williams, and the critically acclaimed indie trans. He has written scripts for Universal Studios and Lionsgate, as well as major producers including Marc Platt, Ted Hope, and Ed Pressman.

FILM TV X 476.271 Production Sound for Directors
3.0 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, microphones, characteristics, the sound recording chain, budgeting and scheduling, and what can be fixed in post versus what can only be done during production. Instruction includes equipment and listening demonstrations. Many of the practical techniques presented are suitable for student productions.
Reg# 382849
Fee: $499
No refund after 25 Sept.
Hybrid
4 mtgs
Sunday, 2-6pm, Sept. 26-Oct. 17
Visitors not permitted.
Third class meeting will consist of asynchronous content to be completed outside of Zoom and a one-on-one meeting with the instructor scheduled during or around class time.
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# 382858
Fee: $499
No refund after 23 Oct.
Hybrid
4 mtgs
Sunday, 11am-2pm, Oct. 24-Nov. 21
No meeting Oct. 31
Visitors not permitted.
Third class meeting will consist of asynchronous content to be completed outside of Zoom and a one-on-one meeting with the instructor scheduled during or around class time.
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.

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

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 will 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 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# 382302
Fee: $599
No refund after 24 Sept.
Online
11 mtgs
Sept. 20-Dec. 5
Enrollment limited.
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 Rockday and Big Al.
Reg# 382347
Fee: $599
No refund after 6 Oct.
Remote Instruction
11 mtgs
Thursday, 7-10pm, Sept. 23-Dec. 2
Saturday, 2-5pm, Oct. 16-23
Instructor to be announced
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 director/writers lists; and learn the difference between beat sheets, step outlines, and story outlines. You also learn how to assess the marketplace by determining what network and studio executives are looking for, as well as the best way to quickly and effectively pitch an idea. You are welcome to submit written works in progress for in-class critiques. At the end of the course, you have honed your storytelling craft by writing original treatments based on your story outline developed in class.
Prerequisite(s): Good written communication skills. Previous training in story analysis is recommended but not required.

Reg# 382324
Fee: $699
No refund after 24 Sept.
Online
Sept. 20-Dec. 5
Enrollment limited; early enrollment advised.

Scott Agostoni, SVP of Development & Production and in-house consultant at Dick Cook Studios. Scott also runs his own management and consulting practice. Previously, Mr. Agostoni was a Motion Picture & TV literary/graphic novel agent with WME and Non-scripted & Alternative TV agent with WMA.

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 discussions will 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 and the ability to train and/or experience.

Reg# 382248
Fee: $699
No refund after 4 Oct.
Remote Instruction
11 mtgs
Tuesday, 7-10pm, Sept. 21-Nov. 30
Enrollment limited; early enrollment advised.

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

Post-Production

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 will embark 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.

Reg# 382158
Fee: $699
No refund after 25 Sept.
Online
Sept. 21-Dec. 6
Students interested in development are strongly encouraged to take this course first.

Tyler Danna, filmmaker who has edited and produced content for Sony Pictures, Fox, Disney, Universal, Fremantle, Riot Games, Verizon, and more. He offers training in editing software: Avid, Premiere, and Final Cut Pro. He has also written pilots and feature screenplays for production companies.

FILM TV X 477.244
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, titling, motion graphics, and sound design. Instruction includes illustrated lectures, demonstrations, discussion, and class projects. Topics include starting a project, organization and submitting 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 audio and video files ready for use while learning Adobe Premiere Pro.

Reg# 382360
Fee: $699
No refund after 24 Sept.
Online
Sept. 20-Dec. 5
Enrollment limited; 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 477.265
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 After Effects, Photoshop, Illustrator, and Adobe CS6 or higher.

Reg# 382387
Fee: $699
No refund after 24 Sept.
Online
Sept. 20-Dec. 5
Early enrollment advised.

David Dodds, Los Angeles-based motion graphics designer; his experience spans a decade in motion graphics, special effects, broadcast design, character animation, and infographics. He has worked for studies such as Stardust, Mirada, Logan, and NFL Networks. Author of Hands-On Motion Graphics with Adobe After Effects CC: Develop Your Skills as a Visual Effects and Motion Graphics Artist.
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. Starting at an easy to follow introductory level, this course guides 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 16 GB of free space and Final Cut Pro X (10.3) installed and fully updated. Basic Macintosh skills; knowledge of editing very helpful.
Reg# 382395
Fee: $699
No refund after 24 Sept.
Remote Instruction
Sept. 20-Dec. 5
Enrollment cut off early; enrollment advised.
Robert Scheid, Apple-certified Final Cut Pro, Motion, and DVD Studio Pro instructor; television producer; film and television editor and colorist.

