



SPRING QUARTER 2022

COURSE OFFERINGS

March 28–June 12





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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

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► 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

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**.

Winter Quarter 2023
Classes begin **January 9**.
Enrollment begins **November 7**.

CONTACT US

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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.

Entertainment Project Management

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# 385129

Fee: \$699

No refund after 1 Apr.

Online

Mar. 28-June 12

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# 385235

Fee: \$699

No refund after 13 Apr.

Remote

11 mtgs

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

Remote Classroom

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

MGMT X 403.01

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# 385125

Fee: \$699

No refund after 1 Apr.

Online

Mar. 28-June 12

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.

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# 385141

Fee: \$699

No refund after 1 Apr.

Online

Mar. 28-June 12

Jeanette B. Milio, feature film and television producer and financier who ran a media fund that invested in the production, acquisition, and worldwide distribution of over 40 television and theatrical projects for HBO, Showtime, ABC, USA Network, Disney, Lionsgate, Sony Pictures, Warner Bros. and others.

MGMT X 476.99

Marketing Entertainment: Strategies for the Global Marketplace

4.0 units

Today, marketing entertainment is a global enterprise, and motion pictures, television shows, streaming content, and video games are the assets that drive expanding ancillary markets. How these properties are marketed determines their financial success and future. The instructor and a select number of the industry's top marketing professionals address myriad issues on how entertainment content, including feature films, gets marketed in today's increasingly competitive market. Topics include creating brand-centric franchise-driven strategies; positioning an entertainment property as a brand in popular culture; marketing and distribution strategies in a converging marketplace; secrets to creating compelling audio-visual, social/digital, and print advertising; the power of social media; the influence and use of research; and leveraging international strategies and new media promotional and licensing strategies to create valuable partnerships and revenue streams.

Reg# 385128

Fee: \$699

No refund after 1 Apr.

Online

Mar. 28-June 12

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

MGMT X 403.33

Independent Film Financing

4.0 units

In today's ever-changing market, filmmakers need to have a working understanding of a wide variety of financial models in order to successfully fund the different phases of their entertainment projects. This course explores film finance methods, discusses the advantages and disadvantages of each, and provides sources for additional information. The goal is to become familiar with numerous ways to finance a feature or documentary film that may vary at different stages of your career. In addition, you are exposed to many different sources of additional information regarding film financing so that you may be confident with your choices relating to film finance. You also gain an awareness of the many film finance scams that exist in the marketplace so that you are in a better position to avoid such problems. Topics include gifts and grants, active and passive investor financing, federal and state securities law compliance, lender financing, studio/industry financing, and the broader film finance environment.

Reg# 385538

Fee: \$699

No refund after 1 Apr.

Online

Mar. 28-June 12

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

MGMT X 402.32

Starting Your Own Entertainment Production Company

4.0 units

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

Reg# 385510**Fee: \$699***No refund after 12 Apr.*

❖ Remote

11 mtgs

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

Remote Classroom 🌐

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# 385786**Fee: \$699***No refund after 3 Apr.*

❖ In-Person

11 mtgs

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

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# 385678**Fee: \$699***No refund after 1 Apr.*

❖ In-Person

11 mtgs

Monday, 7-10pm, Mar. 28-June 6

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Saturday, 2-5pm, Apr. 23

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

No meeting May 30. 🌐

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 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# 385593**Fee: \$699***No refund after 2 Apr.*

❖ In-Person

11 mtgs

Tuesday, 7-10pm, Mar. 29-June 7

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**

THEATER X 410.5

Acting for the Camera II

4.0 units

Building on the skills learned in Acting for the Camera I, you prepare for work professionally by practicing in all styles that you may audition—features, sitcoms, TV dramas, and commercials. Focusing on the flexibility of the actor in front of the camera, you develop camera techniques in scene study using scripts from TV series, sitcoms, and films. You also learn blocking and continuity with emphasis on master, two-shots, and close-ups. You perform individual and ensemble scenes increasing in complexity in terms of emotion and subtext, and the final project is a three-person scene. The material from the final project is edited and becomes the basis for developing your show reel. *Prerequisite(s):* THEATER X 410.3 Acting for the Camera I or previous acting on camera experience.

Reg# 385512**Fee: \$699***No refund after 4 Apr.*

❖ In-Person

11 mtgs

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

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr. 🌐

Instructor to be announced

FILM TV X 438.40

The Working Actor: Get the Audition, Book the Job

4.0 units

This interactive course provides you with career strategies that help generate audition opportunities and skills that increase your ability to book the job. Learn how to identify your unique product, position it strategically in the marketplace, and develop effective auditioning and meeting techniques. Topics include self-marketing, networking, headshots and resumes, cold reading, obtaining and working with the five areas of representation, reviewing contracts, understanding union issues, and selecting the best career services for actors. You also create a personalized business plan. Industry guest speakers include casting directors, agents, and personal managers who offer advice and networking opportunities.

Reg# 385804**Fee: \$699***No refund after 2 Apr.*

❖ Remote

11 mtgs

Tuesday, 7-10pm, Mar. 29-June 7

Remote Classroom 🌐

Adam Lieblein, president for 16 years of Acme Talent & Literary, a bicoastal agency, who represented actors for film, television, commercials, print modeling, and voiceover work. After Acme's several divisions were sold at the end of 2008, Mr. Lieblein returned to producing and teaching across the country.

