

WRITING, JOURNALISM & LITERATURE

WRITERS' PROGRAM

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WHAT OUR STUDENTS SAY

"Taking workshops with the Writers' Program changed the way I view writing and conceptualize myself as I writer. It sparked a fit of creativity and productivity in me that made me confident enough to pursue my writing with all my heart."

— **Emily Hunt Kivel**, who was recently accepted into the Columbia University MFA Program

Writers' Program

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. *Both sections meet for a guest lecture.*

Reg# 356665

Fee: \$396

❖ Classroom

6 mtgs

Lecture

Saturday, 1-3pm, Sept. 30-Nov. 4

UCLA: School of Public Affairs Bldg.

Guest lecture

Saturday, 3-4pm, Sept. 30-Nov. 4

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. No refund after Oct. 3. 📖 🌐

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*, *Black Water*, *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.

Reg# 356670

Fee: \$396

❖ Classroom

6 mtgs

Lecture

Saturday, 1-3pm, Sept. 30-Nov. 4

UCLA: School of Public Affairs Bldg.

Guest lecture

Saturday, 3-4pm, Sept. 30-Nov. 4

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. No refund after Oct. 3. 📖 🌐

Colette Sartor, MFA, fiction writer whose work has appeared in *Kenyon Review Online*, *FiveChapters*, *Chicago Tribune*, *Los Angeles Times*, *Colorado Review*, *Harvard Review*, and elsewhere. Ms. Sartor has won a Writers@Work Fiction Prize, a Glenna Luscher Prairie Schooner Award, and an honorable mention in *Best American Short Stories*.

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# 356552

Fee: \$468

📖 Online

6 mtgs

Oct. 4-Nov. 15

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

Ronald Alexander, fiction writer, author of four novels, most recently *The War on Dogs*. Mr. Alexander was nominated for a Pushcart Prize and his essays, poetry, and short stories have been published in the *Chicago Tribune*, *Confrontation*, and *The Los Angeles Review*, among others.

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# 356404

Fee: \$468

📖 Online

Sept. 27-Nov. 8

Enrollment limited to 15 students. No refund after Oct. 3. 🌐

Marianne Villanueva, MA, author of *Jenalyn*, *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 Irreal*, *Crab Orchard Review*, and *Bellingham Review*.

Reg# 356406

Fee: \$396

❖ Classroom

6 mtgs

Wednesday, 7-10pm, Oct. 4-Nov. 8

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 20 students. No refund after Oct. 6. 🌐

Iz 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.

WRITING X 424.1E

Building on the Personal Essay

2.0 units

In this supportive workshop, you learn how to write a personal essay and discover other creative possibilities your story might hold. You begin by diving into what makes strong and compelling writing, including character and plot development, story arcs, and conflict, and then use these elements to shape your own personal anecdotes and experiences into a piece of writing. In addition, you learn how a well-defined story and characters work together for maximum impact and create a strong introduction in a voice that grabs the reader. When your essay is completed, we explore other creative directions. Is your essay a memoir waiting to be written? Perhaps it's a novel, feature film, short story, or documentary. Discover your story and see where it might go!

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Success!

"My novel writing classes were indispensable. Writing a novel is such an intimidating task, and the instructors knew how to ask all the right questions to get me moving—the really difficult questions that only true professionals would know how to ask—and that pushed me to buckle down and get more serious than I had ever been before. I remember thinking, 'Wow, they're really invested in this. They really want me to succeed,' and that meant everything to me."

—Writers' Program Student and Claire Carmichael Scholarship recipient, **Haley Crigger**, who is now pursuing her MFA in fiction through Johns Hopkins Writing Seminars



Haley Crigger

For More Information

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

Reg# 356408

Fee: \$468

Online

Nov. 1–Dec. 13

Enrollment limited to 15 students. No refund after Nov. 7.

Victoria Zackheim, MA, editor of six anthologies of personal essays including *The Other Woman*, *For Keeps*, *The Face in the Mirror*, *He Said What?*, *Exit Laughing*, and *Faith*, and author of the novel *The Bone Weaver*. She is a 2010 San Francisco Library Laureate.

WRITING X 461.7E

Rolling in the Deep: Writing from Personal Experience

2.0 units
Designed for writers at any level of their creative development, this course teaches you innovative ways to tap into life experiences and use them as a springboard for writing vibrant, original fiction, and creative nonfiction. You find and hone your own personal voice through a series of creative writing exercises, and engage in memory and sense work aimed at developing key narrative elements, such as character, conflict, action, and theme. The final goal is to gain a deeper understanding of the craft of writing and write a series of short stories.

Reg# 356678

Fee: \$396

Classroom

6 mtgs

Thursday, 11am–2pm, Oct. 12–Nov. 16
UCLA Extension Westwood Center:
1010 Westwood Blvd.

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

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.

WRITING X 461.2E

Power Up Your Writing: Deeper Characters, Deeper Truths

2.0 units
How do writers create work that electrifies readers and stays with them long after they have turned the last page? One key is that they create characters who live on in the readers' minds; another is that they dig into their own hearts and minds to reveal deeper truths. Whether you're writing fiction, poetry, memoir, or essay, this course helps you to do both. The process of being able to create memorable characters includes building the vivid worlds they live in, and exploring how they reveal who they are—and what they want—through action and speech, as well as through what they own, wear, value, and desire. The body as a metaphor for

feelings about ourselves and others is explored, and visual arts—painting, sculpture, photography—offer pathways to get at your own truths. In revising your work, you gain tools for going deep into the story to reveal rich, new insights. Suitable for beginners and experienced writers.

Reg# 356684

Fee: \$468

Online

Oct. 11–Nov. 22

Enrollment limited to 15 students. No refund after Oct. 17.

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 story collection, *What I Wish You'd Told Me*, was published by Shebooks, and her poetry was published in *The Iowa Review*, *Sedge*, and *Moment*.

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.

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# 356686

Fee: \$756

Classroom

12 mtgs

Monday, 6:30–9:30pm, Sept. 25–Dec. 11
UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 20 students. No refund after Sept. 27.

Nijla Mu'min, writer and filmmaker whose short films *Two Bodies* and *Dreams* have screened at many festivals including the Pan African Film Festival and Outfest. She was selected for the Second Annual Sundance Institute Screenwriters Intensive in 2014. Her writing appears in *VICE*, *Gawker*, and the *Los Angeles Times*.

UCLA Extension Writers' Program Presents

The 2018 Writers Studio

Thursday–Sunday, February 8–11, 2018

UCLA Extension Westwood Center: 1010 Westwood Center

Fast-forward your screenwriting and creative writing skills in 1 of 10 4-day workshops taught by professionals in the fields of feature film, television, fiction, and creative nonfiction writing.

Creative Writing Workshops

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

Instructor: **Barbara Abercrombie**

Writing the Personal Essay

Instructor: **Antonia Crane**

Writing Your Memoir

Instructor: **Samantha Dunn**

Writing Memorable Scenes for Fiction and Nonfiction

Instructor: **Billy Mernit**

Writing Your First Novel

Instructor: **Mark Sarvas**

Conquering Your Story and Its Superstructure

Instructor: **Steven Wolfson**



Writers Studio Instructor Steven Wolfson

Screenwriting Workshops

Writing Your First Feature Film

Instructor: **Jon Bernstein**

Showrunners Bootcamp

Instructor: **Cynthia Hsiung**

Creating the Television Pilot

Instructor: **Phil Kellard**

Creating Powerful Scenes and Sequences for the Movies

Instructor: **Corey Mandell**

"It opened my mind in such a way I didn't know was possible and moved me to realize that literature in the world is so much more than just reading."

—**Macarena Gardetti** (Buenos Aires, Argentina), 2017 Writers Studio Participant

For More Information

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

NEW

WRITING 755.3E

Why Writers Fail (And How Not To)

It's frustrating to feel the desire to write, but struggle to make writing happen. Writers are typically right-brained thinkers, and while right-brained thinking fuels creative publications like writing, it can also sidetrack and delay us from achieving concrete writing and life goals. In this course, writers gain new perspective on why they write, what they want to accomplish, and how to best get there. Several tools will be introduced that give writers an easy way to propel creativity, productivity, completion, and success. You leave the workshop with renewed dedication and a plan for action.

Reg# 356731

Fee: \$75

Classroom

1 mtg

Saturday, 10am–1pm, Dec. 2
UCLA: Dodd Hall

Enrollment limited to 50 students.

No refund after 12:00PM on Friday, Dec. 1.