Producing
FILM TV X 404
Pre-Production and Production for Film and Television
4.0 units
This survey course presents an overview of the real-world aspects of producing as practiced in the various sectors of the film and television industry, 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# 382320
Fee: $699
No refund after 24 Sept.
Remote Instruction
Sept. 20-Dec. 5
Refer to course syllabus for online session details.
Amotz Zakai, vice president, Echo Lake Productions. Mr. Zakai has worked on such projects as One Thing.

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. The course also includes a comprehensive introduction to Movie Magic scheduling software. This is not an introduction to production course. Prerequisites: A basic knowledge of film production is highly recommended.
Reg# 382923
Fee: $699
No refund after 5 Oct.
Remote Instruction
11 mtgs.
Wednesday, 7-10pm, Sept. 22-Dec. 1
Students enrolled in this section may be eligible to purchase Movie Magic at a discount.
Instructor to be announced

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 good production practices during production; and the differences between producing a movie independently versus with a studio. The course also includes a comprehensive introduction to Movie Magic scheduling software. This is not an introduction to production course. Prerequisites: A basic knowledge of film production is highly recommended.
Reg# 382322
Fee: $699
No refund after 24 Sept.
Hybrid
4 mtgs.
Sept. 20-Dec. 5
Wednesday, 6-9pm, Sept. 22, Oct. 12; Nov. 10, Dec. 1
Early enrollment advised.
This course includes four live sessions offered on Wednesdays, 6-9pm PT, via Zoom. See schedule for details.
Noemi Zeigler, producer, director, screenwriter, and comedian. Ms. Zeigler is an award-winning screenwriter and the co-producer and host of the web series, The Mini Mandate with Madeline Miny and Hot Flash AF. Her work has screened at top festivals including South by Southwest and the Ann Arbor Film Festival.

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 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# 382157
Fee: $699
No refund after 24 Sept.
Remote Instruction
11 mtgs.
Wednesday, 7-10pm, Sept. 22-Dec. 1
Instructor to be announced

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

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-of-days, line schedule, shooting schedule, departmental budgets, and other hypothetical parameters. This is not an introduction to production course. Prerequisites: Students must purchase the latest version of Movie Magic Budgeting software.
Reg# 382382
Fee: $499
No refund after 24 Sept.
Remote Instruction
11 mtgs.
Saturday, 2-5pm, Nov. 13
No meeting Nov. 2.
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 Mythic Pictures and Essential Entertainment.
Reg# 382316
Fee: $699
No refund after 4 Oct.
Remote Instruction
11 mtgs.
Tuesday, 7-10pm, Sept. 27-Nov. 30
Saturday, 2-5pm, Nov. 13
Instructor to be announced
Kevin Mardesich, former head of the story department at Oliver Stone’s development company, Jettan. He currently runs KevinMardesich.com, a communications practice specializing in written communications for film, television, and industry leaders.
Reg# 382321
Fee: $699
No refund after 26 Sept.
Online
Sept. 20-Dec. 5
Kevin Mardesich

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# 382345
Fee: $699
No refund after 5 Oct.
Remote Instruction
11 mtgs.
Wednesday, 7-10pm, Sept. 22-Dec. 1
Instructor to be announced

