

WRITING, JOURNALISM & LITERATURE

Writers' Program

Writers Studio

NEW

WRITING X 461.11EWS

Kicking in the Wall: Writing through Blocks and Creating New Work

3.0 units

Hitting a wall or having writer's block is common for most writers; we get stuck, we get scared, and to paraphrase writer Patti Smith, we hit the wall of our imagined limitations. This workshop offers a way to kick in your own wall to move past writer's block and to get your story written. Whether you're working on fiction, memoir, or personal essays, inspiring exercises will start you writing immediately and help you to find the door into the story you want to write, or, if you have a work in progress, to discover ways to go deeper into your story with a path toward finishing it. You'll workshop your new material to get constructive feedback, have time to write and also learn how and where to find inspiration to continue a writing practice after the workshop ends. The course goal is to gain tools you can use to write through blocks and create a fresh, original piece of work in your genre of choice.

Reg# 357923

Fee: \$985

❖ Classroom

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable; no refund after Jan. 8.

Barbara Abercrombie, author of 15 books, including *Courage and Craft: Writing Your Life into Story*; *A Year of Writing Dangerously*; and *Kicking in the Wall*. Ms. Abercrombie is a recipient of the UCLA Extension Distinguished Instructor Award and the UCLA Extension Outstanding Instructor Award in Creative Writing.

NEW

WRITING X 461.12EWS

Writing Memorable Scenes for Fiction and Nonfiction

3.0 units

The writing of powerfully constructed scenes featuring compelling characters is the key to any work of fiction or non-fiction's success. This intensive workshop gets you writing and rewriting your own scenes, and arms you with a specific skill set that enables you to improve and elevate your work. Drawing on great scenes and sequences from memorable novels, short stories, and personal essays and memoirs throughout the course, you learn to identify the essential building blocks for the creation of dynamic scenes; work with conflict, subtext, characterization, dialogue, and imagery; get feedback that will up your game; and make significant headway in creating an eminently marketable project.

Reg# 357933

Fee: \$985

❖ Classroom

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable; no refund after Jan. 8.

Billy Mernit, MFA, screenwriter, novelist, and WGA member who is a story analyst for Universal Pictures and the author of *Writing the Romantic Comedy* (Harper/Collins). Mr. Mernit is a recipient of the UCLA Extension Distinguished Instructor Award and the Outstanding Instructor Award in Screenwriting.

NEW

WRITING X 461.13EWS

Conquering Your Story and Its Superstructure

3.0 units

The first fundamental challenge facing all writers, whether novice or professional, is the process of transforming your premise into a compelling, sustainable story. This intensive workshop focuses solely on the art of the story, with an emphasis on such fundamentals as character development, super-objective, rising conflict, scene work, and the all-important quest to find your story's superstructure. Through a series of lectures, published examples, and in-class writing exercises, writers learn how to spot critical mistakes often made in the initial development of any narrative. This workshop is designed for writers with a specific story they feel passionate about telling. After four days you have a greater understanding of what makes a story work, along with your own detailed superstructure outline to use in the development, completion, and revision of your story.

Reg# 357927

Fee: \$985

❖ Classroom

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable; no refund after Jan. 8.

Steven Wolfson, MFA, award-winning playwright, and founding member of The Mark Taper Forum's Mentor Playwrights Project. A WGA member, Mr. Wolfson is the recipient of two UCLA Extension Outstanding Instructor Awards in Creative Writing and Screenwriting.

NEW

FILM TV X 435.85WS

Showrunners Bootcamp

3.0 units

How do you create a narrative dramatic series, sell it, and have the series made, all while keeping your vision a priority in every aspect of the creative process? This is the role of the Showrunner—the lead producer/writer on a television or digital series, responsible for the creative vision along with the business and logistical aspects of a series. There is currently a high demand for skilled Showrunners, and in this workshop, we focus on demystifying what a Showrunner does. This workshop is set-up as a bootcamp in intensity, exploring the breath of knowledge a Showrunner needs using hands-on exercises, lectures, viewing of footage including dailies and rough cuts, discussing the pilot script and series writing process, giving notes on scripts, as well as covering the practical issues of production, maximizing budgets and overall series logistics.

Reg# 358381

Fee: \$985

❖ Classroom

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 non-refundable; no refund after Jan. 8.

Cynthia Hsiung, producer, writer, director, and executive who served as a producer and head of production for *Young Hercules*, starring Ryan Gosling. Ms. Hsiung was part of the team that launched *The Larry Sanders Show* and *Taxi Cab Confessions* at HBO, and was a creative executive for MTV's *The Real World*.

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WHAT OUR STUDENTS SAY

"As a young writer, I found much needed inspiration and wise guidance from my instructors and my classmates. I am proud to be a part of the Writers' Program community, and grateful that we have this wonderful resource for writers in Los Angeles."

— **Lindsey Lee Johnson**, whose debut novel, *The Most Dangerous Place on Earth*, was published by Random House

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UCLA Extension Writers' Program Presents

Writers Studio 2018

4-Day Intensive Workshops in Screenwriting & Creative Writing

Thursday–Sunday, February 8–11, Westwood: 1010 Westwood Center

What Is the Writers Studio?

Push aside the demands and deadlines of daily life and dive into your writing at the Writers Studio.

During 4 intensive days, you learn and write in a workshop equivalent to a regular 10-week Writers' Program course.

Select one workshop from a choice of 10, each taught by a Writers' Program instructor who is also an accomplished screenwriter, novelist, short fiction writer, editor, or creative nonfiction writer.



Writers Studio instructor Antonia Crane

Writers Studio 2018 Workshops

This year's workshops offer a rich variety of learning experiences.

Creative Writing

Kicking in the Wall: Writing Through Blocks and Creating New Work

with Barbara Abercrombie

Writing the Personal Essay

with Antonia Crane

Writing Your Memoir

with Samantha Dunn

Writing Memorable Scenes for Fiction and Nonfiction

with Billy Mernit

Writing Your First Novel

with Mark Sarvas

Conquering Your Story and Its Superstructure

with Steven Wolfson

Screenwriting

Writing Your First Feature Film

with Jon Bernstein

Showrunners Bootcamp

with Cynthia Hsiung

Writing the Television Pilot

with Phil Kellard

Creating Powerful Scenes and Sequences for the Movies

with Corey Mandell

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Writers Studio Fee

The \$886 discounted fee* includes:

- Registration in one 4-day workshop
- Continental breakfast on Thursday morning
- Complimentary coffee available throughout the day
- Special guest on Saturday
- Sunday reception with light refreshments

Refund Policy

A \$150 administrative fee is withheld from all refunds. Refund requests must be post-marked or phoned in by **January 8, 2018**. No refunds are available after that date (full refund if workshop is canceled, discontinued, or rescheduled).

* Fee is \$985 after January 8.



Writers Studio instructor Cynthia Hsiung



Writers Studio instructor Mark Sarvas

How to Enroll

Online

Visit writers.uclaextension.edu/writers-studio for full information on the Writers Studio. Follow the links to complete your secure enrollment.

Phone

Enrollment by phone is highly recommended as you will find out immediately which workshops are available. Call (800) 825-9971 and have your American Express, Discover, JCB, MasterCard, or VISA ready.

Other Requirements

Attendees will be emailed detailed logistical information beginning in November. Please provide your email address when you register.

Praise from One of Last Year's Participants

"It will inspire you to write, take your writing to a new level, and bring you some life-long friends."

– Jeanie Sprengel, Redlands, CA, 2017 Writers Studio participant

For More Information About the Writers Studio

writers@uclaextension.edu | (310) 825-9415 | writers.uclaextension.edu/writers-studio

WRITING X 411.1WS

Writing Your First Novel

3.0 units

Writing the first novel can be daunting, at times, even downright lonely. Though being a writer means being alone, writing on your own, it's good to come out of the cave and seek the company of other like-minded individuals for inspiration, support, and to brainstorm ideas. In this class, you are part of a small group of writers working towards the same goal—to write an amazing first novel. Together, we explore the elements of successful novel writing, develop three-dimensional characters, and understand structure, plot, and scene dynamics. This intensive workshop consists of reading assignments (where you learn what it means to “read like a writer”), in-class exercises, assigned writing, lectures on craft, and the give-and-take of critique workshops. The goal is to create a solid outline of your novel (or a solid plan for finding your way to the heart of your story), write a first chapter, and acquire the tools you need to keep you going when you return to your cave.

Reg# 357788**Fee: \$985**❖ *Classroom*

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable; No refund after Jan. 8.

Mark Sarvas, author of the novels *Harry, Revised* (Bloomsbury) and *Memento Park* (Farrar, Straus & Giroux). Mr. Sarvas's literary blog, *The Elegant Variation*, was a *Forbes* magazine Best of the Web pick, and a *Los Angeles Magazine* Top L.A. Blog.

WRITING X 422.1WS

Writing the Personal Essay

3.0 units

The personal essay inspires both readers and writers to discover new perspectives for looking at the world, understanding their own lives, and discovering meaning in even those moments that without pondering might seem unimportant. It is also among the most marketable of genres. In this 4-day course, you engage in writing exercises, small group work, readings of master essayists, work shopping, and studying marketing techniques, and in the process, unearth new story ideas, create messy first drafts, and learn the art and joy of rewriting as well as the pains and pleasures of publication. By the end of our 4 days together, you will have crafted one 500-to-2,000-word personal essay, as well as planted and begun to develop seeds for many future essays. Suitable for both new and experienced writers.

Reg# 357842**Fee: \$985**❖ *Classroom*

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. Nonrefundable \$150; No refund after Jan. 8.

Antonia Crane, MFA, author of the memoir *Spent* and senior editor of *The Citron Review* and *Word Riot*. Ms. Crane's writing has appeared in *The New York Times*, *Playboy*, and *Salon*, among others. She is a two-time winner of The Moth Slam, and has appeared on *This Is Life* with Lisa Ling and *WTF* with Marc Maron.

WRITING X 423.1WS

Writing Your Memoir

3.0 units

Humorous coincidences, extreme trauma, famous exploits—these are often mistaken as the ingredients necessary for memoir writing. Not true. The real work of memoir is about turning life into art, the kind of literature that speaks to the humanity of us all. This four-day intensive class is unlike any other in the way it helps writers enter the psychological space where their deepest stories lie. It then provides them the tools for rendering those stories in compelling prose. Special focus is given on how to forge an involving story line out of the unwieldy mass of life experience. You learn to employ fictional techniques, like characterization, dialogue and plot, to transform personal experience into artful stories relevant to readers. Self-revelation, perhaps the form's greatest challenge, is explored in depth. You also learn how to transfer the people in your life onto the page with integrity and honesty. Finally, the course will provide the insight and experience of guest authors, which also serves as a great networking opportunity.

Reg# 357900**Fee: \$985**❖ *Classroom*

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. Nonrefundable \$150; No refund after Jan. 8.

Samantha Dunn, author of the memoirs *Faith in Carlos Gomez: A Memoir of Salsa, Sex, and Salvation* (Henry Holt and Co.), and *Not by Accident: Reconstructing a Careless Life*, as well as the novel *Falling Paris*. She is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

FILM TV X 436.8WS

Writing Your First Feature Film

3.0 units

Screenwriting is a fun yet complex process that combines creativity and disciplined craft. It's storytelling with rules. In this fun, friendly, and inspiring workshop, we first focus on the story. Is it original and compelling? Does the protagonist have a strong desire and a meaningful journey with many obstacles to overcome? Is there an emotionally resonant theme? And most importantly, do we care? Then we focus on the rules. What is the inciting incident? What is the act one break that springboards into the central problem of the story? What is the midpoint reveal that provides new, vital information? What is the act two break in which your hero's greatest fear is realized? Is your resolution surprising, and does it reinforce the main theme? Through a series of lectures, writing exercises, and story boarding with note cards, you learn the basics of screenwriting while crafting your idea into a feature-length screenplay outline. By the end of the course, you will have a professional-style outline that is the blueprint for your screenplay. No previous screenwriting experience necessary.

Reg# 358370**Fee: \$985**❖ *Classroom*

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable; no refund after Jan. 8.

Jon Bernstein, screenwriter and WGA member who wrote *Meet the Robinsons*, *Ringmaster*, and *Beautiful*. He has worked on film and TV projects for Paramount, DreamWorks, 20th Century Fox, NBC/Universal and the CW. He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

New Creative Writing

Courses for Winter

Writing the Erotic 🌐**Trebtor Healey**

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Speculative Fiction & Magical Realism 🌐**Ploy Pirapokin**

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Cuento Poems 🌐**liz gonzález**

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Poetry in Translation 🌐**Ruben Quesada**

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Spoken Word Intensive**Rachel Kann**

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Copyediting 🌐**Rayhané Sanders**

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Introduction to Literary Agenting 🌐**Christopher Rhodes**

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For advisement on courses or to learn about our certificates call (310) 825-9415 or email writers@uclaextension.edu.

FILM TV X 430.24I

Creating Powerful Scenes and Sequences for the Movies

3.0 units

The secret to success as a screenwriter is being able to write powerfully constructed scenes populated by original characters that compel a reader to want to keep reading. This intensive workshop analyzes highly successful scenes and sequences as well as provides structured writing assignments and review of your work in order to provide the tools necessary to conceive, write, and edit professional-caliber scenes and sequences. By working on emotional context, narrative intensity, organic escalations and high-impact pacing, you are able to create memorable scenes essential for any successful screenplay. Participants also learn how to properly assemble scenes together to form sequences, the essential building blocks of narrative structure. Throughout the course, you receive feedback on the dynamics of your own scenes and sequences.

Reg# 358378**Fee: \$985**❖ *Classroom*

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 non-refundable; no refund after Jan. 8.

Corey Mandell, MFA, award-winning screenwriter and playwright who has written projects for Ridley Scott, Wolfgang Petersen, Harrison Ford, John Travolta, Warner Brothers, Universal, 20th Century Fox, Working Title, Paramount, Touchstone, Trilogy, Radiant, Kopelson Entertainment, and Walt Disney Pictures.

FILM TV X 434.85

Creating the Television Pilot

3.0 units

Whether you want to break into the business of writing one-hour dramas or half-hour comedies, you need that original pilot script in your portfolio. In this exciting, focused, and collaborative workshop, you learn the requirements involved in creating a great television series. You test your concept to see if it has “legs” to last for one hundred episodes, build strong characters and then put them in a strong pilot story, and use your own sensibilities, unique voice, and life experiences to make your work stand out in the crowd. On the business side, you focus on pitching your pilot ideas, get a handle on ever-changing television market place, and learn how to conduct yourself in a professional writer's room situation. By the end of four days, you have a detailed outline for your TV series pilot—one that just might open a lot of doors for your writing career. Students should bring to class two to three original concepts that they want to develop.

Reg# 358376**Fee: \$985**❖ *Classroom*

4 mtgs

Thursday, 9am-6pm, Feb. 8

Friday, Saturday, Sunday, 10am-6pm, Feb. 9-11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 non-refundable; no refund after Jan. 8.