Amisha Patel, MFA, who has been featured in such publications as *Third Coast*, *Puerto del Sol*, and *South-east Review*, among others. Ms. Patel's honors include the Harriet Collins Jaycox Prize and multiple Pushcart Prize nominations. As a coach and consultant, she has worked with over 500 clients in the US and Canada.

Digital Storytelling and 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.I Digital Content Foundations: An Overview of Storytelling Across Platforms

Page 80.

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

New Creative Writing Courses for Fall

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Poetry of Witness

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

NEW

WRITING X 471.1

Video Game Writing I

3.0 units

Video game players demand deep stories with rich characters, as hits such as *Fallout 4*, *The Witcher 3: Wild Hunt*, and *The Last of Us* prove. Further, the rise of touch-screen devices of all sizes opens up exciting new innovations for storytelling techniques. In this course, you tackle all the key elements of narrative design and game writing, learning how to generate a winning concept, develop characters, integrate game-play and story, and, most importantly, collaborate with a game's development team. To make sure you know what it takes to work on a project and target possible employment and freelance opportunities, you survey the business side of video games and learn the basics of designing an independent project. The course goal is to develop a polished portfolio, including an interactive choose-your-own-adventure game.

Reg# 356690

Fee: \$690



Oct. 4-Dec. 13

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

Toiya Kristen Finley, PhD, author of *Narrative Design and Game Writing for Mobile Games: Pocket-Sized Storytelling* and co-author of *The Game Narrative Toolbox*. She is a writer, editor and game designer at Schnoodle Media, LLC and also writes for the manga comic *YOTU Saga*. Ms. Finley has also published several short stories, novellas, creative nonfiction pieces, and poems.

NEW

WRITING X 461.6E

Dialogue and Point of View

3.0 units

This is a reading and exercise-based class designed to explore and practice dialogue, voice, and point-of-view in fiction and creative nonfiction. Each week, we read sample fiction and creative nonfiction to identify how the content is influenced by the narrative choices the writers make. We discuss how dialogue can bring characters and situations to life without imitating the hesitation or redundancy of real conversation. We identify the benefits and drawbacks of narrating your work in first, second, and third-person point-of-view. We'll explore the power of voice and the influence of narrative distance on the reader. Weekly exercises put theory into practice and help discover what works (and doesn't) in your own writing practice.

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Reg# 356694

Fee: \$690



Oct. 4-Dec. 13

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

Valerie Fioravanti, MFA, fiction and nonfiction writer and poet whose work has appeared in *North American Review* and *Cimarron Review*, among others. A Fulbright Fellowship recipient, Ms. Fioravanti has been nominated for a Pushcart Prize four times.

NEW

WRITING X 461.8E

Art as Investigation

3.0 units

In this cross-genre creative writing course, we explore how poetry and fiction investigate the questions of experience and intelligence captured in a variety of different forms, including Renaissance painting, the Dutch still life, abstract expressionism, and 20th century photography and collage. The challenge of art is the challenge of intimacy, what Mark Doty has called "the dark space within an embrace." The significant closeness, in other words, of a painting, or a sculpture, or a photograph that represents a version of our lives without language. We read poetry, short fiction, and some essays as models of investigating specific works of art, and then write our own. Class time is spent in discussion of assigned readings, specific works of art, and a workshop of both poems and short fiction.

Reg# 356697

Fee: \$570



10 mtgs

Wednesday, 7-10pm, Oct. 4-Dec. 6

UCLA: Haines Hall

Enrollment limited to 20 students. No refund after Oct. 6. 📖 🌐

Miguel Murphy, MFA, who is the author of two collections of poetry, *Detainee* and *A Book Called Rats*, winner of the Blue Lynx Prize for Poetry. His poetry and reviews appear in numerous publications including *The New England Review*, *Ploughshares*, *Los Angeles Review*, and *Rain Taxi*.

NEW

FILM TV X 471.1

The Write Path:

A Winner's Course for New Writers

2.0 units

This course takes you from idea to complete story. Using the practical methods developed for their *Write Path* series, the award-winning Winner Twins teach you how to generate original ideas, exciting characters, and intriguing worlds that are the building blocks for a compelling screenplay, novel, or anything in between. You then learn to create an outline from these elements that best structures the story you want to tell. In addition, special attention is paid to overcoming writer's block, discovering your writing strengths and weaknesses, and editing and rewriting your work. Scheduled guests include successful authors Graeme Manson, co-creator of *Orphan Black*, and *New York Times* bestselling author Todd McCaffrey.

Reg# 356434

Fee: \$396



6 mtgs

Tuesday, 7-10pm, Oct. 10-Nov. 14

UCLA: Humanities Bldg.

Enrollment limited to 20 students. No refund after Oct. 12. 🌐

Brittany and Brianna Winner (aka The Winner Twins), science fiction writers best known for their award-winning *The Strand Series*. The Winner Twins are contributing writers for Penguin's educational publication and they received three Pinnacle Awards for excellence in teaching.

Fiction

Beginning Fiction Writing

Courses in this section are recommended for students with some prior writing experience. Instruction is a mix of lecture and workshop. 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 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# 356702

Fee: \$570



10 mtgs

Wednesday, 7-10pm, Sept. 27-Nov. 29

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 20 students. No refund after Sept. 29. 📖

Noel Alumit, author of the novels *Letters to Montgomery Clift* and the *Los Angeles Times* bestseller *Talking to the Moon* (2007). Mr. Alumit's work has been published in *USA Today*, *The Advocate*, *the Huffington Post* and others, and his awards include the Stonewall Book Award.

Reg# 356706

Fee: \$690



Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10.

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*.

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# 356828

Fee: \$810



Sept. 27-Dec. 20

Enrollment limited to 15 students. No refund after Oct. 3. 🌐

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

Reg# 356837

Fee: \$756



12 mtgs

Tuesday, 7-10pm, Sept. 27-Dec. 13

UCLA: School of Public Affairs Bldg.

Michael Buckley, MFA, award-winning author and short fiction writer whose work has appeared in numerous anthologies and journals, including *The Best American Non Required Reading 2003* and *The Red Hen Anthology of Los Angeles Writers*. Michael's debut collection is *Miniature Men*.

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# 356708

Fee: \$660



10 mtgs

Tuesday, 7-10pm, Sept. 26-Dec. 5

UCLA: School of Public Affairs Bldg.

No meeting Oct. 31.

Enrollment limited to 15 students. No refund after Sept. 28.

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# 356709

Fee: \$660



10 mtgs

Thursday, 1-4pm, Sept. 28-Dec. 7

UCLA Extension Woodland Hills:

21650 Oxnard Street

No meeting Nov. 23.

Enrollment limited to 15 students. No refund after Oct. 2.

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.

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Reg# 356710**Fee: \$690**

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10.

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*.

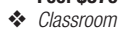
NEW

WRITING X 413.7E

Write a Novel in a Month as Part of National Novel Writing Month

3.0 units

Write a novel in a month! Is it possible? Over 100,000 writers around the world in 2016 thought so. The challenge of National Novel Writing Month (NaNoWriMo) is to write an entire draft of a 50,000-word novel over the 30 days of November. Before launching into one of the wildest writing experiences ever, you meet twice with the instructor and classmates to develop the essential strategies you need to complete your novel draft. Then, for the next 5 weeks of this "write-shop," you write, with the instructor offering writing exercises and tips designed to generate material and move your draft along, word-by-word, to the 50,000-word goal. At the eighth meeting, we discuss the next steps in moving you toward publication, and have a class reading, just like a published author would. Our last two classes are workshops to get you started on the revision process. You come out of the course with a draft of your novel, a start in revising, and the tools to decide where to go from there. Come prepared with writing materials.

Reg# 356821**Fee: \$570**

Classroom

10 mtgs

Thursday, 7-10pm, Oct. 19-Dec. 14

UCLA: School of Public Affairs Bldg.

Wednesday, 7-10pm, Nov. 22

UCLA: School of Public Affairs Bldg.

Saturday, 10am-1pm, Dec. 2

UCLA: School of Public Affairs Bldg.

No meeting Nov. 23.

Enrollment limited to 50 students. No refund after Oct. 23.

Ian Wilson, MFA, MA, fiction writer and poet whose work has appeared in *North American Review*, *The Gettysburg Review*, *Alaska Quarterly Review*, and *The Boston Literary Review*, among many others. Mr. Wilson's story collection, *Hunger and Other Stories*, and his novella *Great Things Are Coming*, were published by Hollyridge Press.

Intermediate Fiction Writing

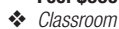
These courses are designed for students who have fulfilled the prerequisites stated in each description. Instruction includes lectures as appropriate, but the focus is on workshoping. Students continue to share and offer feedback in a supportive environment.