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

THEATER X 438.8

Delivering Memorable Auditions for Film and Television: A Workshop for Actors in Cold Reading and Interview Techniques

4.0 units

Become an actor who gets noticed! Delivering a memorable performance during an audition can be the key to getting parts and being called for future projects. Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, trust yourself to make quicker choices, confront your fear of auditioning, create a good atmosphere in the auditioning room, and develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview also are covered.

Reg# 385796**Fee: \$699***No refund after 1 Apr.*

❖ In-Person

11 mtgs

Monday, 7-10pm, Mar. 28-June 6

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Saturday, 2-5pm, Apr. 16

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

No meeting May 30. 🌐

Henry LeBlanc, actor whose TV credits include appearances on *ER*, *24*, *Everybody Loves Raymond*, *Law and Order*, and *Scrubs*, and regular appearances on *The Jay Leno Show* and *The Bold and the Beautiful*. His film credits include lead roles in independent films, such as *Antebody*, *The Hit*, and *Fortune's 500*.

THEATER X 419.3

Playing the American: An Acting and Accent-Reduction Workshop

4.0 units

Participants who are not native speakers of American English hone their craft and learn to perform credibly in mainstream America. The ultimate objective is to achieve a seamless accent shift that does not call attention to itself or get in the way of the acting. Working in a safe, supportive environment, you learn to build confidence and trust in your creative process; modify voice, speech, and delivery; break through acting blocks and limitations; and develop tools for dealing with performance anxiety. Throughout the course, you perform monologues, scenes, cold reading, and improvisation.

Prerequisite(s): All participants must speak English fluently.**Reg# 385946****Fee: \$699***No refund after 4 Apr.*

❖ Remote

11 mtgs

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

Remote Classroom 🌐

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

THEATER X 433

Pursuing a Career in Voice Overs

4.0 units

Do people say you have a wonderful voice? Are you an actor missing out on opportunities in this exciting field? Gain a comprehensive understanding of the tools needed to excel in TV and radio commercials, animation, narration for documentaries, and other areas of voice over work. Instruction includes breath and microphone technique, script analysis, finding characters spontaneously, and how to keep it fun—even when the pressure's on. You also learn how to pursue a career in voice over.

Reg# 385420**Fee: \$699***No refund after 4 Apr.*

❖ In-Person

11 mtgs

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

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

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

Janet Wilcox, writer, producer, and actor. Ms. Wilcox has written and produced promos for HBO, ABC, and The History Channel, among others. As a voiceover talent, she has been heard on Lifetime, HBO, E!, Cinemax, and AMC. She is the author of *Voiceovers: Techniques and Tactics for Success*.

Cinematography

FILM TV X 478.27A

Introduction to Cinematography

4.0 units

An introduction to the fundamental tools and principles used by the cinematographer to create digital or film images generated from the context of the story. The curriculum covers visualization, the negative, digital manipulation, sensitometry, filters and lenses, lighting, color, laboratory procedures, camera systems, special effects, and image control—all illustrated through video clips and other media. You gain a solid foundation for applying the concepts presented, as well as prepare for subsequent cinematography workshops. Students must have access to a digital camera for assignments.

Prerequisite(s): Students will be required to complete camera assignments that will require both still and moving images. Student-provided equipment can be as simple as a smartphone camera or DSLR.

Reg# 385811

Fee: \$699

No refund after 11 Apr.

❖ *Remote*

11 mtgs

Tuesday, 7:30-10pm, Mar. 29-June 7

Remote Classroom 🌐 📖

Deland Nuse, cinematographer and director of independent films whose credits include the indie feature *The Chilling* and the documentary *The Other Bridge*. Mr. Nuse won the Triple Play Award for Cinematography at the 2006 Long Island Film/Video Expo for the film *The Showdown*.

FILM TV X 478.27B

Visualization and Exposure

4.0 units

This course is designed to deepen the cinematographer's understanding of the principles and methods of visualization on-set and in pre-production with particular emphasis on digital exposure and pre-visualizing lighting design and execution. Instruction covers pre-production tools and techniques for cinematographers with emphasis on lighting, lenses, cameras, camera movement, and color. Each week, you participate in exercises and workshops designed to help you master the skills used for visualizing the lighting, camera, and exposure of the scene. You also practice the techniques of composition and framing (interior and exterior). You learn how to design shots, achieve compositional balance, tracking, gear-heads, fluid heads, eye-lines, and two-shots.

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

Reg# 385666

Fee: \$699

No refund after 12 Apr.

❖ *Remote*

11 mtgs

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

Remote Classroom

Enrollment limited; early enrollment advised. 🌐

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

FILM TV X 478.282

The Craft of the Cinematographer

4.0 units

In this capstone course of the Cinematography Certificate program, apply your knowledge of the principles and elements of cinematography through several short filmmaking assignments. Lectures and discussion cover various advanced lighting and shooting techniques and the examination of film genres and visual styles. You are asked to test your creativity and understanding of different cinematography concepts, techniques, and genres presented by completing shooting exercises using your own camera outside of class. Student work is screened and critiqued in class. You must provide your own video camera, have access to editing equipment and software, and be able to output your assignments to various media sources. This course also provides a bridge to the professional world by discussing various paths of entry and employment opportunities into the cinematography field.

