

## Writers' Program

### Creative Writing

For help in choosing a course or determining if a course fulfills certificate requirements, contact the Writers' Program at (310) 825-9415.

### Basics of Writing

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

#### WRITING X 400

##### Introduction to Creative Writing

2.0 units

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

##### Reg# 359795

Fee: \$450

##### ❖ Classroom

6 mtgs

Classroom meetings

Monday, 6:30-8:30pm, Apr. 16-May 21

UCLA: School of Public Affairs Bldg.

Guest lectures

Monday, 8:30-9:30pm, Apr. 16-May 21

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. No refund after Apr. 18. 🌐

**Rachel Kann**, MFA, author of the collection *10 for Everything*. 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.

##### Reg# 359798

Fee: \$450

##### ❖ Classroom

6 mtgs

Monday, 6:30-9:30pm, Apr. 16-May 21

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. No refund after Apr. 18. 🌐

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

#### WRITING X 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# 359418

Fee: \$468

##### 🌐 Online

May 2-June 12

Enrollment limited to 15 students. No refund after May 8. 🌐

**Ronald Alexander**, fiction writer and author of four novels. He was nominated for a Pushcart Prize and was a finalist in the St. Andrews College Press Novella Competition. His essays, poetry, and short stories have been published in the *Chicago Quarterly Review* and *The Los Angeles Review*, among others.

##### Reg# 359850

Fee: \$342

##### ❖ Classroom

6 mtgs

Wednesday, 1-4pm, May 2-June 6

UCLA Extension Woodland Hills

Enrollment limited to 20 students. No refund after May 4.

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

#### WRITING X 420

##### Nonfiction: Essential Beginnings

2.0 units

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

##### Reg# 359400

Fee: \$342

##### 🌐 Online

Apr. 4-May 16

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

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

##### Reg# 359613

Fee: \$342

##### ❖ Classroom

6 mtgs

Wednesday, 7-10pm, May 16-June 20

UCLA Extension Woodland Hills

Enrollment limited to 20 students. No refund after May 18.

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

## The Phyllis Gebauer

### Scholarship in Writing

This need-based scholarship program is funded by the late Phyllis Gebauer, a beloved Writers' Program instructor who was passionate about providing learning opportunities for those who lack access.

Up to 6 scholars receive complimentary enrollment in 3 full-length Writers' Program courses during a 1-year period.

Applications are now available at [writers.uclaextension.edu/scholarship](http://writers.uclaextension.edu/scholarship).

Deadline to submit materials is June 22.

#### For More Information

(310) 825-9415 | [writers.uclaextension.edu](http://writers.uclaextension.edu)

#### WRITING X 401

##### Discovering the Writer Within

2.0 units

At the heart of who we are as human beings is our ability to create. Unfortunately, modern society does a good job of suppressing this impulse in most people, especially those who don't consider themselves "artists." This writers' workshop is predicated on the belief that we are all artists in one way or another, and that by finding our own creative voice, our lives can only be enriched. Through a series of in-class writing exercises, students tap into all five of their senses and draw upon a lifetime of memories as a way to unleash their creativity. The final goal of the workshop is both the celebration of the creative process and a first draft of either a short story, a short play, a collection of poems, or some other form of text.

##### Reg# 359849

Fee: \$342

##### ❖ Classroom

6 mtgs

Thursday, 11am-2pm, Apr. 26-May 31

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 20 students. No refund after Apr. 30.

**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.

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#### Reg# 359419

Fee: \$468

##### 🌐 Online

May 2-June 12

Enrollment limited to 15 students. No refund after May 8. 🌐

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

### Special Topics for All Writers

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

#### NEW

##### WRITING 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 pursuits 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# 359844

Fee: \$75

##### ❖ Classroom

1 mtg

Saturday, 10am-1pm, Apr. 21

UCLA: Dodd Hall

Enrollment limited to 50 students. No refund after 12:00 PM on Friday, Apr. 20.

**Amisha Patel**, MFA, who was featured in *Third Coast*, *New Letters*, *Puerto del Sol*, and *Southeast Review*, among others. Ms. Patel's honors include the Harriet Collins Jaycox Prize, a Kundiman fellowship, and multiple Pushcart Prize nominations. She is also a coach and consultant in the US and Canada.

# Writers' Program

## Publication Party

### Save the Date!

Tuesday, June 5, 7–9:30pm

Moss Theater, 3131 Olympic Blvd., Santa Monica  
(Doors open at 7pm; readings begin at 7:30pm.)

Admission and parking are free; refreshments will be served.

Join us for spirited readings, book signings, refreshments, and the opportunity to meet fellow writers.

The featured readers are Writers' Program instructors who have published work within the past year.

### For More Information

(310) 825-9415 | [writers.uclaextension.edu](http://writers.uclaextension.edu)

#### NEW

WRITING 761.4E

### Curing Writer's Block for Good

A vital stepping stone in becoming a professional writer is learning how to overcome the derailing self-critical doubts in order to complete the assignment at hand in a timely, productive, and enjoyable way. Many beginning and veteran writers struggle with self-judgments, second-guessing their plot and word choices, while not tuning into their own authentic creative impulses. Using Joseph Campbell's *Hero's Journey* model, this workshop offers skill-based talks, followed by instruction in meditations that liberate non-judgmental creativity and deepen core pieces of the writing process, including structure, plot, character, dialogue, conflict, and emotional arcs. After each meditation, writing exercises focus on key story elements, providing a unique, on-site opportunity to develop a new or existing stories and characters. The array of mindfulness tools that the aspiring writer takes from this workshop also help navigate meetings with entertainment industry executives and agents.

Reg# 359956

Fee: \$75

❖ Classroom

1 mtg  
Saturday, 10am-1pm, Apr. 14  
UCLA: Dodd Hall

Visitors not permitted. No refund after Apr. 13.

**Amy Spies**, screenwriter of the film *Girls Just Want to Have Fun* and the TV series *Beverly Hills, 90210* and *Melrose Place*. She has worked as an executive script consultant for award-winning TV shows, served as a WGA awards judge, and is part of the WGA mentoring program for military veterans.

#### NEW

WRITING 701.1E

### Start Writing Now: A Road Map to Becoming—and Being—a Writer

No more waiting. It's time to act on your lifelong dream of becoming a published writer. This course with Simon & Schuster and Putnam/Berkeley novelist Michael Levin gives the background, basics, and steps you need to start writing immediately. Among the many dimensions of writing explored are understanding the writing—and rewriting—process, finding good ideas and turning them into stories, discovering what makes stories saleable, believing in yourself as a writer and sustaining that belief for a lifetime. In addition, Mr. Levin covers mastering the art of self-motivation, finding a writing community to keep yourself going, discovering how fiction becomes a tool through which you can express what's in your soul, learning the purposes of fiction—why we write and why people read, and inviting success into your writing life.

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Reg# 359950

Fee: \$155

❖ Classroom

1 mtg  
Sunday, 9:30am-5pm, May 6  
UCLA: Dodd Hall

No refund after May 4. Visitors not permitted.

**Michael Levin**, *New York Times* bestselling author who has published with Simon & Schuster, Random House, and other top New York houses, and has been teaching writing for 27 years. Mr. Levin created the popular "Books Are My Babies" YouTube channel and writes for *HuffPost*, *Forbes.com*, and the *New York Daily News*.

#### NEW

WRITING X 461.8E

### Inspired by Visual Art

3.0 units

In this cross-genre creative writing course, we explore how writing ideas can spring from visual artworks, which are in essence, a representation of our lives without the use of language. We examine specific works of art including Renaissance painting, Dutch still life, abstract expressionism and 20th century photography and collage, then read the poetry, short fiction, and essays that evolved from the work. Using art as a springboard, we write our own poems and short fiction and then discuss our work in class.

Reg# 359789

Fee: \$570

❖ Classroom

10 mtgs  
Wednesday, 7-10pm, Apr. 4-June 6  
UCLA: Haines Hall

Enrollment limited to 20 students. No refund after

Apr. 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*.

WRITING X 413.10E

### Wired for Story: Five Steps to Creating an Irresistible Novel

1.5 units

Every writer wants two things: to tell a story that hooks readers and never lets them go, and to find a way to accomplish that without going through the long slog of endlessly writing draft after draft. This workshop gives you actionable ways to meet both goals. We examine the five steps to take before you start writing that will save you months (or years) of hard work, not to mention heartache and frustration. Instead of rooting around in your plot for the story, you unearth the key story elements beneath the plot that bring it to life, drive it forward, and give it meaning. These elements have little to do with the surface plot or "writing well" and everything to do with what we're hardwired to respond to in every story we read. Learning what your reader's brain craves, and why, allows you to zero in on what your story is really about before you write word one (or, if you've already started, before you write another word). You will not only produce a more powerful novel, chances are you will drastically reduce your rewrite time. Also of value to those writing memoirs, short stories, screenplays, or any other form of story.

Reg# 359902

Fee: \$266

❖ Classroom

2 mtgs  
Saturday, Sunday, 9:30am-5pm, Apr. 7-8  
UCLA Extension 1010 Westwood:  
1010 Westwood Blvd.

Enrollment limited to 20 students. Visitors not permitted. No refund after Apr. 6.

**Lisa Cron**, author of *Story Genius: How to Use Brain Science to Go Beyond Outlining and Write a Riveting Novel* and *Wired for Story: The Writer's Guide to Using Brain Science to Hook Readers from the Very First Sentence*. She has been a consultant, agent, story analyst, and editor and publicist.

## Fiction

### Beginning Fiction Writing

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

ENGL XL 137

### Creative Writing: Short Story

5.0 units

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

Reg# 359788

Fee: \$693

❖ Classroom

11 mtgs  
Wednesday, 6:30-9:30pm, Apr. 4-June 13  
UCLA Extension Lindbrook Center:  
10920 Lindbrook Dr.

Enrollment limited to 20 students. No refund after

Apr. 6. 🌐

**Stephen Cooper**, MFA, PhD, NEA Fellow whose short stories have appeared in *Santa Monica Review* and *American Fiction*, among others. Dr. Cooper is the author of *Full of Life: A Biography of John Fante* and editor of *The John Fante Reader*, both included among the *Los Angeles Times* Best Books of the Year.

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# 359841

Fee: \$690

🌐 Online

Apr. 4-June 12

Enrollment limited to 15 students. No refund after

Apr. 10. 🌐

**Michael Buckley**, MFA, award-winning author and short fiction writer whose work has appeared in numerous anthologies. Michael's debut collection is *Miniature Men*, and his stories have appeared in *The Alaska Quarterly Review*, *Clarksworld*, and *Daily Science Fiction*, among others.

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# 359838

Fee: \$690

🌐 Online

Apr. 4-June 12

Enrollment limited to 15 students. No refund after

Apr. 10. 🌐

**Jessica Barksdale**, MFA, MA, fiction writer, poet, and author of 14 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*.

Reg# 359839

Fee: \$660

❖ Classroom

10 mtgs  
Wednesday, 7-10pm, Apr. 4-June 6  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after

Apr. 6.

**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.

## 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 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 will 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 done.

Reg# 359802  
Fee: \$690  
Online  
Apr. 4-June 12

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

**Merrill Feitell**, MFA, author of the award-winning *Here Beneath Low-Flying Planes*. She was on the faculty at University of Maryland's MFA program and taught writing at Columbia University and the Pratt Institute. Ms. Feitell's fiction has appeared in *Best New American Voices* among many others.

### 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# 359835  
Fee: \$690  
Online  
Apr. 4-June 12

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

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

Reg# 359837  
Fee: \$660  
Classroom  
10 mtgs  
Thursday, 7-10pm, Apr. 5-June 7  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Apr. 9.

**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. His 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*.

### 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# 359834  
Fee: \$660  
Classroom  
10 mtgs  
Tuesday, 7-10pm, Apr. 3-June 5  
UCLA: School of Public Affairs Bldg.

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

**Mark Sarvas**, author of the novel, *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# 359833  
Fee: \$690  
Online  
Apr. 4-June 12

Enrollment limited to 15 students. No refund after Apr. 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*.

### WRITING X 411.3 Novel III

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

Reg# 359831  
Fee: \$690  
Online  
Apr. 4-June 12

Enrollment limited to 15 students. No refund after Apr. 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*.

### 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.

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# Short on Time?

## Try One of Our Spring Short Courses

### Three-Hour Workshops

**Curing Writer's Block for Good**  
Page 156.

**Why Writers Fail (and How Not To)**  
Page 155.

### One-Day Workshop

**Start Writing Now: A Road Map to Becoming—and Being—a Writer**  
Page 156.

### Weekend Workshops

**Wired for Story: Five Steps to Creating an Irresistible Novel**  
Page 156.

**How to Write a Million-Dollar Proposal: A Two-Saturday Workshop**  
Page 158.

### Reg# 359830

Fee: \$690  
Online  
Apr. 4-June 12

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

## Advanced Fiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for spring is March 5 at 9am (PST). Visitors are not permitted in advanced-level courses.

### WRITING X 412.3 Short Story III

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

### Reg# 359763

Fee: \$750  
Classroom  
10 mtgs  
Tuesday, 7-10pm, Apr. 3-June 5  
UCLA: Rolfe Hall

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable; no refund after Mar. 27.

**Submission Guidelines for Short Story III with Lou Mathews**  
Please submit a writing sample, up to 5,000 words and letter, describing your writing experience (classes taken, publication history, workshops, writers' conference, etc.), how you heard about the class and why you want to take the class. (Your submission should all be in one file as a PDF Document.)  
*If the instructor is already familiar with your work, you*

*can request to be "pre-approved." The pre-approval submission waives the synopsis and writing submission portion of the application but does not guarantee admission into the advanced course.*

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

Reg# 359659  
Fee: \$780  
Online  
Apr. 4-June 12

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable; no refund after Mar. 28. 🌐

### Submission Guidelines for Short Story III with Adam Prince

Please submit a single short story sample (maximum 3,000 words). Your submission should be in one PDF, double-spaced, Times New Roman, 12-point font. *If the instructor is already familiar with your work, you can request to be "pre-approved." The pre-approval submission waives the synopsis and writing submission portion of the application but does not guarantee admission into the advanced course.*

**Adam Prince**, MFA, PhD, fiction writer whose short story collection, *The Beautiful Wishes of Ugly Men*, was published by Black Lawrence Press. His 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.

- 🌐 ONLINE COURSE, page 4.
- 🌐 HYBRID COURSE, page 4.
- 🌐 WEB-ENHANCED COURSE, page 4.
- 📖 ON-GROUND COURSE, page 4.
- 📖 TEXTBOOK REQUIRED
- 🏠 UC CREDIT, page 5.

# Specialization in MFA

## Application Prep

### 3 Required Courses

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

Candidacy Fee: \$50

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

#### 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# 359658

Fee: \$780



Apr. 4-June 12

Enrollment limited to 12 students. No refund after Mar. 28.

##### Submission Guidelines for Novel Writing IV with Lynn Hightower

Please submit a two-page synopsis and the first 20 pages of your work-in-progress. Your submission should be on ONE document, double-spaced, Times New Roman, and 12-point font. Accepted file types: PDF or docx only.

If you are pre-approved\* by the instructor of this advanced course, please provide the following: full name, email, and telephone number.

*"If the instructor is already familiar with your work, you can request to be 'pre-approved.' The pre-approval submission waives the synopsis and writing submission portion of the application but does not guarantee admission into the advanced course."*

**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# 359657

Fee: \$780



Apr. 4-June 12

Enrollment limited to 12 students. No refund after Mar. 28.

##### Submission Guidelines for Novel Writing V with Robert Eversz

Please submit a two-page synopsis and the first 20 pages of your work-in-progress. Your submission should be on ONE document, double-spaced, Times New Roman, and 12-point font. Accepted file types: PDF or docx only.

If you are pre-approved\* by the instructor of this advanced course, please provide the following: full name, email, and telephone number.

*"If the instructor is already familiar with your work, you can request to be 'pre-approved.' The pre-approval submission waives the synopsis and writing submission portion of the application but does not guarantee admission into the advanced course."*

**Robert Eversz**, MFA, author of the novels *Zero to the Bone*, *Digging James Dean*, *Burning Garbo*, *Killing Papparazzi*, *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.**

#### NEW

#### WRITING X 424.12E

##### Storytelling for Live Audiences

3.0 units

Storytelling is one of the earliest and most intrinsic forms of human expression, and it's been experiencing a resurgence in pop culture with the popularity of storytelling shows and podcasts like *The Moth* and *This American Life*. In this course, students learn the fundamentals of the art of storytelling, and create a polished story of their own from their unique experiences. Through playful writing exercises and prompts, students generate gripping ideas, using their own lives as material. The workshop teaches the difference between a story you tell at a dinner party and a story you tell onstage, focusing on craft and structure and the components every personal story needs to be great. Students read and listen to examples of great stories to illustrate what works. The course also teaches performance techniques, and techniques on building confidence on stage and connecting with an audience.

Reg# 359852

Fee: \$570



Classroom

10 mtgs

Thursday, 7-10pm, Apr. 12-June 14

UCLA: Humanities Bldg.

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

**Cole Kazdin**, MS, writer, performer, and Emmy-winning television journalist. Ms. Kazdin is a regular contributor to *VICE*, and has written for *The New York Times*. 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*.

#### WRITING X 424.13E

##### How to Write a Million-Dollar Proposal: A Two-Saturday Workshop

1.5 units

Whether you're in the midst of penning a personal narrative, a how-to, or a treatise on your area of expertise, you need a book proposal to get in the door at any traditional publisher. This interactive workshop connects you with one of the industry's top insiders, who's never written a proposal that hasn't sold—and for big bucks—and gives you everything you need to know to take your idea to the next level. Topics include the seven-step magic formula to crafting winning proposals; what agents respond to, and what you need to approach them; a peek into million-dollar proposals by first-time authors; the how-tos of building a provocative table of contents and creating the right "architecture" for a book that keeps readers wanting more; the secrets to selling yourself and developing a compelling marketing plan; and whether or not independent (self) publishing is the way to go for you. By the end of the course, you understand the inner workings of the publishing industry and know exactly where your potential stands, with all of the materials you need in draft form to move forward. For some, this means polishing your perfect pitch package and submitting it to an agent or publisher; for others, this entails positioning yourself to self-publish successfully.

Reg# 359891

Fee: \$266



Classroom

2 mtgs

Saturday, 9:30am-5pm, Apr. 28; May 5

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

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

**Kristin Loberg**, *New York Times* bestselling writer and editor specializing in proposals and book collaboration. Her titles include *Brain Maker*, *Grain Brain* (Little, Brown and Company), *Payback Time* (Crown), *The End of Illness* (Free Press), *A Short Guide to a Long Life* (Simon & Schuster), and *The Lucky Years* (Thorndike Press).

#### WRITING X 424.2E

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

3.0 units

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

Reg# 359403

Fee: \$690



Apr. 11-June 20

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

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

**Judith Prager**, PhD, fiction and nonfiction writer whose works include *The Newman Factor*, *Verbal First Aid* and *The Worst Is Over: What to Say When Every Moment Counts*. She is a co-recipient of the UCLA Extension Outstanding Distinguished Instructor Award and 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# 359404

Fee: \$690



Apr. 11-June 20

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

**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*, all with W. W. Norton. Ms. Lauber's work has appeared in *The New York Times*.

## 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# 359618

Fee: \$570



10 mtgs

Wednesday, 6:30-9:30pm, Apr. 4-June 13

UCLA Extension DTLA

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

**Alison Singh Gee**, MA, nonfiction writer who has written for *Marie Claire*, *InStyle*, *International Herald Tribune*, and the *Los Angeles Times*. Ms. Gee was a staff writer for *People* magazine and her memoir, *Where the Peacocks Sing*, was named a National Geographic Traveler Book of the Month.

## 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# 359401

Fee: \$690



Apr. 11-June 20

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

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

## 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# 359402

Fee: \$690



Apr. 11-June 20

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

**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*.

**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 421.2

**Creative Nonfiction II**

3.6 units

Designed for those who have already begun to explore memoir or other narrative nonfiction genres, this workshop guides you to take your skills to the next level by focusing on a collection of essays, a single project, or other types of nonfiction prose; works-in-progress are welcome. Every week, you read several short, stylistically adventurous pieces to expand your repertoire and post a new installment of your own project for feedback from your instructor and peers. The goal is to create two new essay-length works of creative nonfiction and polish your skills for publication.

Reg# 359619

Fee: \$690



Apr. 11-June 20

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

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

# New Creative Writing

## Courses for Spring

**Inspired by Visual Art**

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**Storytelling for Live Audiences**

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**Hybrid and Cross-Genre Poetics**

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**Reframing the Form**

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**Introduction to Editing and Publishing**

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**Editorial Management I: Acquisition to Publication**

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

## 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# 359621

Fee: \$660



10 mtgs

Monday, 7-10pm, Apr. 9-May 21

UCLA: School of Public Affairs Bldg.

Monday, 7-10pm, June 4-18

UCLA: School of Public Affairs Bldg.

No meeting on May 28.

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

**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# 359406

Fee: \$690



Apr. 11-June 20

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

**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*.

## Digital Storytelling & Multi-Platform Strategy Specialization

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

**MGMT 838.3 Digital Content Monetization: Distribution, Marketing and Developing Audiences**

Page 72.

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

## Course Icons Provide Information At-a-Glance

- ONLINE COURSE  
Technical requirements, page 4
- HYBRID COURSE, page 4
- WEB-ENHANCED COURSE, page 4
- ON-GROUND COURSE
- TEXTBOOK REQUIRED  
Visit our website for textbook information.
- UC CREDIT  
May be transferable to other colleges and universities, page 5

# New Courses in Editing and Publishing

Whether you're a writer or are considering a career in publishing as an editor or literary agent, it's important to know how a project goes from finished manuscript to published book. Learn the roles of editors, as well as essential editing, proofreading, and fact-checking skills with these spring courses in editing and publishing.

## Introduction to Editing & Publishing

**Tobi Harper**

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## Editorial Management I: Acquisition to Publication

**Julia Callahan**

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## Developmental Editing

**Seth Fischer**

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## Online Courses

Now you can earn continuing education or academic credit from UCLA Extension—anytime, anywhere. Simply take a UCLA Extension online course.

To find online courses, look for this icon: 

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

For more information about online study see page 4.

## Advanced Creative Nonfiction Writing

**Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for spring is March 5 at 9am (PST). Visitors are not permitted in advanced-level courses.**

### 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 two chapters and a book proposal or two short essays ready to submit to publishers, as well as increase mastery over this artistic form.

#### Reg# 359623

**Fee: \$750**

- ❖ **Classroom**  
10 mtgs  
Tuesday, 10am-1pm, Apr. 10-June 12  
UCLA Extension 1010 Westwood:  
1010 Westwood Blvd.

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

**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.

### 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# 359622

**Fee: \$660**

- ❖ **Classroom**  
10 mtgs  
Tuesday, 7-10pm, Apr. 10-June 12  
UCLA Extension DTLA

*Enrollment limited to 15 students. No refund after Apr. 12.*

**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 for Young Readers

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

## Writing Picture Books

### WRITING X 441.1 Picture Book I

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

#### Reg# 359407

**Fee: \$690**

- 🌐 **Online**  
Apr. 11-June 20

*Enrollment limited to 15 students. No refund after Apr. 17.* 🌐

**Sherry Shahan**, MFA, author of more than 30 children's books, including the young adult novel *Purple Daze*; the middle-grade novels *Death Mountain* and *Ice Island*; picture books *Spicy Hot Colors/Colores Picantes*; and *Dashing through the Snow: The Story of the Iditarod*, an American Booksellers "Pick of the List."

## Writing for Young Adults

### WRITING X 445.1 Young Adult Novel I

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

#### Reg# 359624

**Fee: \$570**

- ❖ **Classroom**  
10 mtgs  
Wednesday, 7-10pm, Apr. 4-June 6  
UCLA: Humanities Bldg.

*Enrollment limited to 20 students. No refund after Apr. 6.*

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

#### Reg# 359606

**Fee: \$690**

- 🌐 **Online**  
Apr. 11-June 20

*Enrollment limited to 15 students. No refund after Apr. 17.* 🌐

**Kelly Barson**, MFA, author of the novels *45 Pounds* and *Charlotte Cuts it Out*. Ms. Barson has published articles in *Highlights for Children Magazine*, *Hunger Mountain Literary Journal*, and other local family magazines. She is a panelist and speaker at many library events and conferences.

## 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.**

### NEW

WRITING X 432.7E

### Reframing the Form

2.0 units

How can poets experiment with traditional forms of poetry so that they speak of the world today? This workshop explores contemporary and innovative approaches to poetic forms such as the ghazal, the elegy, the sestina and more. Students will write and share poems, drawing inspiration from the work of poets like Patricia Smith, Larry Levis, Aimee Nezhukumatathil, Yusef Komunyakaa, Jamila Woods and Aracelis Girmay. The course goal is to finish with a portfolio of 4-5 polished poems, utilizing new techniques and approaches to (re)writing form poetry.

#### Reg# 359775

**Fee: \$468**

- 🌐 **Online**  
May 2-June 13

*Enrollment limited to 15 students. No refund after May 8.* 🌐

**Rosebud Ben-Oni**, MFA, author of the poetry collection *SOLECISM*. Ms. Ben-Oni's poems appear in *Arts & Letters*, *American Poetry Review*, and *POETRY*, and she writes weekly for *The Kenyon Review* blog. She was a Rackham Merit Fellow, a Horace Goldsmith Scholar, and a CantoMundo Poetry Fellow.

### NEW

WRITING X 432.6E

### Hybrid and Cross-Genre Poetics

2.0 units

Techniques of poetry are ubiquitous in advertising and popular music, and professional writers across genres attest to poetry's utility for sharpening one's skills—for reasons not unlike why football players study ballet. Through an exploration of hybrid poetics, students strengthen and diversify their toolbox of creative techniques. Students develop new ways to explore and cultivate their creativity through readings, discussions, experiments, and creation of new work in a variety of hybrid forms, blending poetry with other forms of literary art, as well as with visual and performing arts. Writers from all genres and backgrounds welcome. Students leave the course with a portfolio of hybrid poetic works and a deeper understanding of the ways in which hybridity can broaden a writer's audience and evolve their voice and imagination.

#### Reg# 359845

**Fee: \$468**

- 🌐 **Online**  
Apr. 18-May 30

*Enrollment limited to 15 students. No refund after Apr. 24.* 🌐

**Amber West**, MFA, PhD, playwright, and author of the poetry collection *Hen & God* and the chapbook *Daughter Eraser*. Ms. West's writings have appeared in journals and anthologies such as *Calyx*, