



WINTER QUARTER 2022

COURSE OFFERINGS

January 3–March 20





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UCLA Extension

Website

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Course Delivery

Options

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► Search

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► View Schedule & Location

From your selected course page, click "View Course Options" to see offered sections and date, time, and location information. Click "See Details" for additional information about the course offering. *Note:* When Online, Remote Instruction, and/or Hybrid sections are available, click the individual tabs for the schedule and instructor information.

► Enroll Online

Our shopping cart-style checkout is fast and **available 24 hours a day**.

► Enroll by Phone

Call **(800) 825-9971** Monday–Friday, 8am–5pm; use American Express, Discover, JCB, MasterCard, or Visa.

❖ In-Person

All class meetings are taught in-person, with the instructor and all students in the same physical classroom.

* Remote

All class meetings are scheduled and held online in real-time via Zoom. Course materials can be accessed any time through an online learning platform.

🌐 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 (In-Person)

A blend of in-person class meetings and online or remote instruction—may include scheduled Zoom meetings and/or course content tailored for online learning.

📺 Hybrid (Remote)

Offered fully online, this blend of remote and online instruction features live class meetings via Zoom and additional course content tailored for online learning.

🌐 Web-Enhanced Course

Internet access required to retrieve course materials.

Course Schedules

Delivery format and/or 'remote' meeting times listed are subject to change. Please refer to the UCLA Extension website, uclaextension.edu, for up-to-date course information.

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.

ACADEMIC CALENDAR

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**.

Fall Quarter 2022
Classes begin **September 19**.
Enrollment begins **July 25**.

CONTACT US

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Los Angeles, CA 90024-3439

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(800) 825-9971

ENTERTAINMENT

For more information call (310) 825-9064.

Film & TV

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

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 includes a live orientation, recordings and other resources for you to access throughout the quarter.

Reg# 384480

Fee: \$0

Information Session

1 mtg

Jan. 3-Mar. 18

Friday, 2-3:30pm, Jan. 7

There will be a live Certificate Student Orientation held via Zoom on Friday, Jan. 7, 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.

Course Icons Provide Information At-a-Glance

❖ IN-PERSON, page 1.

* REMOTE, page 1.

🌐 ONLINE

Technical requirements, page 1.

🌐 HYBRID (IN-PERSON), page 1.

📺 HYBRID (REMOTE), page 1.

🌐 WEB-ENHANCED COURSE, 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](#).

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# 383559

Fee: \$699

No refund after 7 Jan.

🌐 Online

Jan. 3-Mar. 20

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.

Reg# 384416

Fee: \$699

No refund after 16 Jan.

❖ Remote

11 mtgs

Monday, 7-10pm, Jan. 3-Mar. 21

No meetings Jan. 17; February 21.

Tim O'Hair, an executive and producer of multiple features, including *Black '47* and *A Hologram for the King*, starring Tom Hanks. From 2010-2018, Mr. O'Hair ran Primmeridian Entertainment, overseeing all development, finance, and production. He also oversaw film including *Bring it On* and *Hulk* as an executive at Universal Pictures.

Reg# 383558

Fee: \$699

No refund after 25 Jan.

❖ In-Person

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

UCLA Extension Gayley Center: 1145 Gayley Ave.

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

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# 383546

Fee: \$699

No refund after 7 Jan.

🌐 Online

Jan. 3-Mar. 20

Early enrollment advised.

David Wienir, business affairs executive at United Talent Agency and author of four books, including *Amsterdam Exposed* and *Making It On Broadway*. Mr. Wienir practiced law at two of the top entertainment law firms where he represented clients such as Steven Spielberg and Madonna.

Reg# 384283

Fee: \$699

No refund after 19 Jan.

❖ In-Person

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA: Dodd Hall

Daniel Lifschitz, associate counsel at Johnson & Johnson, LLP, focusing on entertainment, intellectual property, and business litigation in music, film, and television. Mr. Lifschitz has represented industry figures ranging from Quincy Jones to World Star Hip Hop and writes frequently in trade publications on major entertainment law issues.

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# 383543**Fee: \$699**

No refund after 7 Jan.



Jan. 3-Mar. 20

Janette 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# 383544**Fee: \$699**

No refund after 7 Jan.

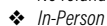


Jan. 3-Mar. 20

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# 384795**Fee: \$699**

No refund after 18 Jan.



11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

UCLA Extension Gayley Center: 1145 Gayley Ave.

Ruthie Wittenberg, Senior Vice President of Fusion Marketing at WarnerMedia, where she is tasked with helping connect disparate divisions to ensure flywheel activation for key company priorities. Previously, Ms. Wittenberg was the vice president of Universal Pictures' brand marketing. She is also a two-time Emmy winner for her marketing work for the NBC Olympics.

FILM TV X 439

**Inside the World of Film Acquisitions:
How to Sell Your Project to Hollywood**

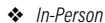
4.0 units

So your script or film is ready. What's next? In this course, learn the art of selling your project to studios, production and sales companies, indie distributors, and the like. But first, you must learn how buyers, known as acquisitions execs, evaluate the "worth" of your project. You gain the skills necessary to develop an in-depth knowledge of buyers, agents, producer's reps, festival programmers, and their respective tastes. You learn how to pitch buyers effectively; how to analyze box office numbers and which genres and ratings are the most profitable; how to determine if your project is budgeted for profitability through comp analysis; how to present your project to maximize profile and salability at festivals and markets; what it takes to attract domestic

distributors, including ways to position and package for greatest interest; how to sell your project into international territories; and how to understand the major deal points so as to negotiate the best terms. You also learn how digital players are changing the paradigm and how to gain access to the gatekeepers with insider tips and strategies for developing relationships with key industry players.