Phil Kellard, TV writer and WGA member who was an executive producer on *The Wayans Brothers* and *Martin*, and a creative consultant for *The Inspectors*. He has written for The Disney Channel, Showtime, and Syfy. He has received an Emmy Award and the UCLA Extension Outstanding Instructor Award in Screenwriting.

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🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

Creative Writing

For help in choosing a course or determining if a course fulfills certificate requirements, contact Ani Cooney at (310) 825-0107.

Basics of Writing

These basic creative writing courses are for students with no prior writing experience. Instruction is exercise-driven; the process of workshoping—in which students are asked to share and offer feedback on each other's work with guidance from the instructor—is introduced.

WRITING X 400

Introduction to Creative Writing

2.0 units
This six-week course is perfect for anyone just getting started on their path to being a writer. Students work in small breakout sessions with experienced writers and teachers, then attend a lecture by various guest speakers with expertise in fiction, poetry, nonfiction, or screenwriting. Short assignments are workshoped in the weekly breakouts. The goal of the course is to expose new writers to a variety of types of writing while getting their creative juices flowing. At the end of the quarter, students will feel more confident about their skills and will be prepared for further study of writing.

Reg# 357762

Fee: \$450

❖ Classroom

6 mtgs
Saturday, 1-4pm, Feb. 3-Mar. 10
UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. No refund after Feb. 6. 🌐

Lisa Medway, screenwriter and WGA member with a 30-year career in television as a comedy and animation writer. Her stories have been performed at UCB, SIT 'N SPIN and the Writers Guild. She is the recipient of a UCLA Extension Outstanding Instructor Award in Screenwriting.

Reg# 357763

Fee: \$450

❖ Classroom

6 mtgs
Saturday, 1-3pm, Feb. 3-Mar. 10
Saturday, 3-4pm, Feb. 3-Mar. 10
UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. No refund after Feb. 6. 🌐

Harry Youtt, fiction writer and Pushcart Prize-nominated poet whose recent collections include *I'll Always Be from Lorain* and *Outbound for Elsewhere*. Mr. Youtt is a co-recipient of the UCLA Extension Outstanding Distinguished Instructor Award and the UCLA Extension Instructor Award in Creative Writing.

Judith Prager, PhD, fiction and nonfiction writer whose works include *The Newman Factor*, *Verbal First Aid* and *The Worst Is Over: What to Say When Every Moment Counts*. She is a co-recipient of the UCLA Extension Distinguished Instructor Award and the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 410

Fiction: Essential Beginnings

2.0 units

Do you aspire to write creatively but don't know where to start? This supportive workshop provides you with many techniques to motivate and guide you. You learn how to transform observation and personal experience into imaginative prose, create dynamic characters and dialogue, and write from different points of view. By the end of the course, you will have in hand a series of short sketches or a draft of a short story and key tools you need to write creatively.

Reg# 357757

Fee: \$468

🌐 Online

Jan. 10-Feb. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Tantra Bensko, MFA, fiction writer, poet, and award-winning author with hundreds of creative writing publications, four chapbooks, one Slipstream novella from ELJ Publications, and two full-length fiction books. A graduate of the Iowa Writers' Workshop, Ms. Bensko has a psychological suspense series, *The Agents of the Nevermind*.

Reg# 358347

Fee: \$342

❖ Classroom

6 mtgs
Wednesday, 1-4pm, Jan. 24-Feb. 28
UCLA Extension Woodland Hills:
21650 Oxnard Street

Enrollment limited to 20 students. No refund after Jan. 26.

Linzi Glass, author of the award-winning novel *The Year the Gypsies Came*, which was voted one of the best books by the American Library Association. Ms. Glass's second novel, *Ruby Red*, was shortlisted for the Carnegie Medal in Literature.

WRITING X 420

Nonfiction: Essential Beginnings

2.0 units

Sometimes the best stories are true. To help you turn your personal experiences, anecdotes from everyday life, and family stories into compelling narratives, this workshop teaches beginning writers the basic elements of good storytelling. You learn how to excavate memories and discover fresh or unexpected facets of your life stories. Through weekly exercises, you generate new material and learn an array of fictional techniques to tell your nonfiction story, including how to play with voice, focus on a small unit of time, and describe landscape and character. By the course's completion, you will have in hand a series of short sketches or a draft of a nonfiction piece.

Reg# 357581

Fee: \$342

❖ Classroom

6 mtgs
Wednesday, 7-10pm, Jan. 17-Feb. 21
UCLA Extension Woodland Hills:
21650 Oxnard Street

Enrollment limited to 20 students. No refund after Jan. 19. 🌐

Roberta Wax, freelance writer; former reporter, United Press International; former president, Society of Professional Journalists, Los Angeles Chapter. Ms. Wax is a contributor to many magazines and newspapers, including the *Los Angeles Times*, *Westways*, *Emmy*, and *Animation*, among others.

Reg# 357582

Fee: \$468

🌐 Online

Feb. 7-Mar. 20

Enrollment limited to 15 students. No refund after Feb. 13. 🌐

Marianne Villanueva, MA, author of *Jenilyn*, *Ginseng and Other Tales from Manila*, *The Mayor of the Roses: Stories*, and *The Lost Language*. Her stories have appeared in *Juked*, *Witness*, *Bluestem*, *Your Impossible Voice*, *Café Irréal*, *Crab Orchard Review*, and *Bellingham Review*.

Special Topics for All Writers

Courses in this section are open to students who want a deeper understanding of a specific craft issue or area of study. These courses fulfill the elective requirement for creative writing certificates.

NEW

WRITING 761.3E

Neutralizing the "Mathilda Effect": How Women Writers Can Forge Successful Writing Careers

Designed for women creative writers and screenwriters with serious professional aspirations, this course unpacks strategies and solutions to counter the prevailing bias in favor of men's innate ability to self-generate prominence, known as "the Matthew Effect." When it comes to the fame game, most women are rookies and deeply influenced by the "Mathilda Effect," a term coined by sociologists to reflect inequity when it comes to getting or taking credit. In order to prepare you to compete in the professional writing arena, you need the proper equipment and training, including a strong belief system about having a writing career and a set of behaviors that can get you there, independent of natural talent. The course goal is for you to learn how to level the playing field by preparing yourself for the realities of the writing career game and engage in it actively, decisively, and successfully.

Reg# 358361

Fee: \$155

❖ Classroom

1 mtg
Saturday, 10am-6pm, Feb. 24
UCLA Extension DTLA: 261 S. Figueroa St.

Advanced enrollment required; visitors not permitted. No refund after Feb. 23.

Nancy Nigrosh, MFA/MA, former talent and literary agent at Innovative Artists and Gersh Agency, who has represented award-winning writers and directors, including Academy Award-winner Kathryn Bigelow (*The Hurt Locker*), Stuart Beattie (*Collateral*), *Pirates of the Caribbean*, and Amanda Brown among others.

NEW

WRITING X 413.9E

Speculative Fiction and Magical Realism

3.0 units

Reality is frequently inaccurate. Why not accurately depict that? This workshop is dedicated to kick-starting your imagination with the help of visualization and acting exercises, Oulipo writing prompts, and other creative techniques. We will take a leap beyond the ordinary with examples on how to craft an engaging alternate reality, flesh out an enthralling non-human character, or dream up an unforgettable story line in space. At the end of 10 weeks, you'll have a better grip on how to apply creative writing techniques designed to help you think outside the box for your own speculative fiction story.

Reg# 357891

Fee: \$690

🌐 Online

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Ploy Pirapokin, MFA, fiction writer whose work is featured in *Tor.com*, *The Bellingham Review*, *Fiction International*, and more. Ms. Pirapokin has taught as a creative writing lecturer for San Francisco State University and is currently a 2017-2018 Headlands Center for the Arts Affiliate Artist.

NEW

WRITING X 461.14E

Writing the Erotic

3.0 units

Writing about sex can be challenging. This course helps writers build erotic writing grounded in various characters, settings, and voices. We explore how humor, bad sex, or even problematic sex lend themselves to a fuller—and more erotic—interaction between two characters to establish a relationship between sex and literature, as well as how we make it fit naturally in the flow of a good story. This course encourages students to take chances and experiment with building eroticism into their work, or creating a story that is primarily driven by the erotic, along the lines of Pauline Reage's *Story of O* or George Bataille's *The Story of the Eye*. Students leave the course with an understanding of both erotic writing as a genre, and incorporating the erotic into other writing.

Reg# 357915

Fee: \$690

🌐 Online

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Trebor Healey, author of three novels and a poetry and short story collection. Mr. Healey co-edited *Queer & Catholic* and *Beyond Definition: New Writing from Gay and Lesbian San Francisco*. His poetry has appeared in anthologies including *Corpus* and *Queer Dharmas: Voices of Gay Buddhists*. He is a recipient of the Lambda Literary Award.

WRITING 761.2E

Creating Memorable Characters: A One-Day Workshop

Vivid, complex characters are the heart of good fiction. Whether you choose to render your characters through spare details or extensive description, you need to know them thoroughly. In this one-day workshop, you read short examples of memorable characterizations in literature, and engage in various writing exercises exploring diverse aspects of character: physical and other basic traits, voice and ways of thinking, habits and tastes, and relationships. You leave the workshop knowing one or two of your characters deeply enough to begin developing a work of fiction.

Reg# 357940

Fee: \$155

❖ Classroom

1 mtg
Saturday, 9am-4pm, Mar. 3
UCLA: School of Public Affairs Bldg.

Enrollment limited to 25 students. No refund after Mar. 2.

Daniel Jaffe, MFA, internationally published fiction writer, essayist, and literary translator whose latest novel is *The Genealogy of Understanding*, a Rainbow Award finalist and honorable mention. Mr. Jaffe's other work includes *The Limits of Pleasure*, selected by *ForeWord Magazine* as a Book of the Year Award finalist.

WRITING X 461.15E

Finding Your Unique Voice

1.5 units

Just as every human being has a unique personality, every writer has—potentially—a unique voice through which his/her vision may be best expressed. Designed to help beginning and established writers discover/develop that voice, this workshop includes exercises to discover personal patterns of diction and imagery, dissolve blocks, recover lost memories, tap into the individual wellsprings of creativity, and explore personal mythologies. You also study selected writers to determine what constitutes a "style" and read student works in a supportive atmosphere. Through active and playful class participation, you learn how to listen for your own writing voice and let it emerge.

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❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

Reg# 357807**Fee: \$266**❖ **Classroom**

2 mtgs

Saturday, Sunday, 9:30am-5pm, Feb. 3-4

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Feb. 2.

María Amparo Escandon, bestselling bilingual writer from Mexico whose first novel, *Esperanza's Box of Saints* (*Santitos* in Spanish), has been translated into 21 languages and made into a Sundance Festival Award-winning film produced by John Sayles. Her latest novel is *Gonzalez & Daughter Trucking Co.*

WRITING X 461.1E

Emotion Into Art:**Infusing Your Writing with Feeling**

2.0 units

How do writers make you laugh and cry? This course is designed for beginners and those who want to juice up their writing and gain mastery to do both. You begin by exploring emotion-packed fiction, short prose, and poems to discover tips, tricks, and strategies to make readers ache, cheer characters on, or hold their sides with laughter. You also learn about gesture, pacing, tone, juxtaposition, hyperbole, personification, double entendres, and more. Through stimulating writing exercises, you are encouraged to find your own voice and create short writing (prose or poems) about yourself and/or fictional characters that can attract the attention of readers and editors.

Reg# 357754**Fee: \$468**🌐 **Online**

Jan. 10-Feb. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Rochelle J. Shapiro, author of *Miriam the Medium* and *Kaylee's Ghost*. Ms. Shapiro's essays have been published in *The New York Times* and *Newsweek*. Her short stories and poems have been published in many anthologies and literary magazines, such as *The Iowa Review*, *Sedge*, and *Moment*.

WRITING X 461.10E

MFA Preparation

3.0 units

With over three hundred MFA programs to choose from nationwide, it's often difficult to know which program might be right for you, how to be prepared for the arduous application process, and whether a full-residency or low-residency option is your best choice. This course addresses the process from the ground up. Guests from MFA programs discuss their programs, and current and former students from both full-residency and low-residency programs talk honestly about what to expect in terms of workload. Equally important is the focus on your creative work (fiction or creative nonfiction), which is honed in workshops, with the goal of ensuring an application packet that is appropriate for your targeted university.

Note: Students wishing to apply to MFA programs in poetry are welcome in this course; however, workshops will focus primarily on prose.

Reg# 357799**Fee: \$690**🌐 **Online**

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Wendy Oleson, MFA, PhD, fiction writer, poet, and essayist whose work has appeared in *Copper Nickel*, *Baltimore Review*, *PANK*, and *The Journal*. She was a Van Sickle Fellow and a recipient of a Washington Square Review Fiction Award, the Elizabeth Bruss Prize, and the *story South* Million Writers Award.

ENGL XL 138

Creative Writing: Screenplay

5.0 units

Available for UCLA transferable credit and designed specifically for creative writers, this workshop introduces you to writing the feature-length screenplay. To ground your understanding of what distinguishes this narrative form from long and short fiction and plays, you study screenplay form and theory as well as

published screenplays. Through weekly writing assignments, you learn key elements of feature film writing, including story, plot, structure, characterization, dialogue, and visual storytelling; and you build your critical skills through the process of giving and taking critiques. The course goal is to complete one full treatment and the first 10 pages of one feature. 🏠

Reg# 357626**Fee: \$742**🌐 **Online**

Jan. 10-Mar. 27

Enrollment limited to 15 students. No refund after Jan. 16. 🌐 🏠

Jon Bernstein, screenwriter and WGA member who wrote *Meet the Robinsons*, *Ringmaster*, and *Beautiful*. He has worked on film and TV projects for Paramount, DreamWorks, 20th Century Fox, NBC/Universal and the CW. He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

Fiction

Beginning Fiction Writing

Courses in this section are recommended for students with some prior writing experience. Instruction is a mix of lecture and workshoping. With the close guidance of the instructor, students share and offer feedback in a supportive environment focused on assessing the strengths and weaknesses of their work. Those new to writing should consider courses in the Basics of Writing section.

ENGL XL 137

Creative Writing: Short Story

5.0 units

This workshop covers the key elements of fiction writing, including plot, characterization, setting, point-of-view, and various story development techniques, as well as publication markets. Your goal is to develop three short stories over the course of the quarter. 🏠

Reg# 357625**Fee: \$742**🌐 **Online**

Jan. 10-Mar. 27

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Adam Prince, MFA, PhD, fiction writer whose short story collection, *The Beautiful Wishes of Ugly Men*, was published by Black Lawrence Press. Mr. Prince's work has appeared in *The Southern Review* and *Missouri Review*, among others. He is a Pushcart Prize nominee and a Tickner Fellow at the Gilman School in Baltimore.