Prerequisite(s): Students must have access to a digital video camera and editing equipment and software. Successful completion of FILM TV X 478.27A Introduction to Cinematography and FILM TV X 478.283 Lighting for Emotional Impact is required.

Reg# 385817

Fee: \$999

No refund after 10 Apr.

❖ *Remote*

11 mtgs

Monday, 7-10pm, Mar. 28-June 6

Remote Classroom

Saturday, 2-5pm, Apr. 23

Remote Classroom

No meeting May 30. Enrollment limited; early enrollment advised. 🌐

Instructor to be announced

FILM TV X 478.301

The Role of the Digital Imaging Technician in Cinematography

4.0 units

With the prevalence of HD, 4K, and digital cinema technology, the digital imaging technician (DIT) has become crucial in helping the director of photography achieve and maintain the desired look of the picture. There are growing entry-level opportunities in this field, and the DIT is becoming a vital part of the camera department for all types of productions. The course is designed to train aspiring cinematographers on the tasks of the DIT including workflow, color management, LUTs, ACES, data management, dailies generation, and many other on-set tasks. Instruction also provides a basic introduction to the art and techniques of color correction and the digital intermediate, including tutorials on industry-leading color and look management software.

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

Reg# 385548

Fee: \$699

No refund after 1 Apr.

🌐 *Online*

Mar. 28-June 12 🌐 📖

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

Directing

FILM TV X 478.9

The Craft of the Director

4.0 units

A director must have the ability to interpret and translate the written ideas of the screenplay into cinematic form. This overview lecture course gives the aspiring director a comprehensive practical understanding of the film director's craft—the language, grammar, and tools of the medium—from the first script reading to the last day of principal photography and into post-production. Lectures, discussions, screenings, assignments, and class projects guide you through the process of preparing a film for shooting. Topics include script analysis, casting, directing the actor, acting for the camera, collaborating with the creative team, camera blocking, planning the shot list, photographing the subtext, film grammar, visual composition, the role of music, and sound effects.

Reg# 385589

Fee: \$699

No refund after 15 Apr.

❖ *Remote*

10 mtgs

Saturday, 10am-1pm, Apr. 2-June 11

Remote Classroom

No meeting May 28. 🌐

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

FILM TV X 475.44

Directing Actors for the Screen

4.0 units

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

Reg# 385592

Fee: \$699

No refund after 11 Apr.

❖ *In-Person*

11 mtgs

Tuesday, 7-10pm, Mar. 29-June 7

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.

FILM TV X 476.271

Production Sound for Directors

2.0 units

The importance of quality sound in a movie cannot be overstated. Of particular interest to directors and independent filmmakers who want to understand the production and post-production workflow, this overview course covers such topics as the nature of sound and its aesthetics, microphone characteristics, the sound recording chain, budgeting and scheduling, and what can be fixed in post versus what can only be done during production. Instruction includes equipment and listening demonstrations. Many of the practical techniques presented are suitable for student productions.

Reg# 385618

Fee: \$499

No refund after 7 Apr.

🌐 *Hybrid (Remote)*

4 mtgs

Sunday, 10am-2pm, Apr. 3-May 1

Remote Classroom

No meeting Apr. 17.

The third meeting consists of asynchronous content to be completed outside of Zoom and a one-on-one meeting with the instructor scheduled during or around meeting time.

Visitors not permitted. 🌐

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

Reg# 385619

Fee: \$499

No refund after 19 May.

🌐 *Hybrid (Remote)*

4 mtgs

Sunday, 10am-2pm, May 15-June 5

Remote Classroom

The third class will consist of asynchronous content to be completed outside of Zoom and a one-on-one meeting with the instructor scheduled during or around class time.

Visitors not permitted. 🌐

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

FILM TV X 476.95

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# 385620**Fee: \$699***No refund after 12 Apr.*

❖ Remote

11 mtgs

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

Remote Classroom 🌐

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.

Reg# 385642**Fee: \$699***No refund after 12 Apr.*

❖ In-Person

11 mtgs

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

UCLA Extension Gayley Center: 1145 Gayley Ave. 🌐 📖

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

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# 385646**Fee: \$699***No refund after 10 Apr.*

❖ Remote

10 mtgs

Monday, 6:30-10pm, Mar. 28-June 6

Remote Classroom

*No meeting May, 30.**Students must have access to a camera and editing equipment.* 🌐

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

FILM TV X 476.581

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# 385543**Fee: \$699***No refund after 1 Apr.*

🌐 Online

Mar. 28-June 12 🌐

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.

Reg# 385598**Fee: \$699***No refund after 13 Apr.*

❖ Remote

11 mtgs

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

Remote Classroom 🌐

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# 386316**Fee: \$699***No refund after 13 Apr.*

🌐 Online

11 mtgs

Mar. 31-June 9 🌐

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 478.432

Direct and Produce Reality and Documentary Television

4.0 units

Discover what it takes to be an effective producer and director in the flourishing genre of unscripted television and gain insights in the process of creating a valid series concept that can sell. Through lectures, discussion with industry guests, and analysis of landmark shows, this course navigates the cluttered landscape of non-fiction broadcast and cable television and focuses on how to succeed as a strong producer and director. You develop an idea from scratch and learn how to complete a total package that is ready to be pitched to a TV network and/or a streaming service. Topics include developing your idea, pitching, getting the job, prepping the shoot, directing/producing on location, interview techniques, what to do once it's in the can, tech talk, post-production tips, the life of a director/producer in the field, and looking ahead to the future of the genre.