Reg# 384085**Fee: \$699**

No refund after 19 Jan.



11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA: Royce Hall

Saturday, 2-5pm, Mar. 5

UCLA: Royce Hall

No meeting Feb. 10.

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.

MGMT X 404.2

Production Accounting for Film and Television

4.0 units

Responsible for maintaining financial controls and financial reporting of all production funds, the production accountant must provide timely and accurate reporting of the financial information that will enable the producers to maximize production values. This comprehensive course covers duties, including set up and oversight of all accounting functions (i.e. budgeting, cost reporting, accounts payable, accounts receivable, petty cash, purchase orders, BTL payroll, ATL payroll, per diem, and banking) and knowledge of signatory guilds and unions. Other topics include related software; insurance; labor laws; and production tax credits, rebates, and refunds. Guest speakers are included.

Prerequisite(s): Familiarity with basic production terminology and some accounting knowledge is helpful.

Reg# 384029**Fee: \$699**

No refund after 16 Jan.



11 mtgs

Monday, 6:30-9:30pm, Jan. 3-Feb. 28

Saturday, 10am-5pm, Feb. 5

No meetings Jan. 17; Feb. 21.

Aved Savoulian, audit manager and production accountant, NBC Universal Feature Pictures, who has held previous positions at CBS Television and Fox Sports Networks

Greg Hemstreet, senior director, Production Finance, Universal Pictures

MGMT X 448.84

Copyright Law in the Entertainment Industry

4.0 units

What is intellectual property and how does it apply to the entertainment industry? As the ownership of intellectual property continues to be the lifeblood of the industry and the source of income for many, this course answers these questions while providing a general overview of intellectual property rights with a focus on copyright law and its role in the film, music, and digital online industries, including such related areas as celebrity endorsements and branding. Specific topics covered include authorship and copyright ownership, fair use, how copyrights are licensed and controlled in the entertainment industry, copyright "mechanics," (such as registration and notice), copyright legislation and Congress, and duration of copyright. Also examined is the role of copyright in the entertainment industry and its interaction with other business and legal principles, key court cases, and international copyright protection.

Reg# 384300**Fee: \$699**

No refund after 17 Jan.



11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

Enrollment limited; early enrollment advised.

Instructor to be announced**Acting**

THEATER X 407.5

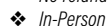
Acting Techniques: The Fundamentals

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# 384232**Fee: \$699**

No refund after 7 Jan.



11 mtgs

Monday, 7-10pm, Jan. 3-Mar. 14

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Saturday, 2-5pm, Jan. 22 & 29

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

No meetings Jan. 17; Feb. 21.

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# 384237**Fee: \$699**

No refund after 7 Jan.



11 mtgs

Monday, 7-10pm, Jan. 3-Mar. 14

Saturday, 2-5pm, Feb. 5 & 12

No meetings Jan. 17; Feb. 21.

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.

THEATER X 410.3

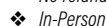
Acting for the Camera I

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# 384385**Fee: \$699**

No refund after 8 Jan.



11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

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.

Instructor to be announced**Reg# 384391****Fee: \$699**

No refund after 8 Jan.



11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

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.

Instructor to be announced

THEATER X 40778

Improvisation Techniques for the Actor: A Course in Spontaneity

4.0 units

Gain experiential understanding of improvisational acting and develop a strong improvisational perspective essential to scripted work. Through theater games and improvised scenes, develop tools to make you more trusting of your own impulses and more generous with your fellow actors. Learn to go for active choices to play at the top of your intelligence and at the service of the scene. Actors also experience that the best comedy comes out of listening and responding honestly, not "going for jokes."

Reg# 384092**Fee: \$699**

No refund after 9 Jan.

❖ In-Person

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

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.

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# 383813**Fee: \$699**

No refund after 10 Jan.

❖ In-Person

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr. 🌐

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

THEATER X 438

Performing in TV Commercials: Practices and Opportunities in the Field

4.0 units

Considering the lucrative field of TV commercials or seeking to improve your confidence in personal or business communications? In this course, participants take part in simulated, recorded auditions for both "slice of life" dialogue and "spokesperson" narrative. To help you attain confidence and awareness, taped performances are sensitively directed and critiqued in class. This workshop provides a comprehensive overview of a commercial's production so auditioning actors understand the through-line of the process, from what advertisers are looking for and the steps to get there. You learn best professional practices for successful audition techniques—whether in person or self-taped submissions—as well as the elements of proper photography, building a strong digital portfolio, agency representation, and union membership.

Reg# 384001**Fee: \$699**

No refund after 9 Jan.

❖ In-Person

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Students record video exercises directly onto their own recording devices and submit files online. 🌐

Gabrielle Schary, commercial casting director and president of Gabrielle Schary Casting for over three decades. Ms. Schary is hired to cast commercials for top brands, including Kay Jewelers, McDonald's, Nissan, BMW, Verizon, Amazon, Coke, Nike, Chevy, and Honda, as well as Super Bowl spots for Diet Coke, Budweiser, Dannon, and Pistachio Growers.

FILM TV X 40745

Acting Workshop: The Meisner Technique

4.0 units

Through improvisation and scene work, explore basic concepts of the Meisner approach to acting with a focus on creating and living in imaginary circumstances. Learn to work more independently, improve rehearsal and research skills, and strengthen vocal and movement skills.

Reg# 383974**Fee: \$699**

No refund after 10 Jan.

❖ In-Person

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited; early enrollment advised. 🌐

Jeffrey Stubblefield, television, film and theater actor with supporting roles in the features *Ted 2*, *Nesting*, and *Pedestrian*. He also held recurring roles in *Good Trouble*, *Desperate Housewives*, Robert Townsend's *Diary of a Single Mom*, *Women's Murder Club*, *Without a Trace*, and *The Practice*, among others.