MGMT X 403.6
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# 382316
Fee: $699
No refund after 4 Oct.
Remote Instruction
11 mtgs.
Tuesday, 7-10pm, Sept. 27-Nov. 30
Saturday, 2-5pm, Nov. 13
No meeting Nov. 2.
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 Mythic Pictures and Essential Entertainment.
Reg# 382321
Fee: $699
No refund after 26 Sept.
Online
Sept. 20-Dec. 5
Kevin Mardesich, former head of the story department at Oliver Stone’s development company, Jettan. He currently runs KevinMardesich.com, a communications practice specializing in written communications for film, television, and industry leaders.
Reg# 382321
Fee: $699
No refund after 26 Sept.
Online
Sept. 20-Dec. 5
Kevin Mardesich, former head of the story department at Oliver Stone’s development company, Jettan. He currently runs KevinMardesich.com, a communications practice specializing in written communications for film, television, and industry leaders.
Reg# 382321
Fee: $699
No refund after 26 Sept.
Online
Sept. 20-Dec. 5
Kevin Mardesich, former head of the story department at Oliver Stone’s development company, Jettan. He currently runs KevinMardesich.com, a communications practice specializing in written communications for film, television, and industry leaders.
FILM TV 705
Entertainment Studies Open House
The Entertainment Studies Open House is an opportunity for prospective students to learn more about available Entertainment Studies certificates in film, television, and music at UCLA Extension. Certificates are available in: Acting, Business of Entertainment, Cinematography, Directing, Entertainment Studies, Film and TV Development, Independent Producing, Producing, Music Business, Independent Music Production, and Film Scoring. Instructors and advisors will be available to answer program specific questions and provide insight into the industry.

Reg# 383024
Fee: $9
Remote instruction
1 mtg

Reg# 383021
Fee: $0
No refund after 17 Sept.

There will be a live Certificate Student Orientation held via Zoom on Friday, June 18, 2-3:30pm (PT). It will be recorded and available to you along with other resources throughout the quarter. Attendance at the live session is encouraged, but not required.

FILM TV 705
Entertainment Studies Certificate Student Orientation
The Entertainment Studies Certificate Student Orientation is a resource for all new certificate students in the fields of: Acting, Directing, Cinematography, Business and Management of Entertainment, Film and TV Development, Entertainment Studies, Independent Producing, Producing, Music Business, Independent Music Production, and Film Scoring. It will include a live orientation, recordings and other resources for you to access throughout the quarter.

Reg# 383024
Fee: $9
No refund after 4 Nov.
Remote instruction
1 mtg

Reg# 383201
Fee: $0
No refund after 17 Sept.

There will be a live Certificate Student Orientation held via Zoom on Friday, 2-3:30pm, Sept. 17. There will be live certificate student orientation held via Zoom on Friday, June 18, 2-3:30pm (PT). It will be recorded and available to you along with other resources throughout the quarter. Attendance at the live session is encouraged, but not required.

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

Film Scoring
MUSC X 482.8
Anatomy of a Film Score
4.0 units
Aspiring film composers, producers, and directors gain an understanding of what makes an effective and memorable film score and how it is assembled. Weekly in-depth film score analyses are illustrated with recordings, film clips, documentary footage, and discussions focused on how music is used as subtext in films. Film selections cover a broad range of styles moving from Hollywood classics to recently released films. The ability to read music is not required. Film scores by John Williams, Bernard Herrmann, Max Steiner, Miklos Rozsa, Jerry Goldsmith, Michael Giacchino, James Newton Howard, among others, are discussed.

Reg# 382365
Fee: $899
No refund after 8 Oct.
Remote Instruction
11 mtgs

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 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 synthesis, this course also covers project studio requirements and considerations, such as computer choices, sequencing software, sample libraries, “electronic” orchestration techniques, and mixing techniques, all with the primary objective of producing “musical” facsimiles of acoustic instrument performances.

Prerequisite(s): 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# 382737
Fee: $699
No refund after 6 Oct.
Remote Instruction
11 mtgs

Fletcher Beasley, composer for film, television, commercials, video games, and interactive exhibits who recently released an album of cinematic electronic music. Mr. Beasley has worked with films, TV shows, commercials, and interactive exhibits.

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# 382739
Fee: $999
No refund after 30 Sept.
Remote Instruction
10 mtgs

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

Reg# 382704
Fee: $699
No refund after 8 Oct.

No meeting Nov. 27.

Reg# 382734
Fee: $1,999
No refund after 8 Oct.

Remote Instruction
10 mtgs

No refund after 30 Sept.

Reg# 382735
Fee: $1,999
No refund after 8 Oct.

Remote Instruction
10 mtgs

No refund after 30 Sept.

Reg# 382736
Fee: $1,999
No refund after 8 Oct.

Remote Instruction
10 mtgs

Reg# 382738
Fee: $1,999
No refund after 8 Oct.