WRITING X 412.2

Short Story II

3.0 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# 356782**Fee: \$660**

Classroom

10 mtgs

Tuesday, 7-10pm, Oct. 3-Dec. 12

UCLA: School of Public Affairs Bldg.

No meeting Oct. 31.

Enrollment limited to 15 students. No refund after Oct. 5.

Ben Loory, MFA, author of the collection, *Stories for Nighttime* and *Some for the Day* (Penguin), winner of the 2012 Nobbie Award for Book of the Year. Mr. Loory's stories have been published in *The New Yorker*, *The Rattling Wall*, and *The Los Angeles Review of Books*, among others, and performed on NPR's *This American Life*.

Reg# 356785**Fee: \$690**

Oct. 4-Dec. 13

Enrollment limited to 15 students.

No refund after Oct. 10.

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*.

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# 356734**Fee: \$660**

Classroom

10 mtgs

Wednesday, 7-10pm, Sept. 27-Nov. 29

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Sept. 29.

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*.

Reg# 356737**Fee: \$690**

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10.

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# 356742**Fee: \$660**

Classroom

10 mtgs

Wednesday, 1-4pm, Oct. 4-Dec. 6

Enrollment limited to 15 students. No refund after Oct. 6.

Linz 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. Her novel *Finding Danny* was published by Harper Collins/Walden Pond Press and Scholastic Books.

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.

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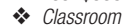
2017 Claire Carmichael**Scholarship***in Novel Writing*

Funded by Claire Carmichael, a UCLA Extension Distinguished Instructor who has taught more than 90 courses and mentorships for the Writers' Program since 1994, this scholarship aims to acknowledge and support promising novelists.

- Up to 6 scholars are named annually based on the strength of their writing.

- Each scholar is awarded 3 full-length Writers' Program courses.
- At the close of the year-long program, scholars submit their best 75-100 pages, and one writer is chosen to receive a 2-month, one-on-one mentorship (a \$2,590 value).

To apply, visit writers.uclaextension.edu, or call (310) 825-9415 for more information. Deadline to apply is **August 31**.

Reg# 356753**Fee: \$660**

Classroom

10 mtgs

Monday, 7-10pm, Oct. 2-Dec. 4

UCLA: Humanities Bldg.

Enrollment limited to 15 students. No refund after Oct. 4.

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 Rumus*, and online at SFGate.com, among many others.

Reg# 356774**Fee: \$690**

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10.

Jessica Barksdale, MFA, MA, fiction writer and poet is the author of fourteen published novels, including *The Burning Hour*, *Her Daughter's Eyes* and *When You Believe*. Her short stories, poems, and essays have appeared in *Compose*, *Salt Hill Journal*, *The Coachella Review*, *Carve Magazine*, *Mason's Road*, and *So to Speak*.

WRITING X 413.1E

Story Structure for the Novel

3.0 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# 356749**Fee: \$690**

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10.

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.

NEW

WRITING X 461.9E

Intensive Revision

3.0 units

After all the work of getting through a first draft, little seems so barbarian as the slashing and burning of entire characters and scenes—but making such vulgar literary sacrifices can enable the writer to unearth the heart of conflict and character, to find focus in each scene, and to harness the best story s/he can offer. In this workshop, participants undertake two rigorous revisions, sticking with a draft all the way through to its best potential. By considering various elements of storytelling and developing dexterity with an assortment of narrative tools and techniques, students should finish the class with a story that's really on course to being completed. *This course is required for the Specialization in MFA Application Prep.*

Reg# 356786**Fee: \$690**

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10.

Merrill Feitell, MFA and author of *Here Beneath Low-Flying Planes*, who has served on the faculty in the MFA program at University of Maryland and has taught fiction writing at Columbia University and the Pratt Institute. Ms. Feitell's fiction has appeared in many publications, including *Best New American Voices*.

ONLINE COURSE, page 4.

HYBRID COURSE, page 4.

WEB-ENHANCED COURSE, page 4.

ON-GROUND COURSE, page 4.

TEXTBOOK REQUIRED

UC CREDIT, page 5.

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 fall is August 21 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 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. *This course is required for the Specialization in MFA Application Prep.*

Reg# 356752

Fee: \$750

- ❖ Classroom
10 mtgs
Tuesday, 7-10pm, Oct. 3-Dec. 5
UCLA: Rolfe Hall

Visitors not permitted. Enrollment limited to 12 students. \$100 nonrefundable; no refund after Sept. 26.

Lou Mathews, MFA, whose stories have been published in *New England Review*, *Tin House*, and other fiction anthologies. A novelist (*LA Breakdown*) and journalist, he has received a Pushcart Prize and is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

Reg# 356762

Fee: \$780

- 🌐 Online
Oct. 4-Dec. 13

Enrollment limited to 12 students. \$100 nonrefundable; no refund after Sept. 27. 🌐

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 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# 356738

Fee: \$750

- ❖ Classroom
10 mtgs
Tuesday, 7-10pm, Dec. 12
UCLA: Rolfe Hall

No meeting Oct. 31.

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable; no refund after Sept. 26. 🌐

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.

Reg# 356743

Fee: \$780

- 🌐 Online
Oct. 4-Dec. 13

Enrollment limited to 12 students. \$100 nonrefundable; no refund after Sept. 27. 🌐

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.

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# 356750

Fee: \$780

- 🌐 Online
Oct. 4-Dec. 13

Enrollment limited to 12 students. \$100 nonrefundable; no refund after Sept. 27. 🌐

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.

WRITING X 411.6

Master Class in Novel Writing

9.0 units
This dynamic and rigorous online/low-residency Master Class in Novel Writing is designed for those serious about revising and polishing their novels and getting published. The nine-month, 30-week online component allows for intensely individual instruction, peer critiques from a community of like-minded, talented writers, and a focus on process and results. The four-day residency in Los Angeles, two thirds of the way through the program, deepens the sense of community generated online and offers a lively, enriching mix of workshops, seminars, guest speakers, and a literary field trip. Your unique voice is cultivated so that it remains true to the singular vision of your novel, while ongoing one-on-one mentoring by a professional novelist provides distinctly personal support. Your novel excerpts are submitted to an established agent for review and consideration at the completion of the course. Participants may withdraw their application anytime before acceptance. A full novel manuscript submission and \$50 nonrefundable application fee are required. Participants are not charged the full course fee unless they are selected for the Master Class.

Reg# 356920

Fee: \$3,860

- 🌐 Hybrid
34 mtgs
Online sessions
Oct. 4-Jun. 6
Onsite residency
Thursday, Friday, Saturday, Sunday, 9am-5pm, Mar. 15-18
UCLA Extension Westwood Center:
1010 Westwood Blvd.

Deadline for application is Aug. 25 at 4pm. Restricted course. Enrollment limited to 8 students. Visitors not permitted. No refund after enrolling. 🌐

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.

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 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# 356578

Fee: \$690

- 🌐 Online
Oct. 4-Dec. 13

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

Mieke Eerkens, MFA, author of *All Ships Follow Me: A Family's Inheritance of War*, forthcoming from Picador. Ms. Eerkens's 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# 356645

Fee: \$570

- ❖ Classroom
10 mtgs
Monday, 7-10pm, Oct. 2-Dec. 4
UCLA: Bunche Hall

Enrollment limited to 20 students. No refund after Oct. 4. 🌐

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*.

Reg# 356427

Fee: \$690

- 🌐 Online
Oct. 4-Dec. 13

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

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*, *Boston Review*, *New Madrid* and *Post Road*.

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# 356672

Fee: \$570

- ❖ Classroom
10 mtgs
Tuesday, 7-10pm, Oct. 3-Dec. 12
UCLA Extension Woodland Hills:
21650 Oxnard Street

No meeting Oct. 31.

Enrollment limited to 20 students. No refund after Oct. 5. 🌐

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# 356416

Fee: \$690

- 🌐 Online
Oct. 4-Dec. 13

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

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.

NEW

WRITING X 424.7E

Memoir Intensive: A Two-Weekend Workshop

3.0 units
Powerful personal stories call for writers to not only mine their memory and imagination, but also dig deep emotionally. This course offers support, structure and guidance for anyone who has been wrestling with the complex layering of memory, imagination and discovery that great memoir writing demands. Held over two weekends, this course first offers a weekend of generative writing exercises, small group discussions, lectures on craft and guided readings. Over the next month writers develop 25 pages to submit for critical workshop on the final weekend. Guest speakers on the publishing process are also included. Writers come away with fresh material, honest feedback and strategies to maintain a writing practice. Suitable for both emerging and experienced writers.

Reg# 356729

Fee: \$660

- ❖ Classroom
4 mtgs
Saturday, Sunday, 10am-5:30pm, Oct. 14-15;
Nov. 18-19
UCLA Extension DTLA: 261 S. Figueroa St.

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

Samantha Dunn, author of the memoirs *Faith in Carlos Gomez: A Memoir of Salsa, Sex, and Salvation* and *Not by Accident: Reconstructing a Careless Life*. Ms. Dunn's articles have appeared in the *Los Angeles Times*, *O* (Oprah), and *Ms.*, among others. She is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 424.3E

Sojourns through Memory: Writing Out of Your Life

3.0 units

Writing out of your life can be a process of self-revelation, a way of discerning the pattern of your life even while you're in the midst of living it. Whether you want to write a memoir or transmute your life into fiction or poetry, this workshop helps you mine the rich vein of material that is yours alone. The focus of this workshop is on production, and encouragement, rather than editing and critiquing. Using a combination of weekly prompts and assignments, instructor feedback, and group interaction, you write a series of autobiographical narratives. For both beginners and seasoned writers who want to get in touch with their personal voice.

Reg# 356523**Fee: \$690**

Online

Oct. 4-Dec. 13

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

Lynn Lauber, fiction writer, essayist, and ghostwriter who has published the autobiographical fiction books, *White Girls* and *21 Sugar Street*, and a memoir/writing book, *Listen to Me: Writing Life into Meaning*. Ms. Lauber's short stories and essays have been anthologized and have appeared in numerous publications, including *The New York Times*.

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# 356517**Fee: \$690**

Online

Oct. 4-Dec. 13

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

Michele Bigley, MFA, 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. She is a featured travel expert for CNN's *On the Go* series.

WRITING X 424.8E

Narrative Techniques for Nonfiction Writers

3.0 units

Designed for writers of narrative nonfiction, this course teaches you the nuts and bolts of storytelling, from handling point-of-view to structuring scenes. You try a new technique each week, then receive feedback from the instructor and from fellow students. By the end of the course, you will have developed the key elements of a single long narrative (or several short ones) and written 25 pages of it.

Reg# 356527**Fee: \$690**

Online

Oct. 4-Dec. 13

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

Gordon Grice, MFA, nonfiction writer who is the author of four books including *The Red Hourglass: Lives of the Predators* and *Deadly Kingdom: The Book of Dangerous Animals*. Mr. Grice's shorter pieces have appeared in *The New Yorker*, *Harper's*, *GQ*, and others.

NEW

WRITING 721.2E

Storytelling Starter Kit

In this one-day workshop, we find the stories that only you can tell. Through prompts and playful writing exercises, you learn how to generate unique and gripping story ideas, find your first line, and learn simple techniques for structuring a personal story for performance. By the end of the workshop, you have the beginnings of an unforgettable, personal story that you can tell in one of the city's many storytelling shows, like *The Moth Story Slam*, and many other ideas in your back pocket to continue to develop into full pieces.

Reg# 356559**Fee: \$75**

Classroom

1 mtg

Saturday, 10am-1pm, Oct. 21

UCLA: Dodd Hall

Enrollment limited to 100 students. No refund after Oct. 20.

Cole Kazdin, MS, writer, performer, and Emmy-winning television journalist. Ms. Kazdin is a regular contributor to *VICE*, and *Refinery29*, and has written for *The New York Times* and major magazines. She is a three-time Moth GrandSLAM champion, and tells stories onstage all across the country, on NPR, and in the book, *All These Wonders*.

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# 356622**Fee: \$690**

Online

Oct. 4-Dec. 13

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

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 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# 356625**Fee: \$690**

Online

Oct. 4-Dec. 13

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

UCLA Extension**Writing Retreat****at Lake Arrowhead****Four Days of Fresh Air and Free Writing Time!**

September 10-15

Join us in beautiful Lake Arrowhead for the writing retreat of a lifetime. You'll spend four full days focused on the project of your choice, writing at your own pace among a community of writers in a peaceful and cozy mountain setting.

Find your perfect spot in nature, hunker down, and get those pages written. Come together for meals with like-minded peers and join in optional guided activities designed to bolster your writing and keep it moving forward.

Enjoy private bedrooms and baths, three meals a day, and all the beverages you can drink for one affordable all-inclusive price, plus a \$25 non-refundable registration fee.

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

Liz Stephens, PhD, author of the memoir, *The Days Are Gods*. Ms. Stephens's 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# 356692**Fee: \$660**

Classroom

10 mtgs

Wednesday, 7-10pm, Oct. 4-Dec. 6

UCLA: Humanities Bldg.

Enrollment limited to 15 students. No refund after Oct. 6. 🌐

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.

WRITING X 421.3

Creative Nonfiction III

3.0 units

Designed for serious writers who seek to refine their creative nonfiction manuscripts—including memoirs and personal essay collections—into polished works, this intensive workshop helps you polish your writing and find your narrative's energy and unique voice. You also develop and perfect self-editing techniques as well as explore the current market. The course goal is to have 2 chapters and a book proposal or 2 short essays ready to submit to publishers, as well as increase mastery over this artistic form.

Reg# 356707**Fee: \$750**

Classroom

10 mtgs

Tuesday, 10am-1pm, Oct. 3-Dec. 12

UCLA Extension Westwood Center:

1010 Westwood Blvd.

No meeting Oct. 31.

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable; no refund after Sept. 26.

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.

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 fall is August 21 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.

Available for UCLA Transfer Credit

Creative Writing: Short Story

Instructor: **Michael Buckley, MFA**

Page 164.

Creative Writing: Screenplay

Instructor: **Nijla Mu'min**

Page 163.

Creative Writing: Short Story

Instructor: **Wendy Oleson, MFA, PhD**

Page 164.

Creative Writing: Poetry

Instructor: **Rachel Kann, MFA**

Page 168.

For More Information

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

WRITING X 423.3

Memoir III

3.0 units

Designed for serious writers who seek to refine their manuscripts into polished memoirs, this intensive workshop offers a structured writing regimen and ongoing critique. Issues of structure, theme, and honing the author's unique voice are emphasized. You also develop and perfect self-editing techniques. The course goal is to write or revise two chapters or essays and increase mastery over this artistic form.

Reg# 356699

Fee: \$780



Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Sept. 27. 🌐

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.

Reg# 356628

Fee: \$690



Sept. 27-Dec. 6

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

Terry Pierce, MFA, author of 17 children's books including *Blackberry Banquet*, *Laughin' Jammin' Slammin' Jokefest*, and *Tae Kwon Do!* Ms. Pierce has received an Association of Educational Professionals Distinguished Achievement Award and was an AEP Golden Lamp Finalist for *Mother Goose Rhymes*.

Reg# 356745

Fee: \$570



10 mtgs
Tuesday, 7-10pm, Oct. 3-Dec. 12
UCLA Extension Westwood Center:
1010 Westwood Blvd.

No meeting Oct. 31.

Enrollment limited to 20 students. No refund after Oct. 5. 🌐

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

Writing for Kids and Middle Grade Readers

WRITING X 444.1

Middle Grade I

3.0 units

Middle grade novels have a demanding audience. Young readers want interesting stories that either transport them to a world unlike their own or that show them that they are not alone, that there are others who feel and experience the same things that they do. They want gut-wrenchingly true stories, even if they are fantasy or sci-fi. This course helps you shape your middle grade novel idea into a workable outline and gives you the tools to execute that plan. You read and study successful middle grade novels, practice and experiment with fiction-writing techniques, give and take feedback with your peers' work through workshop, and learn revision techniques. By the end of the course, you will have a synopsis or outline, and a solid draft of two chapters.

→ → →

Reg# 356751

Fee: \$660



10 mtgs
Wednesday, 7-10pm, Oct. 4-Dec. 13
UCLA: Humanities Bldg.

No meeting Nov. 22.

Enrollment limited to 15 students. No refund after Oct. 6.

Laurel van der Linde, author of several nonfiction books for children including *So, You Want to be a Dancer?* and *The Pony Express*, as well as articles published in *Equus* and *Horse Illustrated*. Ms. van der Linde has produced and/or directed many audiobooks for Hachette and others.

Writing for Young Adults

WRITING X 446.1E

Zombies, Werewolves, and Other Teenage Misfits: Great Characters in the YA Novel

3.0 units

Young Adult novels are written for (mainly) teenaged audiences. But like teenagers themselves, fictional teens are rarely simple, easy-to-understand creatures that adults "get." Whether you're interested in vampires, werewolves, heroines of dystopian universes, or that complex, shape-shifting being known as the human young adult, this workshop helps you get under the skin of your characters and bring them to life. You explore the differences (real and perceived) between YA novels and general literature, but the primary focus is on how to write believable, memorable young adult characters. In addition to individual critiques in a workshop setting (up to 20 pages per submission), you engage in hands-on craft exercises. You also examine a diverse sampling of YA fiction—classic and contemporary, literary and genre (and in between)—for examples of strong characterization.

Reg# 356635

Fee: \$690



Oct. 4-Dec. 13

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

Amanda Gersh, MFA, fiction writer, and veteran ghost-writer for the popular *Sweet Valley* and *Fearless* YA series. Ms. Gersh published the YA novel *The Summer of Skinny Dipping* under the pen name Amanda Howells, and her short stories have appeared in *Tin House*, *One Story*, and *The Mississippi Review*, among others.

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.

Poetry

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. 🏠

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Reg# 356654

Fee: \$799



Sept. 27-Dec. 20

Enrollment limited to 15 students. No refund after Oct. 3. 🌐

Rachel Kann, MFA, author of *10 for Everything*, a short story collection. Ms. Kann 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.

NEW

WRITING X 432.2E

Poetry of Witness

2.0 units

For those with an interest in poetry and social justice, this workshop helps students generate new work in response to current dark times. In this course, we read and analyze contemporary witness and social justice poetry with the purpose of finding strategies for writing new poetry that is both personal and political. With a focus on experimentation and exercise, students play with new forms while reaching for higher meaning and a wider audience, culminating in a small portfolio of work ready to be submitted to literary journals of varying size and aesthetics.

Reg# 356423

Fee: \$396



6 mtgs
Thursday, 7-10pm, Oct. 12-Nov. 16
UCLA: Humanities Bldg.

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

Xochitl-Julisa Bermejo, MFA, author of the poetry collection *Posada: Offerings of Witness and Refuge*. Ms. Bermejo has taught courses on social justice poetry, literary communities of Los Angeles, and literary submission strategies. Her work is published in *Acen-tosReview*, *CALYX*, and *crazyhorse* among others.

WRITING X 431.2

Poetry II

3.0 units

For those with some previous training in poetry, this intermediate workshop focuses on creating work which emphasizes lyrical and innovative language, personal insight, and individual voice. In addition, you refine your knowledge of a number of the craft's formal elements, including structure, imagery, metaphor, and pace, in order to stretch the boundaries of your creative experience. The goal is to produce work which is ambitious and resonant.

Reg# 356761

Fee: \$570



10 mtgs
Wednesday, 7-10pm, Oct. 4-Dec. 6
UCLA: Humanities Bldg.

Enrollment limited to 20 students. No refund after Oct. 6.

Suzanne Lummis, poet, author of *Open 24 Hours*, and editor of *Wide Awake: Poets of Los Angeles and Beyond*. Ms. Lummis's work has appeared in *The New Yorker*, *Ploughshares*, and *The Hudson Review* among others. She is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

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.

→ → →

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.

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# 356640

Fee: \$690



Online

Oct. 4-Dec. 13

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

Quressa Robinson, MFA, associate agent with D4EO literary agency. Ms. Robinson was formerly an acquiring editor for St. Martin's Press where she edited both fiction and nonfiction. Her acquisitions include *Certain Dark Things* and *The Beautiful One* by award-nominated author Silvia Moreno-Garcia, among many others.

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# 356765

Fee: \$570



Classroom

10 mtgs

Tuesday, 7-10pm, Oct. 3-Dec. 12

UCLA Extension Woodland Hills

21650 Oxnard Street

No meeting Oct. 31.

Enrollment limited to 20 students. No refund after Oct. 5. 🌐

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*, *United Parenting Publications*, *Emmy*, *Animation*, among others.

WRITING 755.2E

The Fiction and Nonfiction Writers' Essential Guide to the Legal and Business Aspects of Getting Published

The nuts and bolts of the business of writing are as essential to a writer's success as the work itself. This comprehensive 1-day seminar covers all the key issues you need to know, including how a writer retains an agent and an attorney; how work is sold and the writer compensated; and what the agent and the lawyer should do for the writer. Other "must-know" issues covered are the principles of copyright law as the underpinning of all writing; when and why an agent is necessary; how agents and lawyers are compensated by their clients; the content of a typical collaboration agreement and 3 reasons why it is an absolute necessity; a detailed review of a typical publishing agreement—royalties, advances, rights granted, and rights withheld, etc.; the editing process; what options the writer has to disagree with a publisher's edits; and the manuscript's acceptance, publication, promotion, and publicity. Bring all your questions concerning the business of being or becoming a successful book author—they will be answered.

Reg# 356780

Fee: \$155



Classroom

1 mtg

Saturday, 9:30am-5:30pm, Nov. 18

UCLA: School of Public Affairs Bldg.

Enrollment limited to 25 students. No refund after Nov. 3.

Paul S. Levine, JD, MBA, literary agent, member, State Bar of California; entertainment lawyer for 29 years. Before establishing his own law practice, Mr. Levine was an entertainment lawyer at Warner Bros. Television and resident counsel for Heart Entertainment Productions. He also has his own literary agency.

NEW

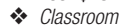
WRITING 755.4E

How to Land a Literary Agent

The vast majority of writers who pitch in popular Twitter contests like PitchWars, at writing conferences all over the country, and directly to agents are crossing their fingers and wishing for a good outcome rather than working in a strategic way to make sure their pitch actually works. In this course, book coach Jennie Nash shows writers how to identify the most likely agents to offer you a deal, write a pitch that knocks their socks off, and follow it up with materials that prove you are a writer worth investing in. Whether you are writing fiction, memoir, or nonfiction, this class will teach you everything you need to do to position yourself to earn the money, prestige, and opportunity of a traditional book deal.

Reg# 356776

Fee: \$75



Classroom

1 mtg

Saturday, 10am-1pm, Dec. 2

UCLA: Dodd Hall

Enrollment limited to 100 students. No refund after Dec. 1.

Jennie Nash, author of seven books, including the memoir *The Victoria's Secret Catalog Never Stops Coming*, and *Other Lessons I Learned from Breast Cancer*, and the novel *The Last Beach Bungalow*. Ms. Nash's essays have appeared in *Real Simple* and *The New York Times*, among others.

New Screenwriting

Courses for Fall

Improvisation and the Sitcom: A Foundational Guide for Writers and Actors

Page 169.

It Takes Two: Relationship Driven Screenwriting, from Star-Crossed Lovers to Buddy Cops

Page 170.

The Write Path: A Winner's Course for New Writers

Page 170.

Creating Memorable Characters Through Their Core

Page 170.

Advanced Pilot Re-Writing Boot Camp

Page 174.

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 X 431.73

Improvisation and the Sitcom: A Foundational Guide for Writers and Actors

3.0 units

It's been demonstrated that by using improvisational techniques, television writers can go deeper into character and story development. In addition, improvisation can enhance the writing of the script and is a great tool for fine-tuning pitches for episodic and pilot ideas. This workshop is for aspiring comedy writers who want to learn how to infuse comedy into their scripts. Although we ask you to participate in improvisational exercises, the emphasis is not on acting. Instead, you create a springboard for your ideas, and ultimately, explore the comedy potential within your scene or script. Each week you participate in improvisation and scene/sketch writing exercises. The class is set up as a writers' room where you learn to pitch ideas and get feedback in a collaborative atmosphere. You learn half-hour script structure and story development, and how to build an outline, which is the foundation for a successful comedy script. The goal is to create an original pilot or episodic story concept that has grown out of improvisational class work.

Reg# 356449

Fee: \$570



Classroom

10 mtgs

Monday, 7-10pm, Oct. 2-Dec. 4

UCLA: Humanities Bldg.

Enrollment limited to 20 students. No refund after Oct. 4. 🌐

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

FILM TV X 431.77

Take the Stage: A Workshop for Film and TV Writers Looking for an Edge

3.0 units

Beau Willimon (creator and show runner, *House of Cards*), Aaron Sorkin (Steve Jobs, *The Social Network*), and Sheila Callaghan (writer and producer, *Shameless*) are among countless television and film writers who got their start in the theatre, and who continue to work in both mediums. Agents and producers often read plays with the goal of finding a writer who excels at character-driven storytelling. In this course, you learn tools to deepen your characters, expand on new plot ideas, and most importantly, find your unique voice as a writer. You first explore the fundamentals of play construction and writing techniques, writing frequently to master the art and craft of playwriting, culminating in a one-act play or one act of a play. You then learn to apply your new-found skills to your own film or TV script, and have the best 10 pages ready to be performed by actors in the final class.

Reg# 356700

Fee: \$690



Classroom

10 mtgs

Monday, 7-10pm, Oct. 2-Dec. 4

UCLA: Humanities Bldg.

Enrollment limited to 15 students. No refund after Oct. 4.

Laurel Ollstein, MFA, award-winning playwright whose play *Cheese* was published by Original Works. Ms. Ollstein's works include *Esther's Moustache*, *Blackwell's Corner*, *Insomniac*, and *The Dark Ages*. She was a member of the Actor's Gang, and currently is an artistic associate of Playwrights Arena.

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

FILM TV X 474.1

It Takes Two: Relationship Driven Screenwriting, from Star-Crossed Lovers to Buddy Cops

3.0 units

All movies are about people with feelings, problems, desires, and, most of all, relationships. Beneath any good script is a core relationship that makes us want to go on a journey, no matter where it leads, because we want to see where these two characters will end up. It's an element at the heart of every genre and story type, from the obvious—buddy cops, star-crossed lovers—to ones that take more creative routes, like a lonely man on a desert island, talking to a volleyball (Tom Hanks in *Castaway*). When you let this relationship drive your screenwriting process, it allows you to build an active story, develop meaningful characters, write effective dialogue, and deliver a theme, all by way of that important, central vehicle. By the end of the course, you craft a full story outline and write the first 30 pages of your script, launching yourself and that core relationship toward something incredible.

Reg# 356438

Fee: \$660

❖ Classroom

10 mtgs
Tuesday, 7-10pm, Oct. 3-Dec. 5
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Oct. 5. 🌐

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.

FILM TV X 431.999

The Anatomy of a Pilot

3.0 units

A new television show has exactly one shot at survival: its pilot episode. If the viewer isn't grabbed in the first hour, they're gone forever. But what is a pilot? How is it different from all other forms of screenwriting? What makes a good one work and a bad one fail? And how can you be sure yours is one of the winners? In this intense, informative, and entertaining course, you learn everything you need to know about what goes into a winning pilot. You watch and dissect recent network and cable pilots; examine character, theme and structure; and discuss which pilots best launched their respective series. Emphasis is on identifying the common structural elements of all successful pilots, gaining an understanding of "weekly franchise" versus "series mythology," and crafting long-term character arcs. We also discuss and develop student pilot ideas, help you turn your idea into a concise "pitch document" (a two-to-three-page breakdown of concept, character, and weekly story structure) and give you the tools you need to make the big move from pitch document to pilot outline and script. The course features guest speakers who have written, directed, and/or produced their own network television pilots.

Reg# 356857

Fee: \$550

❖ Classroom

10 mtgs
Wednesday, 7-10pm, Oct. 4-Dec. 13
UCLA: Dodd Hall

No meeting Nov. 22.

Enrollment limited to 35 students. No refund after Oct. 6.

Richard Hatem, executive producer/TV writer; WGA member, who created *Miracles* and *The Gates* for ABC. His writing and producing credits include *The Lost Room*, *Witches of East End*, *Damien*, *Tru Calling*, *Supernatural*, *The Secret Circle*, *The Dead Zone*, *Grimm*, and *Once Upon A Time in Wonderland*.

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# 356691

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

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

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 430.59

Writing for Emotional Impact

3.0 units

Great writing is about creating an emotional experience in the reader—including producers, directors, or anyone in the position to advance your script—so that their attention is riveted and they keep turning pages. Designed for those familiar with the basic elements of a screenplay and who have at least an outline in hand, this workshop focuses exclusively on how to craft your words for emotional impact. Through analyses of professional examples, workshop discussions, and lectures, you learn how to test your concept at the emotional level; grab the reader through powerful storytelling devices; humanize your main characters, create emotionally gripping scenes, energize descriptions; and turn flat, on-the-nose dialogue into individualized speech that leaps off the page.

Prerequisite(s): X 440A Writing the First Screenplay I, or equivalent.

Reg# 356704

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

Enrollment limited to 35 students. No refund after Oct. 10. 🌐

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 430.5

Writing Animation

3.0 units

Animation is a fully creative universe without limits on sets, costumes, or special effects. All it takes is your imagination and the willingness to jump into a field friendly to new talent. This course guides you through the entire TV and Internet animation script writing process, starting with the building blocks of good writing: story structure, character development, and sharp dialogue. You then write your spec script, learning how to find the voice and style of a particular show, pitch stories, create solid outlines, write the first draft, and deal with notes and changes. The course goal is to complete a polished sample script. Guest speakers include show runners, producers, and executives who discuss how to break in; what agents do and don't do; the process of getting your script bought and produced; how to connect with artists that can make your vision visual; and how to have a satisfying career in a field where your imagination is free.

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Reg# 356696

Fee: \$660

❖ Classroom

10 mtgs
Thursday, 7-10pm, Oct. 5-Dec. 14
UCLA: Royce Hall

Enrollment limited to 20 students. No refund after Oct. 9. 🌐

Brooks Wachtel, Emmy Award-winning television writer; WGA member whose credits include over 100 episodes of such animated series as *Spiderman*, *ToddWorld*, *X-Men*, *Heavy Gear*, and *Clifford the Big Red Dog*. His novel *Lady Sherlock: Circle of the Smiling Dead* was recently published by WordFire Press.

NEW

FILM TV X 471.1

The Write Path: A Winner's Course for New Writers

2.0 units

This course takes you from idea to complete story. Using the practical methods developed for their *Write Path* series, the award-winning Winner Twins teach you how to generate original ideas, exciting characters, and intriguing worlds that are the building blocks for a compelling screenplay, novel, or anything in between. You then learn to create an outline from these elements that best structures the story you want to tell. In addition, special attention is paid to overcoming writer's block, discovering your writing strengths and weaknesses, and editing and rewriting your work. Scheduled guests include successful authors Graeme Manson, co-creator of *Orphan Black*, and *New York Times* best-selling author Todd McCaffrey.

Reg# 356434

Fee: \$396

❖ Classroom

6 mtgs
Tuesday, 7-10pm, Oct. 10-Nov. 14
UCLA: Humanities Bldg.

Enrollment limited to 20 students. No refund after Oct. 12. 🌐

Brittany and Brianna Winner (aka The Winner Twins), science fiction writers best known for their award-winning *The Strand Series*. The Winner Twins are contributing writers for Penguin's educational publication and they have received three Pinnacle Awards for excellence in teaching.

NEW

FILM TV X 433.71

Creating Memorable Characters Through Their Core

2.0 units

Memorable stories are grounded by great characters. The core of who those characters are drive the story, but characters need to take action, and those actions need to ring true to their core as they move from one plot point to the next. Why is your character making that specific choice at a particular moment? What's their motivation? Whether you are finished with a draft or just have a nugget of an idea, the core of your characters must be excavated. Through examples, discussions, and writing exercises, you discover your characters' needs, wants, and drives. You flush out how your characters think and feel, to discover who they are fundamentally. You also address how the core elements of your characters influence plot and structure, and discover ways to reveal that through action and dialogue. The goal of this course is to chart the emotional journey of your protagonist character and leave with tools that can be applied to make every character, regardless of how big or small, play meaningful roles in your story.

Reg# 356461

Fee: \$396

❖ Classroom

6 mtgs
Tuesday, 7-10pm, Oct. 10-Nov. 14
UCLA: Humanities Bldg.

Enrollment limited to 20 students. No refund after Oct. 12. 🌐

Roz Weisberg, MFA, creative producer and book editor, whose credits include *Beastly* and *Where the Heart Is*. Ms. Weisberg is a former senior VP of development and production for Storefront Pictures. She has been a creative consultant for The Disney Channel, *National Geographic*, and Focus Features.

FILM TV X 431.24B

How to Pitch Your Feature Film and TV Pilot: A 2-Day Workshop

1.0 units

Producer Victoria Wisdom demystifies the pitch process, teaching you how to build a winning pitch, and giving you confidence-building techniques to make pitch meetings positive targets of opportunity. Topics include getting the pitch meeting, perfecting the pitch, "working the room," creating instant allies, defusing tension, controlling the meeting, and post-pitch strategies. The course gives you the chance to learn and practice key pitching techniques in the first session, then apply what you have learned to your own material in the second session.

Reg# 356824

Fee: \$250

❖ Classroom

2 mtgs
Saturday, 1-10pm, Oct. 21-28
UCLA: Royce Hall

Advance enrollment required; no enrollment at the door. No refund after Oct. 20.

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.

FILM TV 785.56

Showrunners and Show Writers

Join a panel of current TV showrunners, writers and producers as they describe their paths to success, and guide you through the process of crafting a successful and commercially viable one-hour drama or half-hour comedy series. You learn how to develop characters and situation, as well as create compelling story—the primary factor in any effective script. Other topics include writing on staff vs. freelance, writing "in the room," network vs. cable shows, and career-building advice. You participate in direct conversation with the producers throughout the session. Past notable panelists have included Larry David, Aaron Sorkin, Jenji Kohan, Larry Wilmore, Steve Levitan, Doug Ellin, Chuck Lorre, and more.

Reg# 356736

Fee: \$75

❖ Classroom

1 mtg
Saturday, 10am-1pm, Nov. 18
UCLA: School of Public Affairs Bldg.

Advance enrollment required; no enrollment at the door. No refund after Nov. 17.

Ed Scharlach, writer-producer; WGA and PGA member who has had over 300 prime-time television episodes produced, ranging from *Happy Days* and *Mork and Mindy* to *Quantum Leap* and *What's New Scooby-Doo?* Mr. Scharlach has earned Emmy, Annie, and Writers Guild Award nominations and a Cable ACE Award.

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.

Reg# 356481

Fee: \$570

❖ Classroom

10 mtgs

Saturday, 10am-1pm, Sept. 30-Dec. 16
UCLA Extension Woodland Hills:
21650 Oxnard Street

No meeting Nov. 11 & 25.

Enrollment limited to 20 students. No refund after Oct. 3. 🌐 📖

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

Reg# 356475

Fee: \$570

❖ Classroom

10 mtgs

Monday, 7-10pm, Oct. 2-Dec. 4
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Oct. 4. 🌐 📖

Ben van der Veen, screenwriter, WGA member who wrote the Steven Soderbergh film *Che*. He has written and is currently developing projects for Terrence Malik, Julian Schnabel, Rober De Niro, Keanu Reeves, Don Cheadle, Bruce Willis, and Arnold Schwarzenegger as well as for Amazon Studios and Regency.

Reg# 356479

Fee: \$570

❖ Classroom

10 mtgs

Monday, 7-10pm, Oct. 2-Dec. 4
UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 20 students. No refund after Oct. 4. 🌐 📖

Andrew Knauer, MFA, screenwriter and WGA member who wrote *The Last Stand*, starring Arnold Schwarzenegger, and the independent feature *Ghost Team One* (Paramount Pictures). 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# 356477

Fee: \$570

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Oct. 3-Dec. 5
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Oct. 5. 🌐 📖

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*. He has also written for Castle Rock, Columbia, and Warner Bros.

Reg# 356478

Fee: \$570

❖ Classroom

10 mtgs

Wednesday, 7-10pm, Oct. 4-Dec. 13
UCLA: School of Public Affairs Bldg.

No meeting Nov. 22.

Enrollment limited to 20 students. No refund after Oct. 6. 🌐 📖

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# 356482

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10. 🌐 📖

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# 356484

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10. 🌐 📖

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# 356486

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10. 🌐 📖

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# 356489

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10. 🌐 📖

Kate Marciniak, MA, writer, and professional story analyst who has worked on studio features and independent movies for over two decades, for companies such as Disney, HBO, Miramax, Dreamworks SKG, Warner Bros., 20th Century Fox, and Amazon Studios.

Short on Time?

Try One of Our Fall Short Courses

Three-Hour Workshops

Why Writers Fail (and How Not To)

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Storytelling Starter Kit

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How to Land a Literary Agent

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Showrunners and Show Writers

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One-Day Workshops

The Fiction and Nonfiction Writers' Essential Guide to the Legal and Business Aspects of Getting Published

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Weekend Workshops

Memoir Intensive: A Two-Weekend Workshop

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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.

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.

Reg# 356498

Fee: \$570

❖ Classroom

10 mtgs

Saturday, 10am-1pm, Sept. 30-Dec. 16
UCLA: School of Public Affairs Bldg.

No meeting Nov. 11 & 25.

Enrollment limited to 20 students. No refund after Oct. 3. 🌐

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# 356500

Fee: \$570

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Oct. 3-Dec. 12
UCLA Extension Woodland Hills:
21650 Oxnard Street

No meeting Nov. 21.

Enrollment limited to 20 students. No refund after Oct. 5. 🌐

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# 356496

Fee: \$570

❖ Classroom

10 mtgs

Wednesday, 7-10pm, Oct. 4-Dec. 13
UCLA: School of Public Affairs Bldg.

No meeting Nov. 22.

Enrollment limited to 20 students. No refund after Oct. 6. 🌐

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# 356501

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

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

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.

Reg# 356502

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

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

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.

🌐 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

Success!



Johan Ingler

“You surround yourself with like-minded people and make invaluable connections in the industry. The Writers’ Program instructors are established professionals, and many of the students are too, so the connections you make are priceless.”

—**Johan Ingler**, former Writers’ Program student and 1st place winner of the 2016 UCLA Extension Feature Film Competition, whose winning script *Frankie & Chair* is being directed by South African director Daryne Joshua and produced by Falcon Grove, Holland Harbour, and Gambit Films

You, too, can achieve your writing goals.

For More Information

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

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.

Reg# 356503

Fee: \$660

- ❖ Classroom
- 10 mtgs
- Monday, 7-10pm, Oct. 2-Dec. 4
- UCLA: Rolfe Hall

Enrollment limited to 15 students. No refund after Oct. 4. 🌐

Michael Barlow, producer, screenwriter, and WGA member who, as an executive at Paramount Classics, oversaw *Black Snake Moan* and *Mad Hot Ballroom*. Mr. Barlow 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# 356515

Fee: \$690

- 🌐 Online
- Oct. 4-Dec. 13

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

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.

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 hone 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# 356518

Fee: \$660

- ❖ Classroom
- 10 mtgs
- Monday, 7-10pm, Oct. 2-Dec. 4
- UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Oct. 4. 🌐

Matthew Harrison, director/writer/producer, whose credits include *Rhythm Thief* (Jury Prize, Sundance Film Festival), *Kicked in the Head* (executive producer Martin Scorsese), *Spare Me*, *Sex and the City*, *Popular*, and *Dead Last*. Mr. Harrison received the UCLA Extension Outstanding Instructor Award.

Reg# 356522

Fee: \$690

- 🌐 Online
- Oct. 4-Dec. 13

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

Ernie Contreras, screenwriter and WGA member whose credits include the HBO drama *Walkout*, and the feature films, *Fairy Tale: A True Story* and *The Page-master* for 20th Century Fox. Mr. Contreras has written and developed scripts for Walt Disney, Sony, Universal, Fox Searchlight, Paramount, DreamWorks, TNT, and Starz/Encore.

Learn the Art & Business of Entertainment

Each quarter, top Hollywood professionals teach courses in:

- Acting
- Cinematography
- Directing
- Entertainment Development
- Post-Production
- Producing
- Film Scoring
- Music Business
- Music Production

Courses start on page 30.

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# 356525

Fee: \$660

- ❖ Classroom
- 10 mtgs
- Wednesday, 7-10pm, Oct. 4-Dec. 13
- UCLA: Rolfe Hall

No meeting Nov. 22.

Enrollment limited to 15 students. No refund after Oct. 6.

Andrew Guerdat, writer-producer; WGA member who has sold feature screenplays to 20th Century Fox, MGM, Walt Disney Studios, Warner Bros., Disney Sunday Movie, and NBC. Mr. Guerdat is a recipient of the UCLA Extension Outstanding Instructor Award

Reg# 356529

Fee: \$690

- 🌐 Online
- Oct. 4-Dec. 13

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

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 431.102

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# 356532

Fee: \$660

- ❖ Classroom
- 10 mtgs
- Tuesday, 7-10pm, Oct. 3-Dec. 5
- UCLA: Bunche Hall

Enrollment limited to 15 students.

No refund after Oct. 5.

Dan Vining, screenwriter, novelist, and WGA member whose feature film credits include *Black Dog* for Universal Pictures and *Plain Clothes* for Paramount. Mr. Vining has written screenplays for Walt Disney Pictures, MGM, Paramount, and Showtime, and his novels include *The Quick*, *The Next*, and *Among the Living* (Penguin-Putnam).

Reg# 356535

Fee: \$690

- 🌐 Online
- Oct. 4-Dec. 13

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

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.

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.

Instructions for Submitting 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 August 21 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.

FILM TV X 432.5

**Advanced Workshop:
One-on-One Feature Film Rewrite**

3.0 units

This advanced workshop is intended for 12 serious writers who want to turn good scripts into great ones. You first work closely with the instructor to analyze your script's overall strengths and weaknesses. Every week, you turn in pages, and receive back specific notes that help you guide you to concentrate on structure, characterization, scene construction, or other aspects of the screenwriting process. As you rewrite, you get further feedback, designed to prepare you to enter screenplay competitions and the commercial marketplace. The course goal is to rewrite your full-length feature film script.

Prerequisite(s): Submit the feature-length screenplay that you will rewrite in the course.

Reg# 356539**Fee: \$780**

Oct. 11-Dec. 19

For instructions on submitting a writing sample, visit our advanced submission page.

Enrollment limited to 12 students.

\$100 nonrefundable until Oct. 4; no refund thereafter. 🌐

Beverly Gray, PhD, screenwriter, author, and former development executive who oversaw the development of 170 feature films at Concorde-New Horizons Pictures. Dr. Gray is the author of *Ron Howard: From Mayberry to the Moon...and Beyond*, and *Roger Corman: Blood-Sucking Vampires, Flesh-Eating Cockroaches, and Driller Killers*.

FILM TV X 432.99

Master Class in Feature Film Writing

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 anytime before acceptance. One writing sample consisting of your best completed screenplay, plus a one-page synopsis of the entire script and \$50 nonrefundable fee are required. 1) Request permission to enroll by adding the course to your cart. 2) Submit a personal statement and writing sample electronically to writers@uclaextension.edu. Applications are due by August 25 at 4pm. Participants will not be charged the full course fee unless they are selected for the Master Class.

Reg# 356740**Fee: \$3,860**

Online sessions

Oct. 4-Jun. 6

4 mtgs

Classroom meetings

Thursday, Friday, Saturday, Sunday, 9am-5pm, Mar. 15-18, 2018

UCLA Extension Westwood Center:
1010 Westwood Blvd.

No meeting Nov. 23; Dec. 21 & 28 and the week before, during, and after residency.

Restricted course; apply online at <http://writers.uclaextension.edu/>. Enrollment limited to 8 students.

Visitors not permitted. No refund after enrolling. 🌐

Jon Bernstein, screenwriter, 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.

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 Series.

Reg# 356546**Fee: \$570**

Classroom

10 mtgs

Tuesday, 7-10pm, Oct. 3-Dec. 5

UCLA: Bunche Hall

Enrollment limited to 20 students. No refund after Oct. 5. 🌐

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*, *#Adulting*, *Spooksville* and *The Malan Show*.

Reg# 356550**Fee: \$690**

Oct. 4-Dec. 13

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

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 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 quiriness 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 Series.

Reg# 356556**Fee: \$570**

Classroom

10 mtgs

Tuesday, 7-10pm, Oct. 3-Dec. 5

UCLA: Humanities Bldg.

Enrollment limited to 20 students. No refund after Oct. 5.

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

Reg# 356563**Fee: \$690**

Oct. 4-Dec. 13

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

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

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.

Prerequisite(s): X 430.4 Beginning Writing for the One-Hour Spec I.

Reg# 356573**Fee: \$660**

Classroom

10 mtgs

Wednesday, 7-10pm, Oct. 4-Dec. 13

UCLA: Bunche Hall

No meeting Nov. 22.
Enrollment limited to 15 students. No refund after Oct. 6. 🌐

Instructor to be announced**Reg# 356576****Fee: \$690**

Oct. 4-Dec. 13

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

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 Series.

Prerequisite(s): X 430.6 Beginning Writing for Half-Hour Spec I.

Reg# 356580**Fee: \$660**

Classroom

10 mtgs

Wednesday, 7-10pm, Oct. 4-Dec. 13

UCLA: Rolfe Hall

No meeting Nov. 22.

Enrollment limited to 15 students. No refund after Oct. 6.

Danny Kallis, showrunner/television writer/director, and WGA member who created *The Suite Life of Zack and Cody*, *Suite Life on Deck*, and *Smart Guy*. Mr. Kallis has served as the executive producer on series such as *Life's Work*, *Phenom*, *Hangin' with Mr. Cooper*, and *Who's the Boss?*

Reg# 356583**Fee: \$690**

Oct. 4-Dec. 13

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

Claudia Grazioso, MFA, screenwriter and WGA member whose credits include *Are We There Yet?*, starring Ice Cube and Nia Long, *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.

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TEXTBOOK REQUIRED

UC CREDIT, page 5.

→ → →

Study Literature at UCLA Extension

Course in Comparative Literature

Variable Topics:

The Literature of Existentialism

Instructor: Leonard Koff, PhD

Page 175.



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 spec script. This course counts toward the 4-course Writer's Fellowship Prep Series.

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# 356639

Fee: \$660

❖ Classroom

10 mtgs
Tuesday, 7-10pm, Oct. 3-Dec. 12
UCLA: Humanities Bldg.

No meeting Nov. 21.

Enrollment limited to 15 students. No refund after Oct. 5. 

Ed Horowitz, MFA, screenwriter, and WGA member whose feature film credits include *Exit Wounds*, starring Steven Segal and DMX; *On Deadly Ground*; and *K9:PI*, starring Jim Belushi. Mr. Horowitz's television credits include *La Femme Nikita* and more than a half-dozen pilot scripts for various networks.

Reg# 356657

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10. 

Laurence Walsh-Hodson, screenwriter; WGA member who has written for such hit network shows as *CSI: Miami* and *NCIS*. Ms. Walsh co-produced and wrote on the critically acclaimed Syfy series *The Dresden Files* and *Against the Wall*. She has sold two shows that she co-created for Mar Vista Entertainment and FX.

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 Series.

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

Reg# 356600

Fee: \$660

❖ Classroom

10 mtgs
Wednesday, 7-10pm, Oct. 4-Dec. 13
UCLA: Rolfe Hall

No meeting Nov. 22.

Enrollment limited to 15 students. No refund after Oct. 6. 

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*.

Reg# 356632

Fee: \$690

🌐 Online

Oct. 4-Dec. 13

Enrollment limited to 15 students. No refund after Oct. 10. 

Kevin Kelton, Emmy-nominated television writer and producer whose writing credits on numerous network series include *Saturday Night Live*, *Boy Meets World*, *Night Court*, and *A Different World*. Mr. Kelton has written and produced for ABC, CBS, NBC, FOX, FX, AMC, and the WB. He has also written screenplays for Warner Bros., original pilots for HBO and FX, and articles for *National Lampoon*.

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 Series.

Prerequisite(s): X 442.1 Writing the One-Hour Pilot I or X431.7 Writing the Half-Hour Pilot I, or equivalent, or consent of instructor.

Reg# 356660

Fee: \$660

❖ Classroom

10 mtgs
Tuesday, 7-10pm, Oct. 3-Dec. 12
UCLA: Humanities Bldg.

No meeting Nov. 21.

Enrollment limited to 15 students. No refund after Oct. 5.

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.

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.

FILM TV X 432.4B

Writing the One-Hour Drama Pilot: Advanced Workshop

3.0 units

In today's market, a good spec 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# 356662

Fee: \$750

❖ Classroom

10 mtgs
Thursday, 7-10pm, Oct. 5-Dec. 14
UCLA: School of Public Affairs Bldg.

For instructions on submitting a writing sample, visit our advanced submission page.

Visitors not permitted. Enrollment limited to 12 students. \$100 nonrefundable until Sept. 28, no refund thereafter. 

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.

NEW

FILM TV X 441.3

Advanced Pilot Re-writing Boot Camp

3.0 units

You've written a first draft of your original TV pilot—now what? Writing is rewriting. In this advanced workshop, you take your (previously written) one-hour drama or half-hour comedy pilot to the next level. Whatever the genre, maximize your script's potential by applying key rewriting techniques used by every professional TV writer from show-runner to staff writer. Special focus paid to key pilot elements—including franchise, characters, conflicts—in addition to fine-tuning structure, dialogue, theme, tone, and visuals, as well as strategies for how to approach your rewrite. You receive intense weekly guidance and personal feedback throughout the process.


Reg# 356432

Fee: \$780

🌐 Online

Oct. 11-Dec. 19

For instructions on submitting a writing sample, visit our advanced submission page.

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

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.

FILM TV X 433.99

Master Class in Television Pilot Writing

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 \$50 nonrefundable fee are required. 1) Request permission to enroll by adding the course to your cart. 2) Submit a personal statement and writing sample electronically to writers@uclaextension.edu. Applications are due by Aug 28 at 4pm. Participants will not be charged the full course fee unless they are selected for the Master Class.

Reg# 356779

Fee: \$2,650

❖ Classroom

20 mtgs
Wednesday, 7-10pm, Oct. 4-Mar. 21
UCLA: Humanities Bldg.

No meeting: Nov. 22; Dec. 20 & 27; Jan. 3; Feb. 7.

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.