THEATER X 40742

Inside Stanislavski: Applications for the Screen Actor

4.0 units

The great Russian actor, director, and teacher Konstantin Stanislavski had a method that combined physicality and spirituality when building a character as the shorter route to finding its inner life. Learn these practical techniques of Stanislavski to perform with confidence and depth. Exercises are supplemented with discussion of Stanislavski's concepts, philosophy, and ethics. Most modern acting methods are grounded in the Stanislavski system, and understanding the basics of this system helps the actor understand and study other acting techniques. Topics include action vs. emotion, using imagination to create real emotions, relaxation and concentration, emotional memory, and building a character through physicality and voice. At the end of the course, you will have acquired techniques to learn how to deal with stage fright, how to approach a role and inhabit it from the initial research to the physical embodiment of the character, and how to avoid bad acting habits, such as faking emotion or overacting.

Reg# 384000**Fee: \$699**

No refund after 8 Jan.

❖ In-Person

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr. 🌐

Eric Scott Gould, actor, director, screenwriter, and producer. Mr. Gould has performed in more than 50 stage productions and has appeared in TV shows such as *Curb Your Enthusiasm*, *Numb3rs*, *The District*, *Another World*, and recurred on *Without A Trace* for the first four seasons.

Cinematography

FILM TV X 478.283

Lighting for Emotional Impact

4.0 units

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

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

Reg# 384402**Fee: \$699**

No refund after 17 Jan.

❖ Remote

9 mtgs

Tuesday, 7-10pm, Jan. 4-Feb. 15

Saturday, Sunday, 10am-5pm, Jan. 29-30

Enrollment limited; early enrollment advised. 🌐

Instructor to be announced

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# 384248**Fee: \$699**

No refund after 18 Jan.

❖ Remote

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

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 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 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# 383985**Fee: \$699**

No refund after 7 Jan.

🌐 Online

Jan. 3-Mar. 20

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.

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📖 HYBRID (REMOTE), page 1.

🌐 WEB-ENHANCED COURSE, page 1.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT

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# 383984

Fee: \$699

No refund after 7 Jan.

Online

11 mtgs

Jan. 3-Mar. 20

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

Reg# 383789

Fee: \$699

No refund after 19 Jan.

In-Person

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA: Haines Hall

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

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# 383901

Fee: \$699

No refund after 21 Jan.

In-Person

11 mtgs

Monday, 7-10pm, Jan. 3-Mar. 14

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Saturday, 2-5pm, Jan. 22; Feb. 26

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

No meetings Jan. 17; Feb. 21.

Enrollment limited; early enrollment advised.

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

Reg# 384428

Fee: \$699

No refund after 21 Jan.

Remote

11 mtgs

Saturday, 10am-1pm, Jan. 8-Mar. 19

Enrollment limited; early enrollment advised. A webcam is required for this course.

David Martin-Porras, director and writer whose credits include the shorts *Inside the Box*, which was nominated for a Goya Award, *La Viuda* (*The Widow*), for which he won the DGA Student Film Award, and *Ida y Vuelta* (*Round Trip*), which was a finalist for a Student Academy Award.

FILM TV X 476.95

Directing Workshop I: Composition and Movement

4.0 units

As the first hands-on course in the directing series, you complete four short films using your own video camera. Instruction focuses on the basic building blocks of narrative filmmaking: the shot, mise-en-scene, concept, the actor, environment, sound, and montage. Assignments explore aspects of visual expression through the use of composition, rhythm, and point-of-view; moving from black and white/silent compositions to the use of color; non-sync sound; and editing. Your work is screened and critiqued by the instructor and class.

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

Reg# 384784

Fee: \$699

No refund after 17 Jan.

In-Person

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited; early enrollment advised.

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# 383882

Fee: \$699

No refund after 18 Jan.

In-Person

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited; early enrollment advised.

Tim Arvin, screenwriter and director who has worked in both feature films and new media. He has written films for major studios, including Sony Pictures, as well as independent production companies. He is currently developing a television series and multiple film projects.

Reg# 384430

Fee: \$699

No refund after 18 Jan.

Remote

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

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

FILM TV X 476.95B

Directing Workshop II: Storytelling

4.0 units

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

Prerequisite(s): X 476.95 Directing Workshop I: Composition and Movement or previous directing experience. Students must provide their own digital video camera and have access to editing equipment and software.

Reg# 383880

Fee: \$699

No refund after 18 Jan.

In-Person

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

UCLA Extension Gayley Center: 1145 Gayley Ave.

Enrollment limited; early enrollment advised.

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.

Reg# 384429

Fee: \$699

No refund after 18 Jan.

Remote

9 mtgs

Monday, 6:30-10pm, Jan. 10-Feb. 28

Monday, 6-10pm, Mar. 7-21

No meetings Jan. 17; Feb. 21.

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 476.12B

Advanced Filmmaking Workshop: Production and Post-Production

8.0 units

In this capstone course of the Directing Certificate program, you maximize your learning experience and improve your filmmaking skills through the creation of a short film that is screened for an invited audience after the end of the course. Having first developed your projects in the course X 476.23 Developing Your Short Film, you enter the workshop ready to begin pre-production. Through lectures, demonstrations, and hands-on exercises, you learn the techniques for translating your script into moving images, as well as the creative and physical requirements for directing a film. Topics include budgeting and production scheduling, casting actors and eliciting the best performance, collaborating with the crew, camera blocking, creating the shot list, visual composition, sound, and editing. By mid-class, you have the opportunity to put in practice all the producing and directorial basics you have learned throughout the program as you shoot and edit your film with guidance from the instructor. Dailies are reviewed and critiqued in class. Running time with credits must not exceed 15 minutes.

Prerequisite(s): Enrollment is restricted to Directing Certificate students who have successfully completed FILM TV X 476.23 Developing Your Short Film. Students with prior short film experience can enroll by consent of instructor, space permitting, and must submit a proposed script for the class. All students must complete an application for approval to enroll.

Reg# 384961

Fee: \$699

No refund after 16 Jan.

Hybrid (In-Person)

10 mtgs

Monday, 7-10pm, Jan. 3-Mar. 14

UCLA Extension Gayley Center in Westwood

Saturday, 10am-5pm, Feb. 19

UCLA Extension Gayley Center in Westwood

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

Two meetings will be online (via Zoom) on Tuesdays. Regular class meetings are in-person on Mondays. You must be able to attend in-person to register for this section. There is another section of this class that is remote.

Enrollment limited; early enrollment advised.

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# 383908

Fee: \$699

No refund after 17 Jan.

Hybrid (Remote)

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

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

Refer to course syllabus for online session details.

Enrollment limited; early enrollment advised.

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*.

NEW

FILM TV X 479.03

Understanding the Story: Script Analysis for Directors

4.0 units

The director's job is to translate the script to the screen. From the first reading of the script to locking picture and sound in post-production and beyond as you promote your project, script analysis informs every conversation you have and every decision you make about the work. In this workshop, you learn to read and interpret a script in depth, focus your creativity on the cinematic opportunities of storytelling, and organize and communicate your ideas clearly and effectively to your actors and your crew. Through examples at various stages of production, practical exercises and scene work, you discover the power of script analysis to unlock your creativity and develop a thorough grasp of the material you are directing.

Reg# 384408**Fee: \$699***No refund after 21 Jan.*❖ *In-Person*

11 mtgs

Saturday, 10am-1pm, Jan. 8-Mar. 19

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr. 🌐 📖

Peter Lauer, veteran television director. Mr. Lauer has directed episodes of *Emily in Paris*, *Younger*, *Arrested Development*, *At Home with Amy Sedaris*, *Awkward*, *Brooklyn Nine-Nine*, *Scrubs*, and many more. His executive producing and directing credits also include *Level Up*, *Reaper*, and *Malcolm in the Middle*.

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-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# 383911**Fee: \$699***No refund after 18 Jan.*❖ *In-Person*

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

UCLA: La Kretz Hall

Students must have access to a camera and editing equipment.

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

Film & TV Development

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 have honed your idea and have a final short script or treatment ready for shooting.

Reg# 383906**Fee: \$699***No refund after 17 Jan.*❖ *Remote*

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15 🌐 📖

Monique Sorgen, writer and director who has been hired to write both scripted and unscripted television and film for independent productions, as well as major studios and networks, local and foreign. Ms. Sorgen has also directed short films and music videos that have been picked up for distribution.

Reg# 383921**Fee: \$699***No refund after 17 Jan.*❖ *In-Person*

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

UCLA: Kaplan Hall 🌐

Colin Francis Costello, screenwriter, director, and WGA-East member, whose credits include *The Stream* starring Rainn Wilson and *Alternate Universe*. Mr. Costello TV credits include *Lost n' Found* and *Detectives Club*. He has also written and directed award-winning shorts, including *The After Party* and *Dreamwisher*.

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 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# 383986**Fee: \$699***No refund after 7 Jan.*🌐 *Online*

11 mtgs

Jan. 3-Mar. 20

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 *Rockboy* and *Big Al*.

Reg# 384288**Fee: \$699***No refund after 17 Jan.*❖ *In-Person*

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

UCLA: Royce Hall 🌐 📖

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*.

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

FILM TV X 476.244

Story Development Workshop: Crafting Your Original Story

4.0 units

Producers, development executives, directors, and writers gain practical experience adapting and developing their own stories for motion pictures, movies-of-the-week, and miniseries. Emphasis is placed on studying dramatic structure, learning techniques that strengthen character development, and understanding the importance of collaboration with writers. You are called upon to write development notes; compile directors/writers lists; and learn the difference between beat sheets, step outlines, and story outlines. You also learn how to assess the marketplace by determining what network and studio executives are looking for, as well as the best way to quickly and effectively pitch an idea. You are welcome to submit written works in progress for in-class critiques. At the end of the course, you have honed your storytelling craft by writing original treatments based on your story outline developed in class.

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

Reg# 384311**Fee: \$699***No refund after 7 Jan.*🌐 *Online*

Jan. 3-Mar. 20

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.

Reg# 384295**Fee: \$699***No refund after 17 Jan.*❖ *In-Person*

Tuesday, 7-10pm, Jan. 4-Mar. 15

UCLA: Haines Hall

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*.

FILM TV X 476.242

Understanding Genre:**How to Develop a Hollywood Classic**

4.0 units

Producers, executives, writers, and filmmakers all focus on story components that make for a good movie. Learn to identify the specific characteristics that define various film genres and how style, form, content, mood, camera work, lighting, and pacing work together to fulfill expectations and deliver a satisfying cinematic experience. Each week, through lecture, discussion, and film clips examining its visual language and its evolution over time, you break down and analyze one of the genres on which Hollywood thrives: action, drama, comedy and romantic comedy, fantasy and science fiction, the mystery-thriller, and horror. Instruction also covers an examination of each genre's target audience and provides you with a common language with which to articulate and sell your ideas in the development process.

Reg# 383703**Fee: \$699***No refund after 7 Jan.*🌐 *Online*

11 mtgs

Jan. 3-Mar. 20 🌐 📖

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

❖ IN-PERSON, page 1.

* REMOTE, page 1.

🌐 ONLINE, page 1.

🌐 HYBRID (IN-PERSON), page 1.

📖 HYBRID (REMOTE), page 1.