Remote Instruction
10 mtgs

No refund after 30 Sept.

Reg# 382737
Fee: $699
No refund after 6 Oct.

Remote Instruction
11 mtgs

No meeting Nov. 27.

Enrollment limited; early enrollment advised.

Steve A. Saltzman, music editor and composer who has been music editing for over 20 years, earning a Golden Reel Award and several nominations. His feature film work includes Escape Plan: The Extraction, 24 Hours To Live, and The Revenant. He is the author of Music Editing for Film and Television, The Art and The Process.

Steve Kaplan, scoring editor and mixer for film, television, and video games. His credits include games such as Star Wars: Battlefront II and the award winning God of War. In the television and film genre he has worked on titles such as The Walking Dead, Outstanding, Battstar Galactica, and Oliver Clevelfield Lane.

Joseph S. DeBeasi, composer and conductor whose scores include the underscore for American Sniper, award-winning Kidnapped for Christ, Eleven Eleven, and4049a. He is also known for his work as a music editor on more than 60 feature films, including Wind River, The Revenant, Sicario, Prisoners, and Book of Eli.
MUSC X 485 Composing Music for Animation
4.0 units
Composing music for animation places special demands on the composer. Musical jokes are more prevalent, there are quicker changes in style and mood, and the music is often "wall to wall." This course addresses each of these characteristics in the following broad schools of animation: story-driven, action oriented animation, and hip. You learn about the traditional and new approaches to composing for animation and how to build tempo maps, which in many cases is half the job. The differences and similarities between scoring an animated movie and scoring an animated TV show are also discussed. You compose, arrange, and orchestrate cues in your home studio for scenes each week. Both peers and instructor critique each cue in class.
Prerequisite(s): One course in or demonstrated competence in harmony, composition, standard orchestration techniques, and proficiency in MIDI/sequencing. Students should have access to sequencing software (eg, Logic, Cakewalk, Pro Tools) and a project studio to create cues.

Reg# 382775
Fee: $599
No refund after 5 Oct.

Remote Instruction
11 mtgs
Thursday, 7-10pm, Sept. 23-Dec. 9
No meeting Nov. 25.
Enrollment limited; early enrollment advised.

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

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 449.41 Recording, Editing, and Mixing Techniques for Film Composers and MUSC X 483.1 Film Scoring or a Budget or consent of instructor.

Reg# 382763
Fee: $1,999
No refund after 30 Sept.

Remote Instruction
10 mtgs
Sunday, 2-5pm, Sept. 26-Dec. 12
No meeting Nov. 28.
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.

Reg# 448.171 The Business of Film Music
4.0 units
Focusing on the vital business skills needed to build and maintain your career as a film and television composer, this course features comprehensive coverage of current business and financial practices in the industry. You learn about the role of agents, managers, and lawyers; making the most advantageous deals; the role performing rights organizations such as ASCAP, BMI, and SESAC in the collection of public performance royalties; and the responsibilities and procedures in collecting royalties for your work. You also gain an understanding of the difference in operating your business as a sole proprietor or as a corporation and in the legal issues surrounding composer contracts and liability. Brand-building is an important component of a successful career; you study the philosophy of building your own brand as a film composer or as an assistant for another composer, and you explore the role of social media in the promotion of your brand. Collaboration issues are also discussed and include building your team and managing the work of others, communicating with your directors and producers, and working with contractors. Industry guest composers share their expertise in these various areas and supplement extensive discussions and exercises.

Reg# 382381
Fee: $599
No refund after 5 Oct.

Remote Instruction
11 mtgs
Wednesday, 7-10pm, Sept. 22-Nov. 17
Wednesday, 7-10pm, Dec. 1-8
No meeting Nov. 24.

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 TheScorecast, 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.

Reg# 382763
Fee: $1,999
No refund after 30 Sept.

Remote Instruction
10 mtgs
Sunday, 2-5pm, Sept. 26-Dec. 12
No meeting Nov. 28.
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 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# 382671
Fee: $699
No refund after 18 Oct.

Hybrid
8 mtgs
Oct. 5-Dec. 5
Tuesday, 7-10pm, Oct. 5-Nov. 23
This course includes both live synchronous remote instruction meetings and asynchronous online content. Refer to course syllabus for online session details.