Reg# 385140**Fee: \$699***No refund after 11 Apr.*

❖ Remote

11 mtgs

Tuesday, 7-10pm, Mar. 29-June 7

Remote Classroom 🌐

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.

Film & TV Development

FILM TV X 476.894

Introduction to Feature Film Development

4.0 units

What happens to a script or novel when it is submitted to a buyer and what happens after it's optioned or sold? In this introductory course, students interested in a career in development or filmmakers looking to guide their projects towards a green light learn the essential steps in the development process. Sessions focus on the key positions and roles in that process, from the story department and its readers to studio and production company executives. Topics include finding new talent and generating ideas, talent lists, networking and tracking, pitching, and moving up. Weekly assignments include reading screenplays, writing synopses, development notes, script coverage, and developing pitches and ideas. Upon completion of the course, you have gained an understanding of the development process and the entry-level jobs available in development, such as reader and assistant to the producer, actor, or creative producer.

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

Reg# 385723**Fee: \$699***No refund after 1 Apr.*

🌐 Online

Mar. 28-June 12

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

Joanne Moore, producer, film and TV executive. Former president of Dustin Hoffman's production company, Ms. Moore has developed projects for Warner Bros, Universal, Disney, and more. She also produced the award-winning film *Swimming with Sharks* and the shorts *Rockboy* and *Big Al*.

FILM TV X 476.22

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# 385687**Fee: \$699***No refund after 1 Apr.*

🌐 Online

11 mtgs

Mar. 28-June 12

Enrollment limited. 🌐**Instructor to be announced****Reg# 385680****Fee: \$699***No refund after 12 Apr.*

❖ Remote

11 mtgs

Wednesday, 7-10pm, Mar. 30-June 1

Remote Classroom

Saturday, 2-5pm, Apr. 23

Remote Classroom

No meeting Apr. 27. 🌐 📖

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

FILM TV X 476.244

Story Development Workshop: Crafting Your Original Story

4.0 units

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

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

Reg# 385551**Fee: \$699**

No refund after 1 Apr.



Mar. 28-June 12

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# 385590**Fee: \$699**

No refund after 11 Apr.

Tuesday, 7-10pm, Mar. 29-June 7
Remote Classroom

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 476.243

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# 385688**Fee: \$699**

No refund after 11 Apr.

11 mtgs
Tuesday, 7-10pm, Mar. 29-June 7
Remote Classroom 🌐 📺

Cynthia Riddle, MFA award-winning writer/producer, former development exec at MGM and WGA member whose credits include *Crossroads*, *Puppy Love*, *Brittany Murphy Story* and *Poisoned Love: The Stacey Castor Story*. She has written projects for Netflix, Showtime, Disney, Lifetime, Starz, Hallmark and others.

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# 385215**Fee: \$699**

No refund after 1 Apr.



Mar. 28-June 12 🌐

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

Reg# 385277**Fee: \$699**

No refund after 1 Apr.



Mar. 28-June 12 🌐

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

Reg# 385278**Fee: \$699**

No refund after 1 Apr.



Mar. 28-June 12 🌐

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

Reg# 385136**Fee: \$699**

No refund after 13 Apr.

11 mtgs
Thursday, 7-10pm, Mar. 31-June 9
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# 385647**Fee: \$699**

No refund after 12 Apr.

11 mtgs
Wednesday, 7-10pm, Mar. 30-June 8
Remote Classroom 🌐 📺**Instructor to be announced**

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# 385650**Fee: \$699**

No refund after 1 Apr.



Mar. 28-June 12

Enrollment limited; early enrollment advised. 🌐

Note: Video and audio files will be provided to students for completion of course assignments.

Instructor to be announced

FILM TV X 479.28

Introduction to Avid Media Composer

4.0 units

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

Prerequisite(s): Background in editing, production, or post-production is strongly suggested. You must have access to a Mac laptop with a minimum of 20 GB of free space, a power adapter, and Avid Media Composer 7.0 or 8 (installed and fully updated) and headphones.

Reg# 385712**Fee: \$699**

No refund after 11 Apr.

11 mtgs
Tuesday, 7-10pm, Mar. 29-June 7
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Early enrollment advised. 🌐

Instructor to be announced

FILM TV X 477.851

Adobe Character Animator: How to Make Your Characters Walk and Talk

4.0 units

You have ideas for amazing animated stories, but how do you make them come to life? In this course, you learn the step by step process of creating your first animation, and explore the tools professional animators use on TV shows such as *The Simpsons*, *The Late Show with Stephen Colbert*, and *Tooning Out the News*. Topics include rigging your characters, creating walk cycles, and crafting lip sync animation, as well as using other tools in Adobe Creative Cloud, to assemble a video story.

Reg# 385713**Fee: \$699**

No refund after 13 Apr.

11 mtgs
Thursday, 7-10pm, Mar. 31-June 9
Remote Classroom

Enrollment limited; early enrollment advised. 🌐

This course requires access to After Effects 2021, Adobe Media Encoder 2021, Adobe Character Animator 2021, Adobe Illustrator 2021, Adobe Photoshop 2021

David Dodds, Los Angeles-based motion graphics designer; his experience spans a decade in motion graphics, special effects, broadcast design, character animation, and infographics. He has worked for studios such as Stardust, Mirada, Logan, and NFL Networks. Author of *Hands-On Motion Graphics with Adobe After Effects CC: Develop Your Skills as a Visual Effects and Motion Graphics Artist*.

FILM TV X 477.85

Adobe After Effects for Filmmakers: An Introductory Workshop

4.0 units

Using Adobe After Effects, learn to produce projects similar to those found in the real entertainment media world of digital effects and animation. Topics include an introduction to the interface, working with layers and masking, rotoscoping, motion graphics, tracking and stabilizing with Mocha for After Effects (a plug-in that is included with AE), creating set extensions, compositing computer-generated imagery over video footage, and color correction. Finally, put it all together with practical projects where you will learn shortcuts, tips, and tricks. *Prerequisite(s)*: Familiarity with digital video and basic Photoshop and Illustrator techniques. Students must have access to Photoshop, After Effects, Illustrator, and Adobe CS6 or higher.

Reg# 385714**Fee: \$699***No refund after 1 Apr.*

Mar. 28-June 12

Enrollment limited; early enrollment advised. 🌐

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

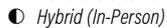
NEW

FILM TV X 478.314C

Color Correction and the Digital Intermediate

4.0 units

One of the last and most crucial steps of post-production is color correction (the digital intermediate). This course will cover how color correction fits into the workflow of post, including discussion and workshops on how to complete a conform and the role of the Online Editor. The majority of the course will focus on the role of the Colorist, from a technical and aesthetic approach; examining how color correction can be used to enhance visual storytelling, and the tools used to achieve such results. Lastly, this course will also cover the role of the finishing editor in compiling deliverables, ranging from an online screener to a DCP (digital cinema package).

Reg# 385970**Fee: \$699***No refund after 10 Apr.*

10 mtgs

Online

Mar. 28-June 6

In-Person

Monday, 7-10pm, Mar. 28-June 6

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

*No meeting May 30.**This course includes both online sessions and classroom meetings.**Refer to course syllabus for online session details.* 🌐 📖

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

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# 385137**Fee: \$699***No refund after 1 Apr.*

Mar. 28-June 12

Refer to course syllabus for online session details. 🌐 📖

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

Reg# 385591**Fee: \$699***No refund after 13 Apr.*

Remote

11 mtgs

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

Remote Classroom 🌐 📖

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# 385774**Fee: \$699***No refund after 10 Apr.*

Remote

11 mtgs

Monday, 7-10pm, Mar. 28-June 6

Remote Classroom

Saturday, 2-5pm, Apr. 16

Remote Classroom

Saturday, 10am-5pm, Apr. 23

Remote Classroom 🌐

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

Reg# 385138**Fee: \$699***No refund after 3 Apr.*

Online

Mar. 30-June 12 🌐 📖

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.

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

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# 385142**Fee: \$699***No refund after 1 Apr.*

Hybrid (Remote)

3 mtgs

Mar. 28-June 12

Online

Monday, 6-9pm, Mar. 28; May 2; June 6

Remote Classroom

Early enrollment advised. 🌐*This course includes three Remote sessions (live on Zoom) offered on Mar. 28, May 2, and June 6. See schedule for details.*

Noemi Zeigler, producer, director, screenwriter, and comedian. Ms. Zeigler is an award-winning screenwriter and the co-producer and host of the web series, *The Minx Mandate with Madeline Minx and Hot Flash AF*. Her work has screened at top festivals including South by Southwest and the Ann Arbor Film Festival.

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# 385601**Fee: \$699***No refund after 13 Apr.*

Remote

11 mtgs

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

Remote Classroom 🌐

Instructor to be announced

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# 385726**Fee: \$699***No refund after 1 Apr.*

Online

Mar. 28-June 12

Kim Adelman, filmmaker who co-produced the independent feature *Just Friends* and has produced 19 shorts that have played in more than 150 festivals, winning more than 30 awards. She has authored two film books, *Making It Big in Shorts* and *The Ultimate Guide to Chick Flicks*, and currently writes for *Indiewire*.

FILM TV X 478.481

Documentary Filmmaking Workshop

4.0 units

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

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

Reg# 385735**Fee: \$699***No refund after 11 Apr.*

Remote

11 mtgs

Tuesday, 7-10pm, Mar. 29-June 7

Remote Classroom

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

FILM TV X 475

Producing Commercials for All Platforms: A Practical Workshop

4.0 units

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

Reg# 385753**Fee: \$699***No refund after 12 Apr.*

Remote

11 mtgs

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

Remote Classroom

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

Music

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

Film Scoring

MUSC X 482.8

Anatomy of a Film Score

4.0 units

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

Reg# 385446**Fee: \$699***No refund after 15 Apr.*

Remote

10 mtgs

Saturday, 10am-1pm, Apr. 2-June 11

Remote Classroom

*No meeting May 28.**Enrollment limited; early enrollment advised.*

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

MUSC X 449.91

The Art and Craft of MIDI

4.0 units

Learn to bring your electronic realizations of your demos and scores to more vivid life. Through take-home assignments, learn to produce sample-based "cues" that sound more musical and realistic. Student work is presented and critiqued each week in class. Assignments involve programming selections from the classical literature, beginning with small chamber pieces and progressing to large symphonic works. The class culminates in a final assignment of an original orchestral cue set to picture. In addition to the aesthetics of synthestration, this course also covers project studio requirements and considerations, such as computer choices, sequencing software, sample libraries, "electronic" orchestration techniques, and mixing techniques, all with the primary objective of producing "musical" facsimiles of acoustic instrument performances.

Prerequisite(s): MUSC X 483.43 Instrumentation and Introduction to Orchestration and/or prior experience in instrumentation and orchestral composing. Access to and proficiency in using a home studio with sequencing software and samples are required for completion of assignments. The course does not include instruction in any specific software. Participants must already have adequate knowledge and resources to MIDI program short orchestral works and deliver these electronically.

Reg# 385336**Fee: \$699***No refund after 13 Apr.*

Remote

11 mtgs

Thursday, 3-6pm, Mar. 31-June 9

*Enrollment limited; early enrollment advised.***Instructor to be announced**

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*.

MUSC X 483.2

Advanced Orchestration: Applied Techniques for the Studio and Scoring Stage

4.0 units

Building on what was learned in Instrumentation and Introduction to Orchestration, this course further explores the unique evocative capabilities of each musical instrument and examines their applications in regard to scoring to picture, considered from both the composer's and orchestrator's perspective. Examine examples of effective orchestration techniques using both classical score study and case studies from film scores. You also learn how to work with different types of sketches to create a professional quality score. Apply techniques by composing two short pieces to be played in class: one incorporating instruments from the woodwind, brass, and percussion families and one incorporating instruments from the string family, including harp.

Prerequisite(s): Knowledge of music notation and theory, experience in music composition, and MUSC X 483.43 Instrumentation and Introduction to Orchestration, or consent of instructor. Basic working knowledge of a music notation program such as Sibelius is highly recommended as students are required to produce and print music scores and instrumental parts for their assignments.

Reg# 385505**Fee: \$1,999***No refund after 23 Mar.*❖ **In-Person**

11 mtgs

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

Burbank: Local 47 Musicians Union, 3220 Winona Ave

*Discounts cannot be applied to a portion of fees for this course.**Enrollment limited; early enrollment advised. Visitors not permitted.* 🌐**Instructor to be announced**

MUSC X 498.3

Fundamentals of Conducting: From the Symphony to the Scoring Stage

4.0 units

Learn the fundamentals of conducting taught by a professional film and concert conductor. You will practice all aspects of baton technique, including beat patterns, irregular meters, and contrasting articulations/gestures. You will work on cueing, conducting to picture, conducting to a click track, and podium presence. You will conduct live professional musicians as well as conduct to recordings. Attendance is strongly encouraged for the first class meeting, during which important foundations are established. Conducting begins at the second meeting and attendance is mandatory.

Prerequisite(s): The equivalent of two years of training in music at the college level, or consent of instructor.

Reg# 385410**Fee: \$1,999***No refund after 1 Apr.*❖ **In-Person**

10 mtgs

Monday, 7-10pm, Mar. 28-June 6

Burbank: Local 47 Musicians Union, 3220 Winona Ave

*Discounts cannot be applied to a portion of fees for this course.**Enrollment limited; early enrollment advised. Visitors not permitted.* 🌐

Jonathan Merrill, award-winning composer, conductor, and producer whose vocal and instrumental music has appeared in hundreds of commercials and television episodes.

MUSC X 449.41

Recording, Mixing, and Editing Techniques for Film Composers

4.0 units

Geared towards film composers, this course teaches you the basics of recording, mixing, and editing in the modern DAW environment. Topics include music pre-production, signal flow and signal processing, how to create realistic mock-ups, exploring the balance and context of a mix with special consideration given to genre-appropriate sound mixing, delivery specifications (including stem mixes and session interchange between DAWs), and the basics of music editing for a scored film and temp-tracked film project. By course end, students learn the complete production process from pre-production, recording, mixing, and editing music to picture.

Prerequisite(s): Access to and proficiency in using a home studio with sequencing software, and samples are required for completion of assignments. The course does not include instruction in any specific software.

Reg# 385337**Fee: \$699***No refund after 13 Apr.*● **Hybrid (In-Person)**

11 mtgs

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

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

This course includes both Remote meetings via Zoom and In-Person meetings in Los Angeles. Refer to course syllabus for schedule details.

Enrollment limited; early enrollment advised. 🌐 📖

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

Damon Tedesco, recording engineer and music scoring mixer who has worked on hundreds of films, television series, and commercials. He has recorded and mixed music for a wide variety of projects, including *Animaniacs*, *Looney Tunes*, *Family Guy*, *American Dad* among many others.

MUSC X 448.171

The Business of Film Music

4.0 units

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

Reg# 385504**Fee: \$699***No refund after 12 Apr.*❖ **Remote**

11 mtgs

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

Remote Classroom 🌐

Brian Ralston, award-winning film/TV composer whose credits include the features *Crooked Arrows* and *Being Rose*, starring Cybil Shepherd and James Brolin, as well as additional music for season four of *Angel*. Mr. Ralston is one of the co-hosts of *SCOREcast*, a popular industry-insider podcast for film and TV composers.

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

MUSC X 498

Advanced Film Scoring Workshop

4.0 units

This course will immerse you in the creative and logistical process of scoring a film. Topics include collaborating and communicating with directors, dealing with temp scores, learning how spotting sessions work, incorporating themes and variations, and overcoming creative roadblocks. In addition, you learn how to breathe life into your scores, how to find your voice, and how to communicate beyond the notes on the page when working with live ensembles. Instruction includes the opportunity to record your cues in a professional recording studio with live musicians.

Prerequisite(s): MUSC X 449.41 Recording, Editing, and Mixing Techniques for Film Composers and MUSC X 483.1 Film Scoring on a Budget or consent of instructor.

Reg# 385507**Fee: \$1,999***No refund after 11 Apr.*■ **Hybrid (Remote)**

11 mtgs

Tuesday, 7-10pm, Mar. 29-June 7

This course will meet weekly via Zoom. Recording Sessions will be In-Person at Recording Studios in Los Angeles. If you are not in Los Angeles, you may still take this class. Your compositions can still be recorded by professional musicians, but you won't have the experience of attending the live recording session. This will not be counted against you provided you meet all deadlines and requirements.

In-Person recording sessions, schedule, and locations to be arranged. Discounts cannot be applied to a portion of fees for this course.

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

James Venable, whose feature film credits include *Venom*, *Scary Movie 5*, *Eurotrip*, and *Supercon*. His score for *Foster's Home for Imaginary Friends* earned him an Emmy nomination and an Annie Award, his third of four. Mr. Venable is also known for his scores in animated television shows *Powerpuff Girls*, *Samurai Jack*, and *Clarence*.

MUSC X 478.52

Composing Music for Video Games

4.0 units

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

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

Reg# 385586**Fee: \$699***No refund after 16 Apr.*■ **Hybrid (Remote)**

11 mtgs

Sunday, 10am-2pm, Apr. 3-June 12

*No meetings Apr. 17: May 29.**Enrollment limited; early enrollment advised.* 🌐**Instructor to be announced**

❖ 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

Music Business

MUSC X 448.17

Music Publishing: Law and Business

4.0 units

This overview is designed for those interested in a career in music publishing as well as for business and personal managers and attorneys who desire a working knowledge of the music publishing industry. Topics include copyright basics; songwriter agreements; setting up domestic licensing for records, motion pictures, television, print, commercials, and other areas; aspects of foreign sub-publishing, including negotiating agreements and collection societies; and dealing with ASCAP, BMI, and SESAC. Detailed discussions also cover trends and revenue opportunities in the evolving digital marketplace. Guest speakers include music industry executives and attorneys.

Reg# 385506

Fee: \$699

No refund after 13 Apr.

■ Hybrid (Remote)

11 mtgs

Mar. 31-June 9

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

Remote Classroom

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

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

MUSC X 449.2

Music Licensing: Turning Talent into Dollars

4.0 units

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

Reg# 385409

Fee: \$699

No refund after 11 Apr.

❖ Remote

11 mtgs

Tuesday, 7-10pm, Mar. 29-June 7

Remote Classroom 🌐

Gary Greenberg, attorney in the music industry whose clients include Jimmy Cliff and Kendrick Lamar's producers. He wrote the American Bar Association handbook, *How to Build and Manage an Entertainment Law Practice*, and co-wrote the book *Everything You'd Better Know About the Record Industry*.

Elizabeth Scarnati

MUSC X 447.31

The Insider's Guide to Music Management

4.0 units

The music manager's role is crucial to a musician's career success, yet very few people who enter the entertainment industry have any idea what a manager does or how one can help their career. This course is designed to explain the management side of the music business. Find out what music managers do, why they are important, and how to avoid management pitfalls. Lectures, discussion, and industry guests address topics such as when to get a manager, the role of the manager in the indie world, and managing music in the digital age.

→ → →

Reg# 385444

Fee: \$699

No refund after 10 Apr.

❖ Remote

11 mtgs

Monday, 6:30-10pm, Mar. 28-June 6

Remote Classroom

No meeting May 30.

Enrollment limited; early enrollment advised. 🌐 📺

Seth Keller, owner and founder of SKM Artists, a music management, consulting, and marketing company that specializes in career and marketing strategies for artists and labels. He has worked with platinum-selling artists and Grammy-winning songwriters including Macy Gray, Kenny G, Korn, and Brian McKnight.

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# 385443

Fee: \$699

No refund after 12 Apr.

❖ Remote

11 mtgs

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

Remote Classroom

No meeting May 25. A Remote make-up meeting will be scheduled during the week of May 23-27 and will be recorded. 🌐

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 448.80

Do-It-Yourself Music Marketing

4.0 units

Of interest to DIY musicians, producers, managers, startup record label personnel, and anyone interested in learning fundamental marketing concepts used by the most innovative companies today. You learn how to describe your vision; identify a market need; analyze your fans; learn from your competitors; demo your products and services; set your marketing plan goals; and find the perfect mix of new marketing strategies ranging from branding, product, price, place, promotion, and marketing information systems. The Internet, word-of-mouth, guerrilla marketing techniques, social media, mobile marketing, publicity, music licensing, live performing and touring, merchandising, face-to-face selling, sales promotions, radio, and sponsorships are all addressed in course lectures, reading assignments, and discussions with industry guests. You are provided with the opportunity to craft a customized, low-budget marketing plan of attack using step-by-step templates and to receive constructive criticism from the instructor and fellow students. At the end of the class, student teams are asked to solve real-world marketing problems by presenting innovative solutions before a small panel of guest judges.

Reg# 385515

Fee: \$699

No refund after 18 Apr.

■ Hybrid (Remote)

8 mtgs

Apr. 5-May 24

Tuesday, 7-10pm, Apr. 5-May 24

This course includes both live, synchronous remote instruction meetings and asynchronous online content. Refer to course syllabus for online session details. 🌐 📺

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

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, sync 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# 386332

Fee: \$699

No refund after 13 Apr.

❖ Remote

11 mtgs

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

UCLA Extension Gayley Center: 1145 Gayley Ave.

Enrollment limited; early enrollment advised. 🌐 📺

George Schwandt, 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.

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# 385516

Fee: \$699

No refund after 10 Apr.

■ Hybrid (Remote)

10 mtgs

Monday, 6:30-10pm, Mar. 28-June 6

Remote Classroom

No meeting May 30.

This course includes both In-Person meetings and live remote instruction on Zoom. Refer to course syllabus for schedule format details. 🌐 📺

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

MUSC X 415.3

Making Your Mark in Music: Stage Performance Secrets

4.0 units

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

Reg# 385445**Fee: \$699***No refund after 15 Apr.*❖ **In-Person**

10 mtgs

Saturday, 1:30-5pm, Apr. 2-June 4

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

*Final performance date to be determined.**Enrollment limited; early enrollment advised.* 🌐 📖

Anika Paris, award-winning songwriter whose work has been featured in major films and on television. She recorded three solo CDs and toured the world with Stevie Wonder, John Legend, and John Mayer. She is the author of *Five Star Music Makeover*, *Making Your Mark in Music*, and a book of poetry, *Woven Voices*.

MUSC X 404.4

Crafting Great Lyrics: A Songwriting Workshop

4.0 units

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

Reg# 385466**Fee: \$699***No refund after 10 Apr.*❖ **Remote**

10 mtgs

Monday, 7-10pm, Mar. 28-June 6

Remote Classroom

*No meeting May 30.**Enrollment limited; early enrollment advised.* 🌐

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

Mark Sando

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# 385363**Fee: \$699***No refund after 8 Apr.*🌐 **Online**

Apr. 4-June 12

Enrollment limited; early enrollment advised. 🌐 📖

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

MUSC X 480

Introduction to Logic Pro

4.0 units

Logic Pro is a professional music production program that combines composition, notation, and audio production facilities. Of interest to songwriters, composers, audio producers, and audio engineers, this course introduces you to the primary features and basic user interface of Logic Pro. 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# 385365**Fee: \$699***No refund after 8 Apr.*🌐 **Online**

Apr. 4-June 12

Enrollment limited; early enrollment advised. 🌐 📖

Maurizio Ottò 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# 385340**Fee: \$699***No refund after 12 Apr.*❖ **Remote**

11 mtgs

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

Remote Classroom 🌐

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.

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

MUSC X 440

Create and Produce Your Own Music Project

4.0 units

Learn the ins and outs of the creative side of music production. Classes are hands-on, real-world, intensive, and cover such concepts as choosing musicians and finessing the best performance out of artists. In this workshop-style class, you are required to produce, mix, and master one music project—either a live band or a solo artist. Your project must incorporate live instruments as well as programmed instruments. The course is personalized to help each student explore the full potential of creating and producing their music. Topics include pre-production, recording using Pro Tools or Logic, getting great vocal performances through microphone techniques, recording and mixing techniques, mastering, and budgeting. Near the end of the course, your projects are played and critiqued in class.

Prerequisite(s): MUSC X 441.3 Audio Recording Theory. Students must have access to a Pro Tools or Logic system and must be proficient in either of these systems.

Reg# 385571**Fee: \$699***No refund after 12 Apr.*❖ **In-Person**

11 mtgs

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

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited; early enrollment advised. 🌐

Chris Horvath, musician, songwriter, composer, and music producer for over 30 years. Artists he has performed or recorded with include Billy Idol, Michael McDonald, Kenny Loggins, Venice, and Brian McKnight. He has also created music for film and television, including *Grey's Anatomy*, *Digimon*, and *SCRUBS*.

MUSC X 448.14B

The Art and Craft of Music Mixing

4.0 units

Learn the art and craft of mixing music as it applies to the many creative and technical considerations involved in mixing records. All aspects of mixing are covered, from root principles to specialized techniques of established mixers. Also covered are in-depth explorations of various audio plug-ins, hardware, monitors and room treatment, sound-replacing, tuning and nudging elements when needed, printing the mix, analog vs. digital, and the Mastering process and how it now relates to new playback levels for streaming platforms.

Reg# 385455**Fee: \$699***No refund after 11 Apr.*❖ **In-Person**

11 mtgs

Tuesday, 7-10pm, Mar. 29-June 7

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited; early enrollment advised. 🌐*1 or 2 off-site field trips TBD. See syllabus for more details.*

Joe Corcoran, is a producer, engineer, composer, and musician who has contributed to platinum and gold records by Korn, Dave Matthews Band, Michael Jackson and others. He also produced and mixed the world's first commercial music recording from outer space, Chris Hadfield's "Space Oddity."

❖ **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**