WRITING X 412.1

Short Story I

3.0 units

It is said that all of us have locked inside at least one good story to tell. Through lectures on craft, short writing exercises, assignments, and discussion, you learn how to tell yours. Topics include plot, point-of-view, setting, description, conflict, characterization, dialogue, tension, rewriting, and submission strategies. The course goal is to draft and revise at least one short story. This course is a prerequisite for students who are continuing in the short-fiction sequence.

Reg# 357624**Fee: \$570**❖ **Classroom**

10 mtgs

Tuesday, 7-10pm, Jan. 9-Mar. 13

UCLA: Bunche Hall

Enrollment limited to 20 students. No refund after Jan. 11.

Ron Darian, author and writer/producer whose fiction has appeared in *Fiction International*, *Inkwell*, and *The MacGuffin*, among many others. Mr. Darian is also a WGA member whose television credits include *Frasier*, *Mad About You*, and *7th Heaven*. He was recently nominated for a Pushcart Prize.

WRITING X 411.1

Novel I

3.0 units

That novel is inside you waiting to emerge, but knowing how and where to start can be daunting. This course provides you with weekly assignments, group interaction, and instructor feedback to help you explore various methods of writing your first novel while learning the key craft points of plot, structure, characterization, point-of-view, sense of place, and voice. The goal is to complete the first chapter of your novel by establishing an intimacy with your characters as you artfully shape their journey, and to develop an overall concept to guide you through your story. Required for students considering the long-fiction sequence.

Reg# 356916**Fee: \$690**🌐 **Online**

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 23. 🌐

Natashia Deón was replaced by **Jessica Barksdale Inclan**, MFA, MA, fiction writer and poet.

Reg# 357623**Fee: \$660**❖ **Classroom**

10 mtgs

Thursday, 7-10pm, Jan. 11-Mar. 22

UCLA: School of Public Affairs Bldg.

No meeting Jan. 25.

Enrollment limited to 15 students. No refund after Jan. 16.

Adam McOmber, MFA, author of *My House Gathers Desires: Stories*, *The White Forest: A Novel*, and *This New & Poisonous Air*. His stories have appeared in *Conjunctions*, *Kenyon Review*, and *Fairy Tale Review*.

Reg# 358591**Fee: \$660**❖ **Classroom**

10 mtgs

Thursday, 1-4pm, Jan. 11-Mar. 15

Monday, 1-4pm, Jan. 29

UCLA Extension Woodland Hills:

21650 Oxnard Street

No meeting Nov. 23.

Enrollment limited to 15 students. No refund after Jan. 16.

Lisa Lieberman Doctor, author of the novel *The Deflowering of Rhona Lipshitz*. Also a screenwriter. Ms. Lieberman Doctor was nominated for a Daytime Emmy Award and Writers Guild Award and was a motion picture development executive at such studios as Universal Pictures, Warner Bros., and Tristar Pictures.

WRITING X 413.6E

Write a Novel in 10 Weeks

3.0 units

In this fast-paced, fun, and exhilarating novel writing course, you do the unthinkable: write a novel in 10 weeks from start to finish. Tapping into the rich material inside your subconscious, you do mini exercises in class that form the plot, characters, setting, genre, and structure of your very own work of fiction. At home you write three pages a day to complete your manuscript. This is a class for beginners and seasoned writers alike. All that is required is discipline, determination, and commitment.

Reg# 357753**Fee: \$660**❖ **Classroom**

10 mtgs

Wednesday, 7-10pm, Jan. 10-Mar. 14

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 15 students. No refund after Jan. 12.

Tempany Deckert, author who has published 18 novels for middle grade and young adult readers including *It's Yr Life*, *The Shooting Stars*, and the series *Kids Inc./Radio Rebels* and *Kids Inc./Fashion Police* for Macmillan. Ms. Deckert is also an actress and motivational speaker.

Learn the Art & Business of Entertainment

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Courses start on page 28.

Intermediate Fiction Writing

These courses are designed for students who have fulfilled the prerequisites stated in each description. Instruction includes lectures as appropriate, but the focus is on workshoping. Students continue to share and offer feedback in a supportive environment.

WRITING X 412.2

Short Story II

3.6 units

Focusing on close textual analysis and intensive writing practice, you create two short stories and revise one in this 10-week workshop. Weekly lectures on technique, analysis of published stories, and in-depth instructor and peer critique develop and deepen your understanding of the art and craft of short story writing. Strategies for approaching the marketplace also are discussed.

Reg# 357620**Fee: \$690**🌐 **Online**

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐 🏠

Charles Wyatt, MFA, MM, author, whose short fiction has appeared in *American Literary Review* and *New American Writing*, among others. Mr. Wyatt is the author of *Listening to Mozart* (winner of the John Simmons Award), and the novella *The Spirit Autobiography of S. N. Jones*.

Reg# 357621**Fee: \$660**❖ **Classroom**

10 mtgs

Thursday, 7-10pm, Jan. 11-Mar. 15

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Jan. 16. 🌐 🏠

Colette Sartor, MFA, fiction writer whose work has appeared in *Kenyon Review Online*, *Five Chapters*, *Harvard Review*, and elsewhere. Ms. Sartor has won a Writers@Work Fiction Prize, an honorable mention in *Best American Short Stories*, and a Truman Capote fellowship from the Iowa Writers' Workshop.

WRITING X 411.2

Novel II

3.0 units

Armed with your overall concept and first chapter, you continue to develop your knowledge of craft by writing scenes using characters and situations from the projected novel and workshoping your in-progress work. Mini-lectures on the art of the novel, intuitive creative process, and conventional vs. non-conventional approaches to novel structure also are covered. The goal is to complete 50 pages of your novel.

Reg# 359240**Fee: \$660**

- ❖ **Classroom**
10 mtgs
Monday, 1-4pm, Jan. 8-Mar. 26
UCLA Extension Woodland Hills

*No meetings Jan. 15; Feb. 19.**Enrollment limited to 15 students. No refund after Jan. 10.*

Lisa Lieberman Doctor, author of the novel, *The Deflowering of Rhona Lipshitz*. Also a screenwriter, Ms. Lieberman Doctor was nominated for a Daytime Emmy Award and Writers Guild Award and was a motion picture development executive at such studios as Universal Pictures, Warner Bros., and Tristar Pictures.

Reg# 357617**Fee: \$660**

- ❖ **Classroom**
10 mtgs
Tuesday, 7-10pm, Jan. 9-Mar. 13
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Jan. 16.

Melanie Thorne, MA, award-winning author of the novel, *Hand Me Down* (Dutton/Plume), named a Kirkus Reviews Best Fiction Book of 2012. Ms. Thorne's short fiction and non-fiction have appeared in *Global City Review*, *Susurrus*, and *The Nervous Breakdown*, among others.

Reg# 356918**Fee: \$690**

- 🌐 **Online**
Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Paul Witcover, MA, author of six novels, including *The Watchman of Eternity*, and a collection of short stories. His critical essays and book reviews have appeared in *Locus*, *Realms of Fantasy*, and *The New York Review of Science Fiction*. With writer Elizabeth Hand, he co-created and co-wrote the DC Comics series *Anima*.

WRITING X 411.3

Novel III

3.0 units

For those with a minimum of 50 pages of a novel-in-progress, this workshop guides you to generate at least 50 new pages, as well as learn essential self-editing techniques, with the instructor and peers reviewing each participant's project in detail. Refinements of character, structure, emotional content, and the development of the writer's voice also are explored. The goal is to produce a substantial portion of your novel.

Reg# 356972**Fee: \$690**

- 🌐 **Online**
Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Alyx Dellamonica, author of *The Town on Blighted Sea*, a Year's Best Science Fiction pick, and *Indigo Springs*, a Sunburst Award winner. She has published short fiction in *Isaac Asimov's Science Fiction Magazine*, *SciFi.Com*, and *Realms of Fantasy*.

Reg# 357616**Fee: \$660**

- ❖ **Classroom**
10 mtgs
Wednesday, 7-10pm, Jan. 10-Mar. 21
UCLA: Rolfe Hall

*No meeting Feb. 7.**Enrollment limited to 15 students. No refund after Jan. 17.*

Tony DuShane, columnist at the *San Francisco Chronicle* and author of the novel, *Confessions of a Teenage Jesus Jerk*. Mr. DuShane's work has appeared in *Mother Jones*, *The Believer*, *Penthouse*, *The Bold Italic*, *The Rumpus*, and online at SFGate.com, among many others.

WRITING X 413.1E

Story Structure for the Novel

3.6 units

Many aspiring novelists write with the hope that inspiration will come. The result is time wasted on a flabby novel with no clear shape and a sagging pace. On the other hand, story structure gives your novel a skeleton; it forms the bones of your story. And just as adding flesh and clothing to a body makes that body more unique, so does any creative addition the writer makes to his or her basic structure. This course teaches you how to build that skeleton, from a solid premise line to building the moral argument of your novel. You ensure that your novel has what story structure guru John Truby calls the "seven key steps," and you learn how reversals and reveals, as well as character wants and needs, can drive your story to a satisfying conclusion. Exercises focus on structural elements such as character ghosts, story world, and more, and by the end of the course, you have in-hand a six-page synopsis that works. In addition, for most weeks, you submit six pages of writing that relate to a particular structural element.

Reg# 357618**Fee: \$690**

- 🌐 **Online**
Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Caroline Leavitt, *New York Times* best-selling author who has published 11 novels, including her latest, *Cruel Beautiful World*. A critic for *The San Francisco Chronicle* and *People*, Ms. Leavitt is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

Advanced Fiction Writing

A manuscript submission is required for entry into these advanced-level workshops. Courses are primarily workshop-driven. It is recommended that students take intermediate-level courses prior to submitting their work to an advanced-level course.

For instructions on applying to advanced level courses, contact the Writers' Program at (310) 825-9415. The submission deadline for winter is December 4 at 9am (Pacific Time). All applicants will be notified regarding their enrollment at least two weeks prior to the first day of class. If you are accepted, you will be required to enroll at that time; full payment of course fees are due upon acceptance. The Writers' Program is not responsible for submissions lost due to Internet or mechanical failure. No comments or critiques are provided on student submissions. Occasionally submission deadlines are extended; contact the Writers' Program office at (310) 825-9415 for the most up-to-date information.

WRITING X 412.3

Short Story III

3.0 units

The short story, one of the most challenging of all literary forms, requires the precision and imagistic intensity of poetry combined with novelistic elements of structure, setting, and characterization. This workshop helps you to realize your fictional intentions through detailed written critiques and to prepare your stories for publication in targeted markets. The course goal is to complete two new stories and one revision.

Reg# 357759**Fee: \$750**

- ❖ **Classroom**
10 mtgs
Thursday, 7-10pm, Jan. 11-Mar. 15
UCLA: Rolfe Hall

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable; no refund after Jan. 4.

Paul Mandelbaum, MFA, whose short stories have appeared in *The Los Angeles Review of Books*, *Glimmer Train*, *The Southern Review*, and others. Mr. Mandelbaum has edited two anthologies and is the author of two novels-in-stories. He is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 411.4

Novel IV

3.0 units

For students with at least 100 pages of a novel, this advanced workshop focuses on elements of technique and vision necessary for a work to be considered complete. You receive intensive instructor and peer critiques of manuscript chapters and their relation to the overall work, including a review as needed of the effective use of voice, tone, mood, imagery, and metaphor. A major goal of this course is to give you the self-editing skills to polish and revise your entire novel within and beyond the course itself. Please prepare a one-page, double-spaced synopsis and your novel's first five pages for the first week of class.

Reg# 357768**Fee: \$780**

- 🌐 **Online**
Jan. 10-Mar. 20

Enrollment limited to 12 students. No refund after Jan. 3.

Robert Eversz, MFA, author of the novels *Zero to the Bone*, *Digging James Dean*, *Burning Garbo*, *Killing Paparazzi*, *Gypsy Hearts*, and *Shooting Elvis*. Mr. Eversz's novels have been translated into 15 languages. He has been the finalist judge for the AWP Award Series in the Novel.

WRITING X 411.5

Novel V

3.0 units

For students who have completed Novel Writing IV, this intensive workshop is specifically directed toward refining an advanced manuscript into a polished novel. The focus is on structural and thematic aspects and the maintenance of the author's unique voice. You work closely with your peers and the instructor to assess portions of individual manuscripts. Emphasis is given to developing and perfecting self-editing techniques. The overall goal of the course is for each novel to reach a professional level appropriate for eventual publication.

Reg# 357769**Fee: \$780**

- 🌐 **Online**
Jan. 10-Mar. 20

Enrollment limited to 12 students. No refund after Jan. 3.

Lynn Hightower, nationally and internationally best-selling novelist with 14 books in print. Ms. Hightower's books have appeared on *The New York Times* "Notable" list, *The London Times* best seller list, and have been selections of The Literary Guild and The Mystery Guild. She also is a recipient of the Shamus Award.

Creative Nonfiction**Beginning Creative Nonfiction Writing**

Courses in this section are recommended for students with some prior writing experience. Instruction is a mix of lecture and workshoping. With the close guidance of the instructor, students share and offer feedback in a supportive environment focused on assessing the strengths and weaknesses of their work. Those new to writing should consider courses in the Basics of Writing section.

WRITING X 424.4E

Travel Writing

3.0 units

Travel writing has been imaginatively transporting readers for centuries and remains one of the most robust areas of publishing. This course guides you to elevate the mere travelogue or guidebook entry into a thoughtful, well-crafted piece of literature as you study elements of theme, structure, dialogue, descriptive language, and tone in the works of some of the most lauded travel writers. You apply what you've learned in weekly writing exercises that are developed into at least one fully realized essay by course's end. You learn how to conduct research, take field notes, and tackle the unique challenges and ethical questions that face travel writers, as well as look at various publishing venues and career opportunities for new travel writers. The course goal is to fully develop one polished travel essay (600-3,000 words) and generate material for future essays.

Reg# 359140**Fee: \$690**

- 🌐 **Online**
Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Michele Bigley, MFA, Lowell Thomas-winning travel writer and author of over 30 guidebooks, including *Fodor's California*, *Fodor's Hawaii* and *Rand McNally's Best of the Road Atlas*. Ms. Bigley has contributed to the *Boston Globe*, *Los Angeles Times*, *San Francisco Chronicle*, and more.

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Like our classroom courses, UCLA Extension online courses let you advance your professional development, work toward a certificate, acquire skills needed for a career change, or simply explore your creative side.

For more information about online study see page 4.

WRITING X 421.1

Creative Nonfiction I

3.0 units

This course explores the unlimited possibilities of creative nonfiction, which embraces forms of creative writing such as personal essay, memoir, profiles, and more. Working with the same techniques as fiction, including artful language choices, dialogue, character development, structure, and plot, you are guided to transform factual events and experiences into a complete, imaginative narrative. This course includes several readings from a variety of nonfiction authors. The course goal is to produce one complete and revised narrative essay, as well as additional material to develop further.