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

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 is 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 associations: 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# 382874
Fee: $599
No refund after 4 Oct.
Online
Sept. 30-Dec. 15
Enrollment limited; early enrollment advised

This is an online (asynchronous) class with optional Zoom meetings held on Wednesday nights from 7-8pm, to be recorded for those who cannot attend live.

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, AIAF 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 creative department of the music company PEN Music Group. His clients include Paramount Pictures, Maroon 5’s James Valentine, Trainer in Logic Pro and an Avid Certified Pro Tools Expert instructor.

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

MUSC X 449.2
Musical 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 entrepreneurs, 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# 382388
Fee: $599
No refund after 4 Oct.
Remote Instruction
11 mtgs
Tuesday, 7-10pm, Sept. 21-Nov. 30
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 448.10
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. Using your own Mac, you walk through the process of creating an actual song, from recording, producing a Virtual Drum track, editing audio with Flex Time, Pitch, and Smart Tempo, and recording/editing/managing of MIDI sequences and Apple Live Loops to digital effects processing, sampling, Logic remote, Step Sequencing and Remix FX also using iPhone/iPad, automation, and mixing.

Prerequisites: Basic computer skills and basic audio technology concepts. Students must have access to their own Mac computer with a minimum of 15 GB of free space, a power adapter, and Logic Pro (X8 and above - installed and fully updated); audio interface/mic/midi keyboard/ controllers and smart devices are optional but highly recommended.

Reg# 382364
Fee: $599
No refund after 8 Oct.
Online
Oct. 4-Dec. 12
Enrollment limited; early enrollment advised
Maurizio Otto De Togni, composer for commercials and TV/ music/ sound editor and producer. Mr. De Togni is an Apple Certified Master Trainer in Logic Pro and an Avid Certified Pro Tools Expert instructor. His clients include Paramount Pictures, Maroon 5’s James Valentine, and Jesse Carmichael.

MUSC X 475.12
Introduction to Pro Tools
4.0 units
Ideal for those who have recently started with Pro Tools and have been looking to familiarize themselves with the latest updates. 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 certifica-

Reg# 382362
Fee: $599
No refund after 8 Oct.
Online
Oct. 4-Dec. 12
Enrollment limited; early enrollment advised
Maurizio Otto De Togni, composer for commercials and TV/ music/ sound editor and producer. Mr. De Togni is an Apple Certified Master Trainer in Logic Pro and an Avid Certified Pro Tools Expert instructor. His clients include Paramount Pictures, Maroon 5’s James Valentine, and Jesse Carmichael.

MUSC X 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# 382360
Fee: $599
No refund after 24 Sept.
Online
Sept. 28-Dec. 5
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 flexing 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-recording, production 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# 382626
Fee: $599
No refund after 5 Oct.
Remote Instruction
11 mtgs
Wednesday, 7-10pm, Sept. 22-Nov. 17
Wednesday, 7-10pm, Dec. 1-8
No meeting Nov. 24
Enrollment limited; early enrollment advised

Danny Echevarria, music producer, audio engineer, and composer for film, television and advertisements. His credits include music for Taco Bell, Disney, and Pac Sun commercials as well as score mixing for the upcoming feature We Broke Up. Mr. Echevarria is also a writer and content creator for The Pro Audio Files.

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 practical considerations involved in mixing records. All aspects of mixing are covered, from root principles to specialized techniques of established mixers. Also covered are in-depth explorations of various audio plug-ins, hardware, monitors and room treat-

Reg# 382640
Fee: $599
No refund after 4 Oct.
Remote Instruction
11 mtgs
Tuesday, 7-10pm, Sept. 21-Nov. 30
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 445.3
Making Your Mark in Music: Stage Performance Secrets
4.0 units
This course focuses on developing your artistically identity, stage pres-

Reg# 382709
Fee: $599
No refund after 8 Oct.
Remote Instruction
9 mtgs
Saturday, 12:30-4pm, Sept. 25-Nov. 20
Final performance date to be determined
Enrollment limited; early enrollment advised
Anika Paris, award-winning songwriter whose work has been featured in major films and on television. She recorded three solo CDs and toured the world with Stevie Wonder, John Legend, and John Mayer. She is the author of Five Star Music Makeover: Making Your Mark in Music, and a book of poetry, Woven Voices.