🌐 WEB-ENHANCED COURSE, page 1.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT

FILM TV X 479.482

**Television Development:
From Idea to Small Screen**

4.0 units

In today's ever-evolving TV business and market, figuring out how and where to sell your "product" can be confusing. Once you've settled on an idea, then what are the next steps? How do TV shows get "on the air?" Producers, development executives, directors, and writers benefit from learning all about the development process for TV series, limited series, and movies-of-the-week. Course topics include how to give notes; how to create writer lists; how attachments such as showrunners, producers, talent, and directors affect your project; how to assess the TV marketplace by determining which networks/outlets are right for which projects; what you should include in your sizzle reel; and finally, how to effectively pitch your idea. The course goal is to equip you with the knowledge necessary to successfully go from an idea for a TV series to getting it sold. At the end of the course, you have the opportunity to pitch your shows to industry guests.

Reg# 384133**Fee: \$699**

No refund after 19 Jan.

❖ Remote

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17 🌐 📺

Stephanie Varella, independent producer and former VP of Jerry Bruckheimer TV, who has worked on shows such as *CSI*, *Without a Trace*, *Cold Case*, *Charmed*, and *Seventh Heaven*. She has developed shows with all the major studios and broadcast and cable networks, as well as the newer-streaming outlets.

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# 383538**Fee: \$699**

No refund after 7 Jan.

🌐 Online

Jan. 3-Mar. 20 🌐 📺

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

Reg# 383557**Fee: \$699**

No refund after 18 Jan.

❖ Remote

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16 🌐 📺

Todd Gilbert, post supervisor and producer, has amassed over 100 feature credits during his career, and has worked for companies ranging from Imagine Entertainment to Castle Rock, LucasArts Entertainment, DreamWorks Animation, and Millennium Films, where he served as head of post-production for over a decade.

Reg# 383537**Fee: \$699**

No refund after 19 Jan.

❖ In-Person

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA Extension Gayley Center: 1145 Gayley Ave. 🌐 📺

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 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# 383799**Fee: \$699**

No refund after 7 Jan.

🌐 Online

Jan. 3-Mar. 20

Please note this is not a hands-on editing course.

Enrollment limited; early enrollment advised. 🌐 📺

Scott Mazak, editor and writer. Mr. Mazak has extensive teaching experience in all areas of filmmaking and also has written about Lucasfilm in the book *George Lucas's Blockbusting*.

Reg# 384431**Fee: \$699**

No refund after 18 Jan.

❖ In-Person

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

UCLA: Dodd Hall 🌐 📺

Jason Rosenfield, ACE, a film editor who has collaborated with directors ranging from Hollywood legend Robert Altman to three-time Oscar-winning documentarian Mark Jonathan Harris. Mr. Rosenfield's work has received multiple Emmy Awards, an Oscar nomination, a Peabody, a DGA Award, and R.F. Kennedy Award. He has served on the boards of ACE and the TV Academy.

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# 383804**Fee: \$699**

No refund after 7 Jan.

🌐 Online

Jan. 3-Mar. 20

Enrollment limited; early enrollment advised. 🌐 📺

James Biddle, award winning filmmaker and editor. Mr. Biddle is a certified professional instructor of Avid Media Composer, Adobe Premiere, and Final Cut Pro X. He is a senior lecturer at Grady College, University of Georgia and runs the Grady College Authorized Training Center for Avid Media Composer and Adobe Premiere.

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# 383539**Fee: \$699**

No refund after 7 Jan.

🌐 Online

Jan. 3-Mar. 20 🌐 📺

Amotz Zakai, vice president, Echo Lake Productions. Mr. Zakai has worked on such projects as *Isotsi* (Oscar winner, 2006), *Water* (Oscar nominated, 2007), *Away from Her*, and *Thirteen Conversations About One Thing*.

Reg# 383856**Fee: \$699**

No refund after 19 Jan.

❖ In-Person

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA: Dodd Hall 🌐 📺

Bridget Terry, award-winning producer and writer whose credits include Showtime film *They*, PBS documentary *The Kennedys: America's Emerald Kings*, and projects for Netflix and NBC-Universal. Ms. Terry formerly served as a showrunner at Showtime and is currently the owner of Chaise Lounge Productions.

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# 383540**Fee: \$699**

No refund after 9 Jan.

🌐 Online

Jan. 5-Mar. 20 🌐 📺

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

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.* *Prerequisite(s):* A basic knowledge of film production is highly recommended.

Reg# 384413**Fee: \$699**

No refund after 18 Jan.

❖ Remote

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16 🌐 📺

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# 383541**Fee: \$699**

No refund after 7 Jan.



Online

Jan. 3-Mar. 20

Early enrollment advised.

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

FILM TV X 431

A World of International Filmmaking

4.0 units

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

Reg# 384417**Fee: \$699**

No refund after 17 Jan.



Remote

11 mtgs

Tuesday, 6:30-9:30pm, Jan. 4-Mar. 15

This course includes both online sessions and classroom meetings.

Refer to course syllabus for online session details.

Peter Bevan, Executive Vice President of production at uMedia, an international film group known for the multi-Academy Award-winning *The Artist*, Oscar-nominated *Outside the Law*, and Paul Verhoeven's *Blackbook*. Mr. Bevan was previously co-CEO of the production company Entertainment of Motion Pictures.

Barbara Chiodo, international finance executive and entertainment and business consultant who has worked with companies such as 120dB Films, Claridge Capital-Strategic Advisory, Citi Global Markets, Barclays Capital, and Aria Films West.

FILM TV X 478.733

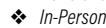
Producing Documentaries

4.0 units

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

Reg# 384414**Fee: \$699**

No refund after 18 Jan.



In-Person

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

UCLA Extension DTLA: 261 S. Figueroa St.

Priscilla Gonzalez Sainz, an experienced director, producer, and editor. Ms. Gonzalez has worked as an independent film producer, primarily in documentaries and in television distribution. She has also been a film curator and strategist for independent film financing and distribution.

FILM TV X 476.6

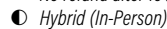
Low-Budget Filmmaking

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# 384008**Fee: \$699**

No refund after 16 Jan.



Hybrid (In-Person)

11 mtgs

Jan. 3-Mar. 14

Monday, 7-10pm, Jan. 3-Feb. 28

UCLA Extension Gayley Center: 1145 Gayley Ave.

No meetings Jan. 17; Feb. 21.

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 the latest version of Movie Magic Budgeting software.

Reg# 383642**Fee: \$499**

No refund after 7 Jan.



Online

Jan. 3-Feb. 13

Students enrolled in this section may be eligible to purchase *Movie Magic Budgeting* at a discount directly from software vendor *Entertainment Partners*.

Enrollment limited; early enrollment advised.

Instructor to be announced

Music

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

Film Scoring

MUSC X 483.43

Instrumentation and Introduction to Orchestration

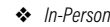
4.0 units

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

Prerequisite(s): The ability to read music, knowledge of music notation, and an understanding of the fundamentals of music theory. Basic working knowledge of a music notation program such as Sibelius, Finale, or Dorico is required, as students are required to produce and print music scores and instrumental parts for their assignments. Additionally, it is recommended to have any professional quality computer-based Digital Audio Workstation.

Reg# 384415**Fee: \$1,499**

No refund after 13 Jan.



In-Person

10 mtgs

Sunday, 2-5:30pm, Jan. 9-Mar. 13

Burbank

Local 47 Musicians Union: 3220 Winona Ave

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

Students' pieces will be recorded remotely. For more information on the remote recording process, please see this interview with Recording Engineer Damon Tedesco: <https://entertainment.uclaextension.edu/remote-recording-damon-tesesco/>

Enrollment limited; early enrollment advised. Visitors not permitted.

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

MUSC X 403.52

Harmony I:**Crash Course in Composing for Tonal Music**

4.0 units

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

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

Reg# 384434**Fee: \$699**

No refund after 17 Jan.



Remote

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

Enrollment limited; early enrollment advised.

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

MUSC X 403.53

**Harmony II:
Techniques for Composing Contemporary Music**

4.0 units

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

Prerequisite(s): MUSC X 403.52 Harmony I: Crash Course in Composing for Tonal Music, or consent of the instructor.

Reg# 384435**Fee: \$699***No refund after 19 Jan.*❖ *Remote*

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

Enrollment limited; early enrollment advised. 🌐 📺

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

MUSC X 483.1

Film Scoring on a Budget

4.0 units

Learn to compose an effective film score on a limited budget using both MIDI pre-records and live professional musicians. Topics include spotting; the practical and psychological considerations of music placement; methods of synchronizing score to picture; and the dramatic utilization of melody, harmony, rhythm, and orchestral texture. You write three cues using MIDI that will be enhanced with live recording sessions played by professional musicians.

Prerequisite(s): Knowledge of music notation and theory, experience in music composition, MUSC X 449.91 The Art and Craft of MIDI, and MUSC X 483.2 Advanced Orchestration: Applied Techniques for the Studio and Scoring Stage, or consent of instructor.

Reg# 384425**Fee: \$1,999***No refund after 10 Jan.*❖ *In-Person*

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

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

Enrollment limited; early enrollment advised. 🌐

Fletcher Beasley, composer for film, television, commercials, video games, and interactive exhibits who recently released *Fictional Radio*, an album of cinematic electronic music. Mr. Beasley has worked with some of the top composers in the film and television world, contributing writing, orchestration, and programming.

MUSC X 483.3

**Score like the Masters:
Contemporary Techniques**

4.0 units

Gain an understanding of and learn to emulate current compositional techniques and their enhanced possibilities of expression. Very often composers are asked to compose music "sounding like" that of the major composers today. Study recent film scores and their harmonic, melodic, and textural language of such composers as John Williams, Jerry Goldsmith, Alan Silvestri, and Danny Elfman. You have the opportunity to apply these techniques by composing short pieces using your own DAW MIDI setup.

Prerequisite(s): Access to and proficiency in using a home studio with sequencing software, as 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 compositions and deliver these electronically.

Reg# 384427**Fee: \$699***No refund after 18 Jan.*❖ *In-Person*

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited; early enrollment advised. 🌐 📺

Billy Sullivan, composer and musician on over 150 albums, TV soundtracks and film scores including *Behaving Badly* (Selena Gomez), *Big Momma's House* (Martin Lawrence), *Five Flights Up* (Morgan Freeman), *Monster in Law* (Jennifer Lopez), *Norbit* (Eddy Murphy), *Curb Your Enthusiasm* (HBO), and *VEEP* (HBO).

MUSC X 483.12

Writing and Scoring for Strings

4.0 units

This comprehensive workshop in writing music for the string family—violin, viola, cello, and double bass—takes a thorough look at the contemporary and historical use of the strings and their usage in both film and concert music composition. The film composers studied include Bernard Herrmann, John Williams, Thomas Newman, Michael Giacchino, and Jerry Goldsmith. The concert composers include Johannes Brahms, Maurice Ravel, Leonard Bernstein, Edward Elgar, Igor Stravinsky, and John Adams. The course examines how film composition has utilized concert music for specific techniques, as well as for inspiration. Many sessions feature one of the members of the string family, with top professionals from L.A. recording studios demonstrating their respective instruments and playing student compositions. The final project is the writing and subsequent recording of a work for string quintet.

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

Reg# 384426**Fee: \$1,999***No refund after 12 Jan.*❖ *In-Person*

11 mtgs

Saturday, 10am-1pm, Jan. 8-Mar. 19

Burbank

Local 47 Musicians Union: 3220 Winona Ave

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

Students' pieces will be recorded remotely. For more information on the remote recording process, please see this interview with Recording Engineer Damon Tedesco: <https://entertainment.uclaextension.edu/remoted-recording-damon-tesesco/>

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

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

MUSC X 484.931

**Put Your Music to Work:
Composition for Commercials**

4.0 units

Thousands of TV commercials are produced and scored every year, and the advertising business is always looking for something fresh, new, and different. In this online course, composers fine-tune their musical skills to become more precise and focused composers. Each week, participants are given a different commercial video to score, as well as a second writing assignment that is music only. The latter assignment is to build up the student's own library of music. Assignments are constructively critiqued by the instructor with specific detailed feedback on what improvements are advised to make the music fit the commercial requirements and stand out in a sea of competitive resources. At the end of the course, students who completed the course have a compilation of their work to be used for their own promotion at their website or online viewing portal. Topics include concepts of advertising techniques, styles of scoring, the ad formula, self-promotion, standard business practices, and how to deal with competitive demos.

Prerequisite(s): Students must be able to receive Quicktime files, record and/or edit their own music, and send MP3s via the Internet. Students who are not proficient in composing and producing their own cues may submit music samples or loop composites created in programs such as GarageBand, Reason, and Acid.

Reg# 383875**Fee: \$699***No refund after 7 Jan.*■ *Hybrid (Remote)*

2 mtgs

Jan. 3-Mar. 14

Monday, 7-10pm, Jan. 3; Mar. 14

This course includes both synchronous (live) online meetings and asynchronous instruction. Refer to course syllabus for online session details. Attendance at the first meeting on Zoom is mandatory.

Enrollment limited; early enrollment advised. 🌐

Liz Myers, vice president, Trivers/Myers Music; composer and pianist for commercials and films who won a Clio Award for the arrangement of Gershwin's *Rhapsody in Blue* created for United Airlines. Co-composer of the theme for the CBS Evening News with Scott Pelley.

Music Business

MUSC X 446.2

A&R: Making Music from Acquisition to Release

4.0 units

A definitive analysis of the functions of the A&R professional, this course stresses the collective effort needed from all departments—artist and label—in the creation of recorded music in all formats—from creation to acquisition and release. Topics include new artist acquisition; record deals; the role of the producer; working with personal managers and booking agents; the role of social media from the artist and executive perspectives; A&R and sync strategies; independent touring; the current local music scene; specific A&R approaches for urban music, EDM, singer/songwriter, alternative, and indie music; how to attract interest from major and independent labels without compromising artistic integrity; paths to A&R career positions; and analysis of how recently signed artists got their first contracts. Guest speakers include recording artists, producers, managers, record company executives, and A&R personnel.

Reg# 383873**Fee: \$699***No refund after 17 Jan.*❖ *Remote*

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15 🌐

Pablo Mathiason, music executive with over 20 years experience in discovering, developing and marketing talent. Mr. Mathiason's most recent positions include director of Artist Relations for Greenpeace USA, and director of A&R for Starbucks Entertainment and for Jive Record/Zomba Music Publishing.

Reg# 384728**Fee: \$699***No refund after 17 Jan.*❖ *In-Person*

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

UCLA: Kaplan Hall 🌐

Justin Paul, Artist, label developer, charting music producer, and DJ performing at concerts, festivals, and special events around the world. He recently became the Head of A&R for Underground Sun Music.

MUSC X 448.35

Legal and Practical Aspects of the Music Business

4.0 units

Whether you are an artist, manager, lawyer, accountant, music industry executive, producer, songwriter, music publisher, or work for a digital service provider or other digital media company, this course is essential to understanding the various ways in which rights are exploited and monetized and how revenue is generated in the music business. In addition, the critical topics of building your artist's brand as a business, along with the necessity of ancillary revenue streams outside of music and the cutting edge deals dealt with in the digital space, are all covered. Also examined are arrangements between record companies and artists; production deals, producer agreements, and other legal and business issues that arise in the recording studio; trademark and rights of publicity; agreements relating to the artist's team of advisors; topics and agreements relating to music publishing rights; monetizing and understanding the differences between subscription and ad-supported services, as well as other digital media opportunities; and fans, brands, social networking sites, and cultural communities as they affect music, copyrights, and merchandising in a global music market. Discussions on current events relating to the ever-changing tides of the music industry, including the ongoing legislative developments in Washington, D.C. affecting copyright reform and their impact on the future of the business are also woven into lectures throughout the course.

Reg# 383870**Fee: \$699***No refund after 19 Jan.*❖ *In-Person*

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA: Dodd Hall 🌐 📖

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

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; and 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# 383866**Fee: \$699***No refund after 19 Jan.*❖ *Remote*

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

Enrollment limited; early enrollment advised. 🌐 📖

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

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Reg# 384963**Fee: \$699***No refund after 19 Jan.*❖ *In-Person*

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA Extension Gayley Center in Westwood

Enrollment limited; early enrollment advised. 🌐 📖

George Schwindt, Founder & Managing Director of 26F Music, where he provides publishing administration for music artists and bands such as Gogol Bordello, Dustin Welch, and Reverend Peyton. He was also Flogging Molly's drummer for 20 years, a globally recognized band with over 3 million units sold.

MUSC X 484.31

Music Supervision for Film and Television

4.0 units

Defining the role of the music supervisor by drawing on the combined resources of the film and television communities to marry music and moving images, this course is for anyone interested in the business and art of film and television music. Lectures and discussion with guest speakers present the principles and procedures of music supervision. Past guest speakers have included composers, music supervisors, filmmakers, producers, music licensing representatives, and executives.

Reg# 384432**Fee: \$699***No refund after 18 Jan.*❖ *In-Person*

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

UCLA: Dodd Hall 🌐

Ryan Svendsen, music supervisor who currently serves as Head of Music at Millennium Media. His credits include *The Hitman's Wife's Bodyguard*, *Jolt*, *The Protégé* and *Till Death*. Mr. Svendsen managed the music campaigns for over 80 Lionsgate soundtracks, including the Oscar winning song and score for *La La Land*.

MUSC X 448.86

Touring, Tour Budgeting, and Merchandising

4.0 units

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

Reg# 383867**Fee: \$699***No refund after 18 Jan.*❖ *Remote*

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16 🌐 📖

Seven Bailey, President of Omnes Records, where he oversaw the signing of several artists, three of which secured EP debuts on the top 100 on Billboard. Mr. Bailey also works with film producers and directors, including Clive Davis, Rihanna, and Ms. Lauryn Hill to create music driven film and television projects.

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.

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Enroll at uclaextension.edu or call (800) 825-9971**Reg# 383874****Fee: \$699***No refund after 23 Jan.*❖ *In-Person*

11 mtgs

Monday, 7-10pm, Jan. 3-Mar. 14

UCLA: Kaplan Hall

Saturday, 10am-1pm, Jan. 29; Feb. 26

UCLA: Kaplan Hall

No meetings Jan. 17; Feb. 21. 🌐

Dion Singer, Chief Executive Officer at Over the Top Global where he serves as a freelance marketing consultant for international stars, including Cher, Michael Bublé, and Pablo Alborán. Previously, Mr. Singer served as the Executive Vice President of Creative Marketing at Warner Records.

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# 384420**Fee: \$699***No refund after 16 Jan.*■ *Hybrid (Remote)*

9 mtgs

Jan. 3-Mar. 14

Monday, 7-10pm, Jan. 3-Mar. 14

No meetings Jan. 17; Feb. 21.

This course includes both live remote instruction on Zoom and asynchronous instruction on Canvas. Refer to course syllabus for online session details. 🌐

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

MUSC X 401.5

Elements of Hit Songwriting

4.0 units

Designed for both musicians and lyricists, this hands-on introduction to the craft of songwriting focuses on collaboration and teaches a step-by-step method for writing a professional-quality song. Instruction emphasizes the elements that make up a successful song and the completion of a demo in preparation for a marketable product. You gain an understanding of all aspects of hit songwriting from structure to groove, covering the different approaches for writing rock, pop, alternative, blues, R&B, hip-hop, and country. You practice creating and developing a hook, learn where to place it, how to set it up, and how to exploit it within different types of song structure. Discussion includes a wide variety of guests from the industry, such as A&R/record companies, music supervisors, record producers, and film and television executives.

Reg# 384433**Fee: \$699***No refund after 17 Jan.*❖ *In-Person*

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited; early enrollment advised. 🌐

Jameel Roberts, a platinum-selling producer, songwriter, composer/arranger, and instrumentalist. His songwriting and arranging were featured on Ariana Grande's Grammy® nominated Album of The Year, *Thank U, Next*. Mr. Roberts also co-produced and wrote "Good Kisser" for Usher, garnering a Grammy® nomination for Best R&B song.

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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. 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/arranging 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.

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 (10.5 and above - installed and fully updated); audio interface/mic/midi keyboard/controllers and smart devices are optional but highly recommended.

Reg# 383824**Fee: \$699***No refund after 7 Jan.*

Jan. 3-Mar. 13

Enrollment limited; early enrollment advised.

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

MUSC X 479.12

Introduction to Pro Tools

4.0 units

Ideal for those who have recently started with Pro Tools and have been working with the system for less than one year or long-time users 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 certification 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 2020 (12 or later will be allowed too - installed and fully updated); audio interface/mic/midi keyboard and smart devices are optional but recommended.

Reg# 383817**Fee: \$699***No refund after 7 Jan.*

Jan. 3-Mar. 13

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# 383816**Fee: \$699***No refund after 7 Jan.*

Jan. 3-Mar. 20

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 448.6

The Record Production Process: Professional Practices

4.0 units

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

Reg# 383865**Fee: \$699***No refund after 18 Jan.*

11 mtgs

Wednesday, 7-10pm, Jan. 5-Mar. 16

Enrollment limited; early enrollment advised.

Students will need to have access to the DAW of their choice. Examples include free options such as GarageBand and Reaper as well as "pro" software like Pro Tools, Logic, and Ableton Live.

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.

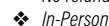
MUSC X 441.5

Creating Commercial Sounding Masters

4.0 units

Just understanding how to operate a DAW (ProTools or Logic) is not enough to help you to make your recordings competitive with commercial sounding masters. In this workshop-style class, independent artists learn how to create commercial-sounding recordings "in-the-style-of"; that is, re-producing a hit recording from the ground-up and emulating the work of the well-known producers and engineers. You learn what elements made those hits successful and how to re-create those winning production components: sound, feel, and emotional power. Classes are hands-on, real-world, intensive, and cover such concepts as choosing musicians and finessing the best performance out of artists. You 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): You must be familiar with and comfortable working a DAW (Pro-Tools, Logic, Digital Performer, or Cubase).

Reg# 383869**Fee: \$699***No refund after 17 Jan.*

11 mtgs

Tuesday, 7-10pm, Jan. 4-Mar. 15

UCLA: Bunche Hall

Enrollment limited; early enrollment advised.

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.

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- TEXTBOOK REQUIRED
Visit our *website* for textbook information.
- UC CREDIT
May be transferable to other colleges and universities. Learn more on our *website*.