Reg# 357572

Fee: \$690



Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Mieke Eerkens, MFA, author of *All Ships Follow Me: A Family's Inheritance of War*, forthcoming from Picador. Ms. Eerkens' works have appeared in publications such as *Creative Nonfiction* and *Best Travel Writing 2011*, among others. She has received distinguished fellowships at VCCA and the James Merrill House.

WRITING X 422.1

Personal Essay I

3.0 units

"Personal Essay" is a broad term that encompasses humorous essays, opinion pieces, and mini-memoirs, but which always details the writer's journey through a specific experience. This workshop teaches aspiring personal essayists how to be a compelling first-person narrator and employ craft elements such as theme, character development, voice, pacing, scene-setting, and exposition to tell their stories. The goal is to complete at least one personal essay (600-2,500 words) and develop material for future essays.

Reg# 357574

Fee: \$690



Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Robert Anasi, PhD, author of *Bohemia: Scenes from the Life of Williamsburg, Brooklyn*. Mr. Anasi's works have appeared in the *New York Times*, *Salon*, *Virginia Quarterly Review*, and *Los Angeles Times*, among others. He has received a New York Foundation for the Arts Fellowship and a Schaeffer Fellowship.

WRITING X 423.1

Memoir I

3.0 units

A memoir is a book-length narrative that is told from the writer's point of view and captures a meaningful slice of the writer's life. If you have a story to tell and would like to figure out how best to tell it, this course helps you get started. In-class writing exercises help you identify significant moments from your life, decide on a workable structure for telling your story, and determine what, exactly, your story is about. You also focus on the habits and tools you need to establish and maintain a writing practice and read excerpts from a range of memoirs for inspiration and guidance. By the end of the course, you have an outline and a draft of 1-2 chapters.

Reg# 357573

Fee: \$690



Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Wendy C. Ortiz, MFA and MA, author of *Excavation: A Memoir*, *Hollywood Notebook*, and the dreamoir *Bruja*. Ms. Ortiz's work has been profiled or featured in the *Los Angeles Times*, *The Rumpus*, and the *Los Angeles Review of Books*. Ms. Ortiz works as a psychotherapist in private practice in Los Angeles.

WRITING X 424.10E

Art of Memoir: A Weekend Workshop

1.5 units

The essence of a great memoir is the writer's voice and how he or she brings the reader into a scene with sensory details. Vivid characters, evocative settings, and pitch-perfect dialogue are essential for the reader to remain interested. In this two-day workshop, you learn the essentials of character development, dialogue, and structure through in-class writing exercises and excerpts of published memoirists such as Mary Karr, Abigail Thomas, and Myra Shapiro. You also work to uncover your truth, develop insight into the larger themes of your story, and cast yourself as a compelling character.

Reg# 357890

Fee: \$266



Classroom

2 mtgs

Saturday, Sunday, 9:30am-5pm, Mar. 3-4

UCLA: Rolfe Hall

Enrollment limited to 20 students. No refund after Mar. 2.

Maureen Murdock, MA, MFT, PhD, author whose works include *Unreliable Truth: On Memoir and Memory*, *The Heroine's Journey*, and *Spinning Inward*. She is the editor of *Monday Morning Memoirs: Women in the Second Half of Life* and is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 424.2E

Creative Alchemy: Finding and Writing Life Stories You Were Meant to Tell

3.0 units

This course is for anyone who has a story from "real life" that needs to be told. Sometimes your story is about a person, place, thing, or some concealed part of yourself, a remembered time or event, or even something that will happen as you give account to its unfolding. Over the span of this course, you identify this element of your story's core fascination and acquire the skills to tell it, including researching and interviewing techniques, cultivating your own unique writing voice, and constructing your story into a combination of episodes that advance and present it to best dramatic and imaginative effect. Finally, you investigate possible venues where each story might most effectively be presented.

Reg# 357610

Fee: \$570



Classroom

10 mtgs

Wednesday, 7-10pm, Jan. 10-Mar. 14

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 20 students. No refund after Jan. 12.

Harry Youtt, fiction writer and Pushcart Prize-nominated poet whose recent collections include *I'll Always Be from Lorain* and *Outbound for Elsewhere*. Mr. Youtt is a co-recipient of the UCLA Extension Outstanding Distinguished Instructor Award and the UCLA Extension Instructor Award in Creative Writing.

Judith Prager, PhD, fiction and nonfiction writer whose works include *The Newman Factor*, *Verbal First Aid* and *The Worst Is Over: What to Say When Every Moment Counts*. She is a co-recipient of the UCLA Extension Outstanding Instructor Award and the UCLA Extension Outstanding Instructor Award in Creative Writing.



Available for

UCLA Transfer Credit

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Creative Writing: Short Story 🌐

Instructor: Adam Prince, MFA, PhD

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Creative Writing: Screenplay 🌐

Instructor: Jon Bernstein

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Creative Writing: Poetry

Instructor: Laurel Ann Bogen, MPW

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For More Information

(310) 825-9415 | writers.uclaextension.edu

WRITING X 424.9E

Using Found Texts: Deepening Your Writing

3.0 units

Have you ever wondered what story your "to do" list might tell about your life? Have you ever had the urge to write a short story based on diary entries—either yours or another's? In this course, you explore the richness of "found texts" in the world and discover ways to incorporate them into your fiction and nonfiction writing projects. You engage in a series of writing exercises designed to get you working with a variety of texts, including advertisements, "to do" lists, emails, recipe collections and menus, historical documents, social media texts, timelines, and diaries. Short weekly reading assignments illustrate inventive ways that writers in different genres have made use of found texts. Lorrie Moore has used a "how to" guide in her work, Jennifer Egan incorporated a PowerPoint presentation in her novel, and Laura Esquivel framed her book with recipes. How will you use found texts to enrich your own writing? By the end of the course, you learn to incorporate found texts in your storytelling to give it more depth, edge, invention, and nuance. The course goal is to complete a short story, personal essay, or a chapter of your novel or memoir that makes use of one or more found texts.

Reg# 357801

Fee: \$690



Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Yelizaveta Renfro, MFA, PhD, short story writer whose collection, *A Catalogue of Everything in the World*, won the St. Lawrence Book Award. Ms. Renfro's essay collection, *Xylotheque*, was published in the University of New Mexico Press. A Pushcart Prize nominee, she is the editor of *Keeping Track: Fiction of Lists*.

WRITING X 424.5E

How to Sell Your Nonfiction Work

3.0 units

This course is designed to teach beginning writers basic writing and marketing skills to jump-start a career in nonfiction writing. You discover where to get ideas, how to shape them into marketable feature stories, and how to write query letters that sell. You also study research methods and interviewing techniques. Finally, you become familiar with the business and legal aspects of nonfiction writing.

Reg# 357577

Fee: \$690



Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Jacqueline Stenson, MSJ, nonfiction writer who has been published in the *Los Angeles Times*, *NBC News*, *Reuters*, *Health*, *Self*, *Fit Pregnancy*, *Shape*, *Women's Health*, *BabyTalk*, *Family Circle*, and *Ladies' Home Journal*. Ms. Stenson has worked as an editor with Condé Nast Publications, and *NBC News*.

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WEB-ENHANCED COURSE, page 4.

ON-GROUND COURSE, page 4.

TEXTBOOK REQUIRED

UC CREDIT, page 5.

Master Class in Writing the Young Adult Novel

New

If you have the passion and determination necessary to produce professional work, apply for the Master Class in Writing the Young Adult Novel offered this winter for two quarters. This advanced workshop is limited to eight writers and requires submission of a complete young adult novel.

In addition to instruction and a four-day residency in Westwood, each Master Class participant receives written feedback from a reputable agent and free enrollment in a one-day Writers' Program course during each 10-week session.

The deadline to apply is 4pm on December 4.

Master Class in Writing the Young Adult Novel

(Online/Low Residency)

A 2-quarter course beginning in January.

Instructor:

Francesca Lia Block, author, the *Weetzie Bat* series and *Love in the time of Global Warming*

Page 159.



Instructor Francesca Lia Block

Intermediate Creative Nonfiction Writing

These courses are designed for students who have fulfilled the prerequisites stated in each description. Instruction includes lectures as appropriate, but the focus is on workshoping. Students continue to share and offer feedback in a supportive environment.

WRITING X 422.2

Personal Essay II

3.0 units

Unlike fiction, personal essay offers an opportunity to explore the choices you've made, whether life-changing moments or those little decisions that set us on a new course. Through this exploration, you come to a better understanding of family dynamics, and how events from the past have affected the choices you make today. In this course, you expand your knowledge of what makes an essay stronger, more compelling, more honest. This course guides you to write and revise one or more personal essays to be submitted for publication and to pinpoint the best markets and outlets for your work.

Reg# 357575

Fee: \$690



Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Sandra Simonds, MFA, PhD, author of the poetry books *Further Problems with Pleasure*, *Steal It Back*, *The Sonnets*, *Mother Was a Tragic Girl*, *Warsaw Bikini*, and *Orlando*. Ms. Simonds' works have appeared in *Granta*, the *Boston Review*, *New Madrid* and *Post Road*.

WRITING X 423.2

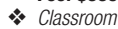
Memoir II

3.0 units

Designed for the serious writer committed to participating in a structured writing regimen as well as engaging in ongoing critiques and craft discussions, this course guides you to examine key issues in your work, create an involving storyline out of your life experience, and cast yourself as a compelling character readers want to follow. You also develop the self-editing skills you need to polish and revise your material at a level appropriate to submit to publishers. Includes discussion of current marketplace. The course goal is to complete 50 well-crafted pages of your project.

Reg# 357605

Fee: \$660



Classroom

10 mtgs

Tuesday, 7-10pm, Jan. 9-Mar. 13

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 15 students. No refund after Jan. 11.

Liz Stephens, PhD, author of the memoir, *The Days Are Gods*. Ms. Stephens' essays appear in *Brief Encounters: An Anthology of Short Nonfiction and Dirt: An Anthology*. She has served as managing editor and contributor to *Brevity: A Journal of Concise Nonfiction*.

Reg# 357576

Fee: \$690



Online

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Shawna Kenney, MFA, author of the memoir *I Was a Teenage Dominatrix* (optioned for film by FX), co-author of *Imposters*, and editor of the anthology *Book Lovers*. Ms. Kenney's work has been published in *The New York Times*, *Playboy*, *Ms.*, *Narratively*, and *The Florida Review*, among others.

Advanced Creative Nonfiction Writing

A manuscript submission is required for entry into these workshops. Courses are primarily workshop-driven. It is recommended that students take intermediate level courses prior to submitting their work to an advanced-level course.

For instructions on applying to advanced level courses, contact the Writers' Program at (310) 825-9415. The submission deadline for winter is December 4 at midnight (Pacific Time). All applicants will be notified regarding their enrollment at least two weeks prior to the first day of class. If you are accepted, you will be required to enroll at that time; full payment of course fees are due upon acceptance. The Writers' Program is not responsible for submissions lost due to Internet or mechanical failure. No comments or critiques are provided on student submissions. Occasionally submission deadlines are extended; contact the Writers' Program office at (310) 825-9415 for the most up-to-date information.

WRITING X 422.3

Personal Essay III

3.0 units

Designed for those familiar with the personal essay form and who are already convinced of its unique power to reach the masses, this advanced workshop focuses on revising existing works, analyzing current markets and trends, and submitting for publication. You establish yourself as a professional by completing hands-on assignments rooted in the real world, participating in extensive peer review, and receiving practical support.

Reg# 357818

Fee: \$750



Online

Jan. 10-Mar. 20

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable; no refund after Jan. 3.

Victoria Zackheim, MA, editor of six anthologies of personal essays including *The Other Woman*, *For Keeps*, *The Face in the Mirror*, and *Faith*. Her documentary, *Where Birds Never Sang: The Ravensbruck and Sachsenhausen Concentration Camps* aired on PBS. She is a 2010 San Francisco Library Laureate.

Writing for Young Readers

Courses in this section offer opportunities for writers to specialize in the full array of books for children, including picture books, easy readers, chapter books, middle grade novels, and young adult novels.

Writing Picture Books

WRITING X 441.1

Picture Book I

3.0 units

Created for the beginning writer, this course explores the various genres within the category of children's picture books, including nonfiction, writing in rhyme, classics, and concept books for young children. Writing exercises focus on improving fundamental craft skills, such as characterization, story structure, setting, voice, and point-of-view. You are encouraged to expand your creative thinking in order to develop your own unique writing style (your voice), and a peer feedback group provides a nurturing atmosphere for discussion of each writer's work. The goal is to complete a draft of a picture book manuscript and a market list of potential publishers.

→ → →

Reg# 357612

Fee: \$570



Classroom

10 mtgs

Thursday, 7-10pm, Jan. 18-Mar. 22

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 20 students. No refund after Jan. 22.

April Halprin Wayland, author of seven picture books, including *New Year at the Pier: A Rosh Hashanah Story*, named Best Jewish Picture Book. She won the Myra Cohn Livingston Award for *Girl Coming In for a Landing: A Novel in Poems*, and is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

Writing for Young Adults

NEW

WRITING 745.1E

Writing the Young Adult Novel: One Day Workshop

From *The Outsiders* to *The Hunger Games*, young adult fiction (YA) is an exciting genre that continues to produce compelling work. In this course, students read excerpts from YA novels to explore elements of plot, language, and setting. Through the use of generative writing exercises, students learn how to use character studies, write compelling dialogue, and avoid the pitfall of talking down to readers. Students leave with a solid understanding of the genre and a strong draft of the first chapter of their YA novel.

Reg# 358165

Fee: \$155



Classroom

1 mtg

Saturday, 9:30am-5:30pm, Mar. 17

UCLA: School of Public Affairs Bldg.

Enrollment limited to 25 students. No refund after Mar. 16.

Lilliam Rivera, Pushcart Prize-winning author whose first novel *The Education of Margot Sanchez* was acquired by Simon & Schuster in a two-book deal. Ms. Rivera's work has appeared in *Latina*, *Los Angeles Times*, *Tin House*, *Bellevue Literary Review*, *The Rumpus*, and *Los Angeles Review of Books*, among others.

WRITING X 445.1

Young Adult Novel I

3.0 units

The young adult novel is one of the fastest-growing and exciting genres in publishing today. With complex young characters, realistic dialogue, and gripping prose, readers young and old can't get enough of these novels. In a supportive and inspiring environment, you explore the elements of a YA novel's plot, character, language, setting, and voice—all enhanced by in-depth lectures, discussions, manuscript workshoping, and generative writing exercises. Also covered is the current marketplace for young adult fiction and how to query agents. You leave the class with a completed first chapter and a rough outline of your entire book, as well as the tools to continue writing on your own.

Reg# 357584

Fee: \$690



Online

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Jennifer Caloyeras, MFA, MA, author of the young adult novels, *Strays* and *Urban Falcon*. Her stories have been published in magazines such as *Monday Night Literary*, *Storm Cellar*, and *Booth*. She has received the Creative Capacity Fund's Quick Grant and was selected as Annenberg Beach House Writer-in-Residence.

NEW

WRITING X 445.4

Master Class in Writing the Young Adult Novel

6.0 units

The young adult novel is one of the fastest-growing and exciting genres in publishing today. With complex young characters, realistic dialogue, and gripping prose, readers young and old can't get enough of these books. This Master Class in the Young Adult Novel offers both an online and low-residency component for students with serious commitments to revising and polishing their novels for publication. During the 16 class online component students experience focused individual instruction in a supportive but challenging environment. They study the elements of a YA novel's plot, character, language, setting, and voice through lectures, discussions, manuscript peer critiques and generative writing exercises. One-on-one instruction is also an important aspect of this program. The 4-day residency in Los Angeles builds community through irreplaceable in-person bonding, and provides workshops, seminars and guest lectures, all culminating in a literary field trip and possible public reading. You leave the class with a completed manuscript that stays true to your unique vision but also features the very best input from a professional novelist and your like-minded peers. Upon course completion, excerpts from this novel are submitted to an established agent for review and consideration.

Reg# 358033

Fee: \$2,650



Hybrid

20 mtgs

Online sessions:

Jan. 17-Feb. 28

Onsite residency:

Thursday, Friday, Saturday, Sunday, 9am-5pm, Mar. 15-18

UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

No meeting Mar. 7-13; and Mar. 21-Mar. 27; the week before, during, and after residency.

Deadline for application is Dec. 4 at midnight.

Restricted course; approval needed to enroll. Enrollment limited to eight students. Visitors not permitted.

No refund after enrolling.

Francesca Lia Block, author of *Love in the Time of Global Warming*, *The Elementals*, *Dangerous Angels: The Weetzie Bat Books*, *Necklace of Kisses*, *The Hanged Man*, *Pretty Dead*, *The Frenzy*, and *Wood Nymph Seeks Centaur: A Mythological Dating Guide*.

Poetry

These workshops are tailored to students with specific levels of experience in poetry writing. Please review course descriptions carefully or call an advisor to determine which course will best help you reach your writing goals.

ENGL XL 136

Creative Writing: Poetry

5.0 units

Available for UCLA transferable credit, this workshop combines writing assignments with an exploration of contemporary poetry. You look at forms ranging from the sonnet to prose poems and develop your own voice. Each week the work of a contemporary poet is discussed and writing assignments are critiqued. The course goal is to finish with a number of polished and completed poems and understand the demands and rewards of living an inspired life through poetry.

Reg# 357808

Fee: \$693



Classroom

11 mtgs

Wednesday, 7-10pm, Jan. 10-Mar. 21

UCLA: Rolfe Hall

Enrollment limited to 15 students. No refund after Jan. 12.

Laurel Ann Bogen, MPW, award-winning poet and author of 11 books. Ms. Bogen's work has been included in *California Poetry from the Gold Rush to the Present*, *The Outlaw Bible of American Poetry*, *Stand-Up Poetry*, and *Spot Literary Magazine*. She received the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 431.1

Poetry I

3.0 units

What is a poem and how does it differ from prose? What sources can you, the beginning poet, look to for ideas and inspiration? How can you encourage a raw unfinished poem to become a thing of power and beauty? This course provides a series of enjoyable and illuminating exercises to expand your imagination and introduce you to the complex issues of craft and revision in an accessible way. Of value to those who have never written as well as those with some experience who seek new direction and feedback.

Reg# 357613

Fee: \$660



Classroom

10 mtgs

Tuesday, 7-10pm, Jan. 9-Mar. 13

UCLA Extension Woodland Hills:

21650 Oxnard Street

Enrollment limited to 15 students. No refund after Jan. 11.

Nan Cohen, MA, author of two books of poetry: *Unfinished City* and *Rope Bridge*. Ms. Cohen serves as the Poetry Director of the Napa Valley Writers Conference. She has received fellowships and awards from the National Endowment for the Arts, the Rona Jaffe Foundation, and the Bread Loaf Writers' Conference.

NEW

WRITING X 432.4E

Poetry in Translation

1.5 units

In this course, students practice the art of translation through examination and discussion of context, audience, and purpose. Translations of original work and the work of others are part of the process. How do we reconstruct meaning in translation? What forms of translation are available to us? Students consider various methods of translation to make translation an immersive experience. Intuition and sensitivity to language, contextual comprehension and interpretation of varied cultural backgrounds may be necessary. Reading comprehension ability in a foreign language is preferred but not required. The course goal is to generate a final portfolio of translations and a critical reflection on issues with methods of translation.

Reg# 358116

Fee: \$312



Online

Jan. 10-Feb. 6

Enrollment limited to 15 students. No refund after Jan. 16.

Ruben Quesada, MFA, PhD, poet, and author of *Extinct Mammal: Poems*, and translator of *Exiled From the Throne of Night: Selected Translations of Luis Cernuda*. Mr. Quesada is the founding editor of *Codex Journal* and a contributing editor for the *Chicago Review of Books*.

NEW

WRITING X 432.3E

Cuento Poems

2.0 units

Cuento Poems are short, concise narrative, and hybrid poems that resonate. Whether you write poetry or creative prose, this course will help you vivify and tighten your work. You learn the basics of narrative and hybrid poetry; study and discuss poems, including poems in Ted Kooser's column "American Life in Poetry"; and discover how to write resonant poems. Through weekly exercises, you generate poems and workshop your drafts in a safe and supportive environment. By the end of the course, you have several polished poems and a better understanding of Cuento Poems as a reader and writer. This course is appropriate for all levels of poetry and creative prose writers.

Reg# 358090

Fee: \$468



Online

Feb. 7-Mar. 20

Enrollment limited to 15 students. No refund after Feb. 13.

liz gonzález, MFA, poet and author of *Beneath Bone*. Ms. González's work has appeared in *Wide Awake: The Poets of Los Angeles and Beyond*, and the *San Francisco Chronicle*, among others. She was recently awarded an Irvine Fellowship at the Lucas Artists Residency Program.

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Consultations: Submit your work for careful review by an instructor who sends you a written evaluation. You then meet with the instructor in person, over the phone, via email, or via video conferencing to discuss your work.

For More Information(310) 825-9415 | writers.uclaextension.edu

Course Icons Provide Information At-a-Glance



ONLINE COURSE

Technical requirements, page 4



HYBRID COURSE, page 4



WEB-ENHANCED COURSE, page 4



ON-GROUND COURSE



TEXTBOOK REQUIRED

Visit our website for textbook information.



UC CREDIT

May be transferable to other colleges and universities, page 5

Editing and Publishing

These courses are designed for writers who want to improve their editing skills or develop competencies toward a career in editing and publishing. Some courses help advanced writing students prepare and submit their work for publication. Call a Writers' Program advisor for more information.

NEW

WRITING X 455.1

Introduction to Literary Agenting

3.0 units

Literary agents are uniquely positioned in the publishing world to have their hands in many facets of the book process, from a book's inception through to finished copies and publicity. This course begins with an overview of the Agency Agreement, the contract that binds an author with an agent. Students analyze the contract in order to gain a general understanding of the role and responsibilities of an agent and how they go about shepherding authors and their work. This course also unravels the mysteries of book Publishing Agreements and provides a step-by-step guide to understanding the legal language; recognizing which subsidiary rights can (and should) be negotiated; and the differences between a good deal and bad deal—it isn't always money. Students leave the course with a general knowledge of what it takes to foster a book project from query to signed contracts.

Reg# 358030

Fee: \$690



Online

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Christopher Rhodes, literary agent with The Stuart Agency in New York, specializing in well-crafted debut fiction and platform driven nonfiction. Prior to joining The Stuart Agency, Mr. Rhodes was an agent at The James Fitzgerald Agency, and worked in the sales and marketing departments at Simon and Schuster.

NEW

WRITING X 432.5E

Spoken Word Intensive

3.0 units

This intensive workshop offers support, structure, and guidance for anyone who has a message to deliver. Be it traditional spoken word poetry, speech or sermon delivery, songwriting, or solo performance art, this intensive workshop helps students create material worth standing for, and then helps them raise their voices to meet the moment. The first weekend offers generative writing exercises, small group shares and discussions, lectures on craft, reading aloud of newly-created work, and viewing of performance footage. Over the next month, students edit and fine-tune their pieces and prepare their performance through memorization and practice. On the final weekend, they gather to compile the material for a culminating live performance. Students come away with fresh material, live performance experience, and a taste of collaborative creation. Suitable for all levels of experience in regards to both writing and performance.

Reg# 358172

Fee: \$660



Classroom

4 mtgs

Saturday, Sunday, 10am-4:30pm, Feb. 3-4;

Mar. 10-11

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 15 students. No refund after Jan. 19.

Rachel Kann, MFA, author of *10 for Everything*, a short story collection. She is an award-winning poet whose work has appeared in various anthologies, including *Word Warriors: 35 Women Leaders in the Spoken Word Revolution*. She is the recipient of the UCLA Extension Outstanding Instructor Award for Creative Writing.

Two New Writers' Program Specializations

Specialization in MFA Application Prep (3 Required Courses)

Acceptance to Master of Fine Arts programs in creative writing can be fiercely competitive. In this specialization, Writers' Program instructors work with you to revise your manuscript submission, craft your personal statement, and determine which MFA programs best suit your needs, passions, and aspirations.

Courses start on page 154.

Specialization in Writing and Directing Short Films (4 Required Courses)

Two courses in screenwriting teach you the basic skills you need to write your script, and two courses in directing set you on the path to making your cinematic vision a reality. This specialization is for beginning filmmakers or for experienced artists in one area who need mentorship in the other.

Pages 32 & 162.

For more information about these or other Writers' Program Specializations, call (310) 825-9415.

Digital Storytelling & Multi-Platform Strategy Specialization

Augment your business, creative, and technical understanding in digital content creation, social media, and digital marketing, and AR/VR in today's evolving media landscape.

MGMT 838.2 Digital Content Creation: Tools and Techniques for 21st Century Storytelling

Page 75.

For more information contact **Tina Chang**, Program Director at (310) 206-2485 or tchang@unex.ucla.edu

 ONLINE COURSE, page 4.

 HYBRID COURSE, page 4.

 WEB-ENHANCED COURSE, page 4.

 ON-GROUND COURSE, page 4.

 TEXTBOOK REQUIRED

 UC CREDIT, page 5.

WRITING X 451.2

Developmental Editing

3.0 units

An editor's job includes not only improving the mechanics of writing, but identifying places where content isn't working or needs revision and development. Using exercises and readings, students learn how to line edit writing, their own and others', toward the practice of crafting thorough editorial letters ideal for workshops or self-revision plans. Class discussions also explore the various roles of professional editors. The goal is to gain confidence as an editor by line-editing a large piece of fiction and writing a detailed editorial letter as the final class assignment.

Reg# 357583

Fee: \$570

❖ Classroom

10 mtgs

Thursday, 7-10pm, Jan. 11-Mar. 15

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 20 students. No refund after Jan. 16.

Seth Fischer, MFA, editor for Rare Bird Lit, Stillhouse Press, and individual clients who went on to publish at Farrar, Straus, and Giroux; Cornell University Press; and the MIT Press. He was a contributing editor at *The Rumpus*. His writing has appeared in *Guernica*, *Best Sex Writing*, and was listed as notable in *The Best American Essays*.

Screenwriting

For help in choosing a course or determining if a course fulfills certificate requirements, contact **Jeff Bonnett** at (310) 206-1542 or **Chae Ko** at (310) 206-2612.

Special Topics for Film & Television Writers

Courses in this section are open to students who want a deeper understanding of a specific craft or area of study. These courses fulfill the elective requirement for screenwriting certificates.

NEW

FILM TV 786.56

Winning a TV Writing Fellowship to Jumpstart Your Career

One of the best ways to launch a TV writing career is to participate in a TV writing program from one of the major television networks. These programs typically give you a period of intense instruction and pair you with working writers and producers. The goal is to launch your writing career, and give the network a new, qualified, writer. This workshop is taught by a WGA writer who won three TV writing fellowships (Fox Diversity, ABC Daytime TV Fellowship and Writer's Bootcamp Diversity Fellowship). In this workshop you learn about the fellowship process from application to participation. You also learn which program is right for you and how the many fellowships differ. Additionally, two former UCLA Extension Writers' Program students will discuss their experience. In the ever-changing TV writing landscape, TV fellowships remain a great way to launch your TV writing career.

Reg# 358349

Fee: \$155

❖ Classroom

1 mtg

Saturday, 10am-6pm, Jan. 27

UCLA: School of Public Affairs Bldg.

Advanced enrollment required; visitors not permitted.

No refund after Jan. 26.

Lia Langworthy, MFA, television writer, essayist; WGA member whose television credits include *Soul Food*, *The Shield*, *General Hospital*, and *Media*. Ms. Langworthy has written for FX, Showtime, ABC, and TvOne. She's also the recipient of the ABC Daytime TV Writing Fellowship and the Fox Diversity TV Writing Fellowship.

NEW

FILM TV X 466.32

Making the Dead Speak: History into Drama

3.0 units 3.0 CEUs

While the historian's primary responsibility is to be accurate, the dramatist's is to be truthful. This subtle but important difference lies at the heart of this course. There are common questions that writers who deal with historical material ask: How much research is needed? How do you make speech sound true to the period? How do you put a contemporary audience in that "world" and make it relevant? How do you edit history? In addition to answering these questions, we look at a wide range of approaches writers have successfully used to corral historical material into a story that can be enacted dramatically. We also look at examples from both stage and film and deal with specific problems that students are having in their current work. From *The Crown* and *All the Way (With L.B.J.)* on television to *Hamilton* on Broadway, historical material makes for exciting drama.

Reg# 358290

Fee: \$570

❖ Classroom

10 mtgs

Monday, 7-10pm, Jan. 8-Mar. 26

UCLA: School of Public Affairs Bldg.

No meetings Jan. 15; Feb. 19.

Enrollment limited to 20 students. No refund after Jan. 10. 🌐

Leon Martell, MFA, playwright, actor, and director, whose plays include *STEEL: John Henry and the Shaker*, winner of two 2002 Ovation Awards, and who directed *String of Pearls* at Carnegie Hall. He is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

NEW

FILM TV X 433.999

Podcasting and Scripted Audio

3.0 units 3.0 CEUs

Thanks to the burgeoning popularity of podcasts, streaming services, and audio books, scripted audio is a great platform for writers to learn a whole new way of telling stories and getting into the business. You sample iconic radio series of the past and current scripted audio series and podcasts, then write your own 15- or 30-minute fiction or nonfiction "audio pilot." You have the option to figure out how to produce what you've created and even get some of what you've written recorded. Unlike movies, television, theater and just about everything else—scripted audio is fiscally and physically doable. So let's do it. The best part is that there are no commercials!

Reg# 358280

Fee: \$690

🌐 Online

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Bill Taub, screenwriter; WGA and WGC member who won a WGA Award for 101 Best Written TV Series including *Barney Miller* and *Hill Street Blues*. Mr. Taub has written for *Magnum P.I.*, *Newhart*, *In the Heat of the Night*, *Dark Shadows*, and others. He has written pilots for NBC, Columbia, Warner Bros, and Paramount.

FILM TV X 445.1

Creating Powerful Scenes for Movies and Long-Form TV Series: Intermediate Workshop

3.0 units

The writing of powerfully constructed scenes featuring compelling characters is the key to any screenplay or dramatic teleplay's success. This intensive workshop gets you writing and rewriting your own scenes, and arms you with a specific skill set that enables you to improve and elevate your work. Drawing on great scenes and sequences from memorable movies and cable shows throughout the course, you learn to identify the essential building blocks for the creation of dynamic scenes; work with conflict, subtext, characterization, dialogue, and imagery, get feedback that will up your game; and make significant headway in creating an eminently marketable screenplay or pilot.

Prerequisite(s): X 440A Writing the First Screenplay I, X 440B Writing the First Screenplay II, X 440C Writing the First Screenplay III, and X 440D Writing the First Screenplay IV, or equivalent, or consent of instructor.

Reg# 358271**Fee: \$690**

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Karl Iglesias, MFA, screenwriter and script doctor, who is the author of *The 101 Habits of Highly Successful Screenwriters* and *Writing for Emotional Impact*. Mr. Iglesias is a former development executive for Samson Entertainment. He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

FILM TV X 478.39

Writing Coverage: Story Analysis for Film

3.0 units

Designed for both aspiring story analysts and screenwriters who want to accelerate their careers, this course helps you master the methods used by story analysts who evaluate submissions to production companies, agencies, and studios. You learn how to do an in-depth analysis of the three-act structure, as well as dramatic and comic scene construction. You also learn the precise terminology used in story sessions, the foundations for great dialogue, and how to find original approaches to established genres. These and other principles become synthesized into coverage written to the highest professional standards, in preparation for a job as either a story analyst or screenwriter who needs to critique his or her own scripts effectively.

Reg# 358273**Fee: \$690**

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Barney Lichtenstein, MA, professional story analyst who trains new analysts for the Sundance Institute and production companies. He has been featured in *Creative Screenwriting* and on *Script Magazine's* website. Mr. Lichtenstein was the recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

FILM TV X 431.87

Writing the Films Audiences Want to See: Film Genre and Structure Workshop

3.0 units

Audiences have definite expectations of horror, romance, thriller, sci-fi, and other film genres, and this course helps writers of any level to "give 'em what they paid for"—and a lot more. Through an in-depth exploration of specific genres, you unleash new and powerful film writing skills, including how to generate original story ideas and how to tackle narrative and story structure in fresh ways. The course goals are ambitious but doable for the motivated writer: you create three new solid screenplay story ideas based in specific genres and learn how to use the film genre in the construction of a screenplay; you complete rough outlines and/or synopses of screenplay ideas, one in each genre; you write the first 10 pages of an original screenplay of one of the stories in a chosen genre; and by the end of the course, you have in hand more than 10 stories that you will want to write.

Reg# 358275**Fee: \$690**

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after January, 16.

Jule Selbo, MFA, PhD, screenwriter and WGA member who has written films for the Jim Henson Company and Walt Disney Studios. Dr. Selbo's feature credits include Columbia Pictures' *Hard Promises*, as well as screenplays for Paramount, Universal, and HBO. She is the author of *Film Genre for Screenwriters*.

FILM TV X 430.73

Writing Funnier and Better Using Improv Comedy Techniques

2.0 units

Taught by a successful writer and seasoned improvisational player, this workshop introduces you to the basic principles of improv comedy performance and applies those principles to writing for television and film. As a comedy writer, you gain so much through learning improv techniques, a greater understanding of the elements of a scene and character and knowing how to find comedic moments within a scene. Improv also gives you greater confidence in yourself and your abilities, and can be an effective tool in overcoming writing blocks, working with other writers on a writing staff, and pitching stories to producers and development executives. In a comfortable and supportive environment, you actively participate in improv exercises, games, and scenes. The goal is to learn the basics of comedy sketch writing, and you leave the course with three completed sketches/scenes (each three-to-five pages).

Reg# 358294**Fee: \$396**

6 mtgs
Monday, 7-10pm, Jan. 22-Mar. 5
UCLA: School of Public Affairs Bldg.

No meeting Feb. 19.

Enrollment limited to 20 students. No refund after Jan. 24.

Mark Steen, writer/producer and WGA member whose writing credits include sitcom, animation, and sketch comedy programs. He has performed with various improv groups in Los Angeles, including The Groundlings, Funny You Should Ask, and The Company of Angels.

Stephen Mazur, screenwriter and WGA member whose credits include co-writing *Liar, Liar*; *The Little Rascals*; and *Heartbreakers*. Mr. Mazur also wrote *The Crooked E: The Unshredded Truth about Enron* (CBS) and *Wedding March* (A&E). He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.



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FILM TV X 433.584

TV Pilot Essentials and the TV Business

2.0 units

What is a pilot? Most people think of a pilot as the first episode of a series, which it often is—but not always. In this comprehensive course, you explore how a pilot is different from a regular episode of a series; define elements of a great pilot and how those differ from a feature film; and discover why some pilots get ordered to series and others, even great ones, do not. In addition, you discuss real-world pilots and series, and dissect their conceptual strengths and weaknesses, as well as specific execution (for those publicly available) as it relates to the associated networks' brand. Through this process, you gain a better understanding of the differences between a network pilot and a cable pilot, a franchise show, and a mythology show, and see how those ideas fit within existing network brand identities. Course also includes insight into the business of television development and network programming/scheduling. During the course, each student's one original pilot idea is evaluated to determine its most suitable network(s) based on its creative content and the network brands as identified in class. Each student is also responsible for creating and presenting an original network schedule.

Reg# 358348**Fee: \$396**

6 mtgs
Thursday, 7-10pm, Jan. 25-Mar. 1
UCLA: School of Public Affairs Bldg.

Enrollment limited to 35 students. No refund after Jan. 29.

Lee Hollin, MEIM, vice president of Current Programming at CBS Entertainment who oversees *Madam Secretary*, *The Odd Couple*, *Jane The Virgin*, and *Criminal Minds*. Previously, he was director of Drama Development at CBS TV Studios, responsible for CBS's *Extant*, *Elementary*, and *Under the Dome*, among many others.

FILM TV X 430.70B

Launching Your Feature Film and Television Career and Making It Last

2.0 units

Beyond being talented, your real success in the competitive freelance industry of feature film and television writing depends on your ability to form a union between your artistic nature and your business know-how. No matter where you are in your career, this course shows you how to achieve that pivotal combination. You learn everything you could do wrong—and make it right—starting with how to pick the ideas everyone is waiting for and how to avoid wasting time. You learn how to recognize winners and avoid choosing the wrong agent, attorney, or manager. You learn how to capitalize on your first sale and stop waiting for someone else to get your career into the next gear. And you learn how to pitch your ideas to their maximum, help close the deal, get an assignment by writing the best possible treatment, and promote the material that you've already written.

Reg# 358295**Fee: \$396**

6 mtgs
Tuesday, 7-10pm, Feb. 6-Mar. 13
UCLA: Haines Hall

Enrollment limited to 20 students. No refund after Feb. 8.

Victoria Wisdom, producer/former literary agent at ICM, she represented the careers of Christopher McQuarrie (*The Usual Suspects*), Ernest Thompson (*On Golden Pond*), Bryan Singer (*X-Men*), and Lone Scherfig (*An Education*). She was a partner at Becsey Wisdom Kalajian Agency and sold *Criminal Minds* to CBS.

Feature Film

Beginning Feature Film Writing

Recommended for beginning students, these courses build on one another in a four-part sequence. With the close guidance of the instructor, students share and offer feedback in a supportive environment focused on assessing the strengths and weaknesses of the work. By the end of the sequence, students have a completed draft of their first feature film script.

FILM TV X 440A

Writing the First Screenplay I

3.0 units

The first in a four-part sequence designed to take you through the full process of writing a feature film screenplay, this course grounds you in the key craft elements of story structure, plot, scene development, character, theme, genre, and dialogue, and shows you how they work together to grip an audience's emotions. You learn how to create and evaluate story ideas; explore how characters' inner wants and immediate goals shape and drive a screenplay's action; see what constitutes compelling plots and subplots; and learn how to construct a scene. Throughout the course, you complete a series of exercises which serve as the basis for your script outline, a prose description of your screenplay. The course goal is to learn how to write effective, compelling scenes and to create a four-to-five-page outline that clearly delineates your script's beginning, middle, and end. The ability to write an effective outline is a critical skill for the professional screenwriter, serves as the basis for most pitches, and is required for admission into X 440B Writing the First Screenplay II. This course counts toward the 4-course Writing and Directing Short Films Specialization.

Reg# 357986

Fee: \$570

- ❖ Classroom
- 10 mtgs
- Monday, 7-10pm, Jan. 8-Mar. 26
- UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Jan. 15; Feb. 19.

Enrollment limited to 20 students. No refund after Jan. 10. 🌐 📖

Andrew Knauer, MFA, screenwriter and WGA member who wrote *The Last Stand*, starring Arnold Schwarzenegger, and the independent feature *Ghost Team One*. He also wrote a sci-fi/action feature for Universal Pictures and is currently adapting the comic book, *5 Days to Die*, for Circle of Confusion.

Reg# 357988

Fee: \$570

- ❖ Classroom
- 10 mtgs
- Tuesday, 7-10pm, Jan. 9-Mar. 13
- UCLA Extension Woodland Hills: 21650 Oxnard Street

Enrollment limited to 20 students. No refund after Jan. 11. 🌐 📖

Billy Mernit, MFA, screenwriter, novelist, and WGA member who is a story analyst for Universal Pictures and the author of *Writing the Romantic Comedy* (Harper/Collins). Mr. Mernit is a recipient of the UCLA Extension Distinguished Instructor Award and the Outstanding Instructor Award in Screenwriting.

Reg# 357983

Fee: \$570

- ❖ Classroom
- 10 mtgs
- Wednesday, 7-10pm, Jan. 10-Mar. 14
- UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Jan. 12. 🌐 📖

Peter Barsocchini, Emmy Award-winning screenwriter/producer and WGA member who wrote Disney's Emmy-award winning, multibillion dollar *High School Musical* franchise. His first feature was *Drop Zone*, and he has sold scripts to Paramount, HBO, Intermedia, and Beacon Films, among many others.

Reg# 357989

Fee: \$690

- 🌐 Online
- Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐 📖

Ron Wilkerson, writer/director and WGA member whose credits include *Stargate SG-1*, *Star Trek: The Next Generation*, *Star Trek: Voyager*, and *Trade Show*. He is currently developing *Dreamland* for ABC Studios and is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

Reg# 357990

Fee: \$690

- 🌐 Online
- Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐 📖

Andrew Osborne, MA, screenwriter and WGA member whose indie film credits include *On Line*, *The F Word*, and *Apocalypse Bop*. Mr. Osborne received an Emmy Award for the Discovery Channel program, *Cash Cab*. He has developed projects for Warner Bros., HBO, MTV, and Orion.

Reg# 357991

Fee: \$690

- 🌐 Online
- Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐 📖

Chris Webb, screenwriter whose credits include *Toy Story II*, *Bruno the Kid: The Animated Movie*, and episodes of the television series *Duckman*. An alumnus of The Second City in Chicago, Mr. Webb has won numerous awards for his satirical short films *The Civil War Parody* and *Camcorder Blues*.

Reg# 357941

Fee: \$570

- ❖ Classroom
- 10 mtgs
- Thursday, 7-10pm, Jan. 11-Mar. 15
- UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Jan. 15. 🌐 📖

Cynthia Riddle, writer and producer who has worked with CBS, Lifetime, Showtime, Nickelodeon, and PBS. Her work includes the award-winning CBS/Hallmark Hall of Fame film *Crossroads*. She was a finalist in the Sundance Episodic Story Lab 2015 and an honoree of the 2014 WGA's TV Writer Access Project.

Reg# 357985

Fee: \$570

- ❖ Classroom
- 10 mtgs
- Saturday, 10am-1pm, Jan. 13-Mar. 17
- UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Jan. 16. 🌐 📖

Warren Lewis, MFA, screenwriter/producer and WGA member who wrote *Black Rain*, directed by Ridley Scott, and *The 13th Warrior*, starring Antonio Banderas. He wrote, produced, and directed the documentary, *Coming to Light*. He has sold and developed features and pilots for Warner Bros., FOX, Paramount, and Sony Pictures.

FILM TV X 440B

Writing the First Screenplay II

3.0 units

This second in a four-part sequence in writing a feature film script has you hit the ground running. You begin by pitching your story based on your outline and revising it to make sure the premise can carry the entire movie. Armed with a workable outline, you then flesh it out into either a beat sheet or treatment (at the instructor's discretion) and begin writing your screenplay. Personalized feedback along with mini-lectures on key craft points, including character development, story structure, and conflict, help you to meet the course goal, which is to write Act I (approximately 30 pages). May be repeated for credit. This course counts toward the 4-course Writing and Directing Short Films Specialization. *Prerequisite(s)*: X 440A Writing the First Screenplay I. Students must bring a four-to-five-page outline they created in Writing the First Screenplay I to first class meeting and be prepared to pitch it.

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Reg# 357993

Fee: \$570

- ❖ Classroom
- 10 mtgs
- Tuesday, 7-10pm, Jan. 9-Mar. 13
- UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Jan. 11. 🌐

Donald H. Hewitt, screenwriter and WGA member whose feature film credits include the English-language screenplay for Hayao Miyazaki's Oscar-winning film, *Spirited Away*, *My Neighbor Totoro*, and the Oscar-nominated *Howl's Moving Castle*. Mr. Hewitt has written for Pixar, Miramax, New Line, and Disney.

Reg# 357997

Fee: \$690

- 🌐 Online
- Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Chrysanthy Balis, MPW, screenwriter, and WGA member whose credits include *Asylum* (Paramount). Ms. Balis has projects with CBS, USA Networks, Zanuck Company/Fox 2000 and a pilot for HBO. She received the UCLA Extension Outstanding Instructor Award in Screenwriting.

Reg# 357999

Fee: \$690

- 🌐 Online
- Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Michael Janover, MFA, screenwriter; WGA member whose credit include *The Philadelphia Experiment*, *Hardly Working*, and *Mr. Boogedy*. His projects include a horror/comedy script for Cheech and Chong, and a pilot for Aaron Spelling Productions. He was also a writer on the original *Hawaii Five-O* series.

Reg# 357996

Fee: \$570

- ❖ Classroom
- 10 mtgs
- Saturday, 7-10pm, Jan. 13-Mar. 17
- UCLA Extension Woodland Hills: 21650 Oxnard Street

Enrollment limited to 20 students. No refund after Jan. 16. 🌐

Julian Goldberger, MFA, screenwriter/director/producer, WGA member, whose credits include *The Hawk Is Dying*, *The Eulipion Chronicles*, and *Trans*. He has pilots and features in development with Lionsgate Television, Bow Street Films, and Universal Studios.

Reg# 357995

Fee: \$570

- ❖ Classroom
- 10 mtgs
- Wednesday, 7-10pm, Jan. 17-Mar. 21
- UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Jan. 19. 🌐

William Hasley, screenwriter and WGA member who has sold features to 20th Century Fox, Universal, and Warner Bros. His TV credits include *Swift Justice*; *Ghost Stories*; *Murder, She Wrote*; *Kung Fu*; *Young Riders*; and *Highway to Heaven* and has also written for Castle Rock, Columbia, and Warner Bros.

FILM TV X 440C

Writing the First Screenplay III

3.0 units

The third in a four-part sequence in writing a feature film screenplay, this course focuses on the greatest challenge facing screenwriters: writing the second act. As you write these crucial 60 pages, you refine your story outline; flesh out main and secondary characters; continue to develop the art of the scene as it pertains to type, choice, structure, and placement; and begin to discover each character's unique voice. You also learn the habits you need to sustain the work of writing a screenplay. The goal is to write Act II. May be repeated for credit.

Prerequisite(s): X 440A Writing the First Screenplay I and X 440B Writing the First Screenplay II. Students must bring their beat sheets or treatments and Act I to the first class meeting and be prepared to write.

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Reg# 358000

Fee: \$660

- ❖ Classroom
- 10 mtgs
- Tuesday, 7-10pm, Jan. 9-Mar. 13
- UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Jan. 11. 🌐

Philip Eisner, screenwriter-director and WGA member who wrote *Event Horizon* for Paramount Pictures and *Firestarter 2: Rekindled* for USA Networks. Mr. Eisner has written for Scott Rudin Productions, Robert De Niro's Tribeca Productions, Edward R. Pressman, TriStar, Universal Pictures, and The Jim Henson Company.

Reg# 358127

Fee: \$690

- 🌐 Online
- Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Daniel Sussman, MFA, JD, screenwriter; WGA member who served as a staff writer for ABC's *The Practice*. Mr. Sussman most recently sold his big-budget disaster feature *Galveston* to Warner Bros. Pictures. He has sold scripts to production companies including Polaris Pictures and NBC Television Network.

FILM TV X 440D

Writing the First Screenplay IV

3.0 units

In the last of a four-part sequence in writing a feature film screenplay, you reach FADE OUT. In the process of writing Act III, you home in on structuring conversations, explore how to maximize your story's visual implications, deepen scene writing skills, assemble scenes to form powerful sequences, ensure your script's central conflict is resolved, and work on theme and imagery. Also covered are revision techniques and the business aspects of feature film writing. The goal is to complete writing your first feature film script.

Prerequisite(s): X 440A Writing the First Screenplay I, X 440B Writing the First Screenplay II, and X 440C Writing the First Screenplay III. Students must bring their beat sheets or treatments and Acts I and II to the first class meeting and be prepared to write.

Reg# 358131

Fee: \$660

- ❖ Classroom
- 10 mtgs
- Monday, 7-10pm, Jan. 8-Mar. 26
- UCLA: School of Public Affairs Bldg.

No meeting Jan. 15; Feb. 19.

Enrollment limited to 15 students. No refund after Jan. 10. 🌐

Michael Barlow, producer, screenwriter, and WGA member who, as an executive at Paramount Classics, oversaw *Black Snake Moan* and *Mad Hot Ballroom*. He was vice president of production at various major studios, including Orion Pictures. His writing credits include the miniseries *Kidnapped* and the ABC drama *Family*.

Reg# 358143

Fee: \$690

- 🌐 Online
- Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16. 🌐

Steven Schwartz, screenwriter/producer, WGA member, Spirit Award nominee for his screenplay for the Sidney Lumet-directed movie, *Critical Care*. His TV credits include *The Practice* and *100 Centre Street*. He has written scripts and pilots for Fox, ABC, FX, Disney, NBC, Universal, Lionsgate, HBO, and many others.

Intermediate Feature Film Writing

Courses in this section are for students who have completed at least one screenplay. A new project is begun with an emphasis on craft issues such as structure, character development, and emotional content. Self-editing techniques are introduced.

FILM TV X 431.101

Feature Film Writing Workshop: Outline and Act I

3.0 units

Designed for writers with at least one screenplay under their belts, this workshop guides you to launch and make significant headway on a new project. The goal is to develop a strong premise that sustains your entire script, create and refine the story outline, and write Act I. Brief lectures on craft issues based on the demands of the participants' work supplement the workshop.

Prerequisite(s): X 440A Writing the First Screenplay I, X 440B Writing the First Screenplay II, X 440C Writing the First Screenplay III, and X 440D Writing the First Screenplay IV, or departmental approval.

Reg# 358048

Fee: \$690

Online

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Ronald Raley, screenwriter; WGA member whose credits include *Edge of Sanity*, *Dorian*, *Cupid and Cate*, *The Runaway*, and *The Locket*, for which he received a *Camie Award*. Mr. Raley has worked as a development executive for Cannon Pictures and Hallmark Hall of Fame Productions.

FILM TV X 431.102

Feature Film Writing Workshop: Acts II and III

3.0 units

This workshop guides you to complete your current project. You focus on developing a successful second and third act, with special attention given to structure, character development, emotional content, and cinematic style. You also acquire self-editing techniques essential for the professional writer. This is not a rewrite course; you must be working toward the completion of a feature-length script and have your outline and Act I of your script in hand.

Prerequisite(s): X 430.101 Feature Film Writing Workshop: Outline and Act I, or equivalent, or consent of instructor.

Reg# 358051

Fee: \$690

Online

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Jim Staahl, writer, producer, and actor; WGA member; two-time Emmy Award nominee whose comedy feature credits include *The Beverly Hillbillies*, *Under Surveillance*, and *Blow Hard*. Mr. Staahl also has written sketch/variety shows for Steve Martin, Martin Short, and Howie Mandel.

FILM TV X 431.57

Intermediate Rewriting Workshop

3.0 units

Designed for those with a solid grasp of feature-length screenwriting who have written at least two complete screenplays, this workshop guides you to analyze and rewrite your draft and bring it to its fullest potential. You hone its premise, flesh out characters, deepen conflicts, and fine-tune structure, dialogue, tone, and action, receiving personal feedback and guidance throughout the process. You also get insight into how to market it.

Prerequisite(s): X 431.101 Feature Film Writing Workshop: Outline and Act I and X 431.102 Feature Film Writing Workshop: Acts 2 and 3; or equivalent; Students also must have a completed first draft of a screenplay and should bring one copy to the first class.

Reg# 358269

Fee: \$660

Classroom

10 mtgs

Thursday, 7-10pm, Jan. 11-Mar. 15

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Jan. 15.

Michael Weiss, screenwriter; WGA member; former VP of production for Miramax Films whose credits include *Journey to the Center of the Earth*, *The Scorpion King 4*, and *I'll Always Know What You Did Last Summer*. He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

Advanced Feature Film Writing

A script submission is required for these advanced-level courses which are primarily workshop-driven. It is recommended that students take courses at the intermediate level prior to submitting their work to an advanced-level course.

For instructions on applying to advanced level courses, contact the Writers' Program at (310) 825-9415.

The submission deadline for winter quarter is Dec. 4 at midnight (Pacific Time). All applicants will be notified regarding their enrollment at least two weeks prior to the first day of class. If you are accepted, you will be required to enroll at that time; full payment of course fee is due upon acceptance. The Writers' Program is not responsible for submissions lost due to Internet or mechanical failure. No comments or critiques are provided on student submissions.

Occasionally submission deadlines are extended; contact the Writers' Program office at (310) 825-9415 for the most up-to-date information.

NEW

FILM TV X 432.99

Feature Film Writing: Pro-Series

9.0 units

Starting with a story concept and developing it into a dynamic, compelling, and market-ready script, you learn how to articulate a personal vision while communicating with a wide audience, and balance the intuitive with the technical. Throughout the process, your originality is encouraged as you are guided to create complex characterizations, a powerful dramatic structure, thematic subtext, and tell your story visually. The intimate, eight-member workshop allows for in-depth and ongoing analysis of each writer's work, along with regularly occurring brainstorming and problem-solving sessions. Guest speakers provide insights into the working writer's process as well as speak to the realities of the movie industry. Participants may withdraw their application any time before acceptance. One writing sample consisting of your best completed screenplay, plus a one-page synopsis of the entire script and \$10 nonrefundable fee are required. Participants will not be charged the full course fee unless they are selected for the series. Upon completion of the course, you also submit your completed script to receive feedback and consideration by an established agent, manager, or producer.

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Enter the Feature Film and TV Writing Competitions by April!

Three exclusive opportunities recognize the highest levels of screenwriting students' skill and craft: the UCLA Extension Feature Film Competition and the UCLA Extension Television Writing (Spec and Pilot) Competitions. All three competitions provide winners with one-on-one mentoring and targeted and invaluable Hollywood-industry exposure.

Applications for this year's competitions are now available. Deadline is April 2. Visit writers.uclaextension.edu/competitions/ for details and to submit.

For More Information

writers@uclaextension.edu | (310) 206-1542

Reg# 358898

Fee: \$3,860

Online

4 mtgs

Jan. 17-Feb. 6

Feb. 14-June 12

Thursday, Friday, Saturday, Sunday, 9am-5pm,

June 21-24

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

July 4-Sept. 11

No meeting Feb. 7; and the week before, during, and after residency.

Restricted course; apply online by adding to cart.

Enrollment limited to 8 students. Visitors not permitted. No refund after enrolling.

Jon Bernstein, screenwriter and WGA member who wrote *Meet the Robinsons*, *Ringmaster*, and *Beautiful*. He has worked on film and TV projects for Paramount, DreamWorks, 20th Century Fox, NBC/Universal and the CW. He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

NEW

FILM TV X 434.5

Advanced Script Clinic: First Aid for First Drafts

3.0 units

You've finally completed that long-awaited draft of The Great American Screenplay. Take a moment to congratulate yourself—then realize that your work has only just begun. Writing is rewriting. While there are no magical formulas for the revision process, there are concrete strategies you can use to strengthen your script for the marketplace. You embark on a process of clarifying first the big elements: character, structure and story, then move on to fine-tuning scene structure, dialogue and visual impression-style action. You will learn how to squeeze every last drop of entertainment potential from your story to discover its fullest potential. Students receive personal feedback and guidance on their scripts, and provide constructive feedback to their fellow writers.

Prerequisite(s): Submittal of a feature film script you intend to rewrite is required.

Reg# 358350

Fee: \$780

Online

Jan. 10-Mar. 20

Enrollment limited to 12 students. \$100 nonrefundable; no refund after Jan. 3.

Chrysanthy Balis, MPW, screenwriter, and WGA member whose credits include *Asylum* (Paramount). Ms. Balis has projects with CBS, USA Networks, Zanuck Company/Fox 2000 and a pilot for HBO. She received the UCLA Extension Outstanding Instructor Award in Screenwriting.

ONLINE COURSE, page 4.

HYBRID COURSE, page 4.

WEB-ENHANCED COURSE, page 4.

ON-GROUND COURSE, page 4.

TEXTBOOK REQUIRED

UC CREDIT, page 5.

New Screenwriting Courses for Winter

Winning a TV Writing Fellowship to Jumpstart Your Career

Lia Langworthy
Page 160.

Making the Dead Speak: History Into Drama

Leon Martell
Page 160.

Podcasting and Scripted Audio

Bill Taub
Page 160.

Advanced Script Clinic: First Aid for First Drafts

Chrysanthy Balis
Page 163.

Showrunners Bootcamp

Cynthia Hsiung
Page 153.

Television

Beginning Television Writing

Recommended for beginning students who are writing a spec script of an existing comedy or drama series. With the close guidance of the instructor, students share and offer feedback in a supportive environment focused on assessing the strengths and weaknesses of the work.

FILM TV X 430.4 Beginning Writing for the One-Hour Spec I

3.0 units
Modeled directly on how writers write in the real world of one-hour dramas, this course focuses on what is most central to creating a strong script as well as the largest piece (40%) of the writer's deal with any show: the story and outline. You learn to choose the best story for your spec script, map it out from beginning to end, and write a strong outline in proper script format. In the process, you learn how to identify and capture the tone, characters, dialogue, and themes of any one-hour drama series—the key to breaking into the field. Also covered are the various genres (police procedurals, medical, legal) and their specific rules; what's popular in the current marketplace; and how to work within the special requirements of timeslots, outlets, and styles. The course goal is to master the process of constructing an airtight story and detailed outline so you are ready to write a script for any current show as quickly and expertly as possible. All student projects must focus on current shows; no pilots. This course counts toward the 4-course Writer's Fellowship Prep Specialization.

Reg# 358056
Fee: \$690
Online
Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Erica Byrne, screenwriter and WGA member whose numerous credits include episodes of *La Femme Nikita*; *Nowhere Man*; *Silk Stalkings*; *Hunter*; *Knots Landing*; and *Walker, Texas Ranger*. She received the UCLA Extension Outstanding Instructor Award in Screenwriting.

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Reg# 358054

Fee: \$570
Classroom
10 mtgs
Thursday, 7-10pm, Jan. 11-Mar. 15
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Jan. 15.

Greg Elliot, TV writer and WGA member whose credits include *Star Trek: Voyager*, for which he received a Sci-Fi Universe Award nomination. Mr. Elliot's credits also include *Savannah*, *Charmed*, and *In a Heartbeat*. He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

FILM TV X 430.6 Beginning Writing for the Half-Hour Spec I

3.0 units
This course teaches you how to create an airtight story and outline—the critical first step in writing a strong half-hour comedy spec script and a process that makes writing your script much easier, faster, and more successful. You begin by learning how to pinpoint what makes any half-hour comedy show tick, studying the appeal and quirkiness of the main characters, and identifying the unique spin shows put on their stories. You then focus on your own script for a current show, finding the story and identifying the comedy in it, learning how to pitch it, and creating a workable outline from which to write. Instruction also covers the “need to know” business aspects of the half-hour show, such as the current use of spec scripts to get jobs and the basics of how a comedy writer works on staff, how freelance writers move onto staff, how a writing staff is structured, and how writers work collaboratively “in the room.” All student projects must focus on current shows from a list provided by the instructor; no pilots. This course counts toward the 4-course Writer's Fellowship Prep Specialization.

Reg# 358057
Fee: \$570
Classroom
10 mtgs
Tuesday, 7-10pm, Jan. 9-Mar. 13
UCLA: Rolfe Hall

Enrollment limited to 20 students. No refund after Jan. 11.

Joe Fisch, television writer/executive producer; WGA member who served as a co-executive producer for *3rd Rock from the Sun* and *Boston Common*, and as a showrunner for *ROC* and *Just for Kicks*. Mr. Fisch was a writer/producer for *Step By Step*, *A Different World*, and *Who's the Boss*.

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Reg# 358058

Fee: \$690
Online
Jan. 10-Mar. 20
Enrollment limited to 15 students. No refund after Jan. 16.

Claudia Grazioso, MFA, screenwriter and WGA member whose credits include *Are We There Yet?*, *Bring It On Again*, and *Christmas Bounty*. Ms. Grazioso has written several pilots for ABC, Sony, Fox, HBO, Lifetime, and CBS, as well as feature films for most major studios. She has also written television movies for ABC Family.

FILM TV X 431.4 Beginning Writing for the One-Hour Spec II

3.0 units
Mirroring the process that professionals undergo in current episodic series production, this course guides you to write a solid first draft of your script and work on polishing it. You begin by refining your story idea and outline as needed, and then write your script, focusing on capturing the essence of the show through its four-act structure, plot and story, multiple storylines, characters, scenes, and dialogue. On the business side, you learn how to develop your career game plan and hear from industry guest speakers on the business of the one-hour drama. Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots. This course counts toward the 4-course Writer's Fellowship Prep Specialization. Prerequisite(s): X 430.4 Beginning Writing for the One-Hour Spec I.

Reg# 358059

Fee: \$660
Classroom
10 mtgs
Wednesday, 7-10pm, Jan. 10-Mar. 14
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Jan. 12.

Zac Hug, MFA, television writer/producer, WGA member whose credits include *Drop Dead Diva* and *Shadowhunters: The Mortal Instruments*. Mr. Hug was a former Director of Digital Content at Disney/ABC Television Group and his other credits include *These People*, *#Aulting*, *Spooksville* and *The Malan Show*.

Reg# 358060

Fee: \$690
Online
Jan. 10-Mar. 20
Enrollment limited to 15 students. No refund after Jan. 16.

Erica Byrne, screenwriter and WGA member whose numerous credits include episodes of *La Femme Nikita*; *Nowhere Man*; *Silk Stalkings*; *Hunter*; *Knots Landing*; and *Walker, Texas Ranger*. She received the UCLA Extension Outstanding Instructor Award in Screenwriting.

FILM TV X 431.6 Beginning Writing for the Half-Hour Spec II

3.0 units
This workshop guides you to write a solid draft spec script from your half-hour comedy outline and move as far ahead as you can in polishing it. You begin by reworking your outline to simplify your story, nail down the essence of your characters, focus and tighten scenes, create mood and pacing, and punch up dialogue from the blueprint you've created. You then move to the writing and polishing stage. On the business side, you deepen your knowledge of the current comedy series marketplace and map out basic career building strategies. Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots. This course counts toward the 4-course Writer's Fellowship Prep Specialization. Prerequisite(s): X 430.6 Beginning Writing for the Half-Hour Spec I.

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Reg# 358145

Fee: \$660
Classroom
10 mtgs
Wednesday, 7-10pm, Jan. 10-Mar. 14
UCLA: Rolfe Hall

Enrollment limited to 15 students. No refund after Jan. 12.

Eric Abrams, screenwriter/producer and WGA member, whose television credits include *Liv & Maddie*, *Married with Children*, *Abby*, among others. Mr. Abrams co-wrote the feature film *Crocodile Dundee in Los Angeles* and has written features for Warner Bros., Paramount, and Disney and sold pilots to Fox, NBC, and CBS.

Reg# 358149

Fee: \$690
Online
Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Eunetta Boone, television writer/executive producer and WGA member who created and exec-produced UPN comedy series *One on One*. She served as co-executive producer for *My Wife and Kids* and *The Hughleys*; supervising producer on *The Parent 'Hood*; and story editor/consultant on *The Fresh Prince of Bel Air*.

Intermediate Television Writing

Courses in this section are for students who have completed at least one draft of a spec script of an existing series. The focus is on writing and polishing a solid first draft of an original pilot. Students also gain a better understanding of the business of writing for television.

FILM TV X 442.1 Writing the One-Hour Pilot I

3.0 units
Anyone who wants to work as a professional television writer has to be able to submit top-notch original material to agents and showrunners. In this fast-paced course, you take your idea for a one-hour TV series and turn it into an outline, write intensively, and get feedback from the instructor and fellow participants every week. Throughout this process, you learn how to envision the world of your show, create characters and conflict, build a storytelling engine, and nail down your show's structure, tone, story, and act breaks. By the end of course, you have strong act breaks, a full beat outline, and a critique of the first 10 pages of your original one-hour pilot script. This course counts toward the 4-course Writer's Fellowship Prep Specialization. Prerequisite(s): X 430.4 Beginning Writing for the One-Hour Spec I and X 431.4 Beginning Writing for the One-Hour Spec II, or equivalent, or consent of instructor.

Reg# 358157

Fee: \$660
Classroom
10 mtgs
Tuesday, 7-10pm, Jan. 9-Mar. 13
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Jan. 11.

Ed Horowitz, MFA, screenwriter, and WGA member whose feature film credits include *Exit Wounds*, starring Steven Segal and DMX; *On Deadly Ground*; and *K-9: P.I.*, starring Jim Belushi. Mr. Horowitz's television credits include *La Femme Nikita* and more than a half-dozen pilot scripts for various networks.

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Reg# 358181**Fee: \$690**

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Daniel Sussman, MFA, JD, screenwriter; WGA member who served as a staff writer for ABC's *The Practice*. Mr. Sussman most recently sold his big-budget disaster feature *Galveston* to Warner Bros. Pictures. He has sold scripts to production companies including Polaris Pictures and NBC Television Network.

FILM TV X 431.7

Writing the Half-Hour Pilot I

3.0 units

Television executives and showrunners want to read original pilots that demonstrate your unique voice and comedic sensibilities. This workshop shows you how to take your original comedy idea and develop a strong story, rife with memorable characters and even funnier jokes. Breaking story in the style of a real writer's room, you develop a compelling story, brainstorm, and support another's vision. By the end of course, you have strong act breaks, a full beat outline, and a critique of the first 10 pages of your original half-hour pilot script. This course counts toward the 4-course Writer's Fellowship Prep Specialization.

Prerequisite(s): X 430.6 Beginning Writing for the Half-Hour Spec I and X 431.6 Beginning Writing the Half-Hour Spec II, or equivalent, or consent of instructor.

Reg# 358151**Fee: \$660**

10 mtgs

Tuesday, 7-10pm, Jan. 9-Mar. 13

UCLA: Rolfe Hall

Enrollment limited to 15 students. No refund after Jan. 11.

Barry Vigon, MFA, writer-producer, WGA member; supervising producer, *Veronica's Closet*; co-executive producer, *Malcolm & Eddie* and *Martin*; producer, *Something Wilder*. He wrote for *Sabrina*, *the Teenage Witch*, *Soap*, *Roseanne*, and *Fame*, and created pilots for CBS, NBC, ABC, and The Disney Channel.

Reg# 358155**Fee: \$690**

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Andrew Osborne, MA, screenwriter and WGA member whose indie film credits include *On_Line*, *The F Word*, and *Apocalypse Bop*. Mr. Osborne received an Emmy Award for the Discovery Channel program, *Cash Cab*. He has developed projects for Warner Bros., HBO, MTV, and Orion.

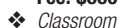
FILM TV X 433.7

Writing the One-Hour or Half-Hour Pilot II

3.0 units

This workshop guides you to write a solid draft of an original pilot script from your one-hour or half-hour outline created in a previous course. You start by reworking your story idea and outline as needed, fixing story problems and maximizing the drama or comic potential. Special attention is paid to refining the world, characters, tone, and story of your pilot. You then move toward completing a polished first draft of your script, working on scenes, dialogue, and action, until it captures your original vision and matches a network's likely requirements. You must bring a completed story outline and first 10 pages to the first day of class. This course counts toward the 4-course Writer's Fellowship Prep Specialization.

Prerequisite(s): X 442.1 Writing the One-Hour Pilot I or X 431.7 Writing the Half-Hour Pilot I, or equivalent, or consent of instructor.

Reg# 358192**Fee: \$660**

10 mtgs

Tuesday, 7-10pm, Jan. 9-Mar. 20

UCLA: Humanities Bldg.

*No meeting: Feb. 6.**Enrollment limited to 15 students. No refund after Jan. 11.*

Phil Kellard, TV writer and WGA member who was an executive producer on *The Wayans Brothers* and *Martin*, and a creative consultant for *The Inspectors*. He has written for The Disney Channel, Showtime, and Syfy. He has received an Emmy Award and the UCLA Extension Outstanding Instructor Award in Screenwriting.

Reg# 358257**Fee: \$690**

Jan. 10-Mar. 20

Enrollment limited to 15 students. No refund after Jan. 16.

Jacqueline Zambrano, writer/producer and WGA member and multiple award nominee, Ms. Zambrano has written for numerous shows, including *CSI: Crime Scene Investigation* and *Star Trek*. She also has created and executive produced dramatic television series for Fox, CBS, Pax, and Showtime, and the Internet.

Advanced Television Writing

A script-submission is required for these advanced-level workshop-driven courses. It is recommended that students take courses at the intermediate level prior to submitting their work to an advanced-level workshop. Students write original pilots or further refine their existing projects.

NEW

FILM TV X 433.99

TV Pilot Writing: Pro-Series

6.0 units

In a highly focused and collaborative workshop environment, you take a concept for a television series and develop it through outline, the pitch, first draft, re-write, and the final product: a polished pilot script ready to take out to agents, producers, studios, and networks. You focus on complex characterization, structure, and the pilot story and potential for future episodes, and gain an in-depth understanding of the marketplace and where your series concept may be best suited, whether multi-camera, single-camera, drama, comedy, or animation. In addition, you pitch your ideas to guest professionals who give network level feedback. One writing sample consisting of your best completed television pilot or spec script of an existing series, plus a one-page synopsis of the entire script and \$100 nonrefundable fee are required. Participants will not be charged the full course fee unless they are selected for the series. Upon completion of the course, you also submit your completed script to receive feedback and consideration by an established agent, manager, or producer.

Reg# 358897**Fee: \$2,650**

20 mtgs

Thursday, 7-10pm, Jan. 18-June 7

UCLA: Bunche Hall

No meeting: Feb. 8.

Restricted course; approval needed to enroll. Visitors not permitted. Contact Writers' Program for info: (310) 825-9415. Enrollment limited to 8 students. No refund after enrolling.

Phil Kellard, TV writer and WGA member who was an executive producer on *The Wayans Brothers* and *Martin*, and a creative consultant for *The Inspectors*. He has written for The Disney Channel, Showtime, and Syfy. He has received an Emmy Award and the UCLA Extension Outstanding Instructor Award in Screenwriting.

FILM TV X 432.9

Rewriting Your One-Hour or Half-Hour Television Spec or Pilot Script: Advanced Workshop

3.0 units

If 90% of writing is rewriting, then 99% of television writing is rewriting. And rewriting, for the most part, means fixing story problems and maximizing the drama or comic potential of a story idea. In this workshop, the goal is to take your previously written one-hour or half-hour scripts, both originals and specs, that ultimately did not fulfill their ambitions, and determine where they fell short and make the necessary changes so that each premise is fully realized.

Prerequisite(s): Spec script or original pilot submittal is required.

Reg# 358383**Fee: \$750**

10 mtgs

Wednesday, 7-10pm, Jan. 10-Mar. 14

UCLA: Rolfe Hall

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable until Jan. 3; no refund thereafter.

Joe Fisch, television writer/executive producer; WGA member who served as a co-executive producer for *3rd Rock from the Sun* and *Boston Common*, and as a showrunner for *ROC* and *Just for Kicks*. Mr. Fisch was a writer/producer for *Step By Step*, *A Different World*, and *Who's the Boss*.

FILM TV X 432.4B

Writing the One-Hour Drama Pilot: Advanced Workshop

3.0 units

In today's market, a good original pilot is an essential sample. Neither pure episodes nor stand-alone screenplays, one-hour pilots nevertheless must have the feeling of both—all in 55-60 pages. This workshop guides you to develop a drama series premise that combines your original vision with a network's likely requirements. From the idea to pilot story structure and finished script, your goal is to create a pilot that effectively establishes ongoing series elements while bringing your characters to life. This course counts toward the 4-course Writer's Fellowship Prep Series.

Prerequisite(s): Spec script or original pilot submittal is required.

Reg# 358267**Fee: \$750**

10 mtgs

Thursday, 7-10pm, Jan. 11-Mar. 15

UCLA: Royce Hall

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable until Jan. 4, no refund thereafter.

Matt Witten, MFA, WGA member who has served as a writer for *Pretty Little Liars*, *Law and Order*, and *House, M.D.* Mr. Witten has also written for *CSI: Miami*, *Supernatural*, *Judging Amy*, *Medium*, and *Homicide: Life on the Street*. His movie, *Drones*, premiered in 2014. Mr. Witten has also written pilots for ABC, MTV, and the CW.

Journalism & Literature**Comparative & English Literature****Literature***For more information call (310) 825-7093.*

ENGL 715

What Best Sellers Tells Us About Ourselves (lecture)

Best sellers catch the imagination of the reading public in spectacular ways—a whole nation may be reading them, which makes reality both communal and intimate. And even if everyone is reading a best seller, it may not be valued in its own day but speak to values that distance reveals as culturally telling. This six-part lecture series looks at best sellers and what they tell us about ourselves, things we may have forgotten or never known. UCLA Extension Distinguished Instructor Lenny Koff leads a group of six expert lecturers discussing best sellers including Cervantes' *Don Quixote*, Darwin's *The Origin of Species*, George Orwell's *1984*, *The Autobiography of Malcolm X*, and the songs of Bob Dylan.

Reg# 358607**Fee: \$248**

6 mtgs

Thursday, 7-8pm, Jan. 11-Feb. 15

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Leonard Koff, PhD, UC Berkeley; associate, UCLA Center for Medieval and Renaissance Studies.

ENGL 715.1

What Best Sellers Tells Us About Ourselves (lecture+discussion)

Best sellers catch the imagination of the reading public in spectacular ways—a whole nation may be reading them, which makes reality both communal and intimate. And even if everyone is reading a best seller, it may not be valued in its own day but speak to values that distance reveals as culturally telling. This six-part lecture series looks at best sellers and what they tell us about ourselves, things we may have forgotten or never known. UCLA Extension Distinguished Instructor Lenny Koff leads a group of six expert lecturers discussing best sellers including Cervantes' *Don Quixote*, Darwin's *The Origin of Species*, George Orwell's *1984*, *The Autobiography of Malcolm X*, and the songs of Bob Dylan.

Reg# 358654**Fee: \$398**

6 mtgs

Thursday, 7-9:30pm, Jan. 11-Feb. 15

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Leonard Koff, PhD, UC Berkeley; associate, UCLA Center for Medieval and Renaissance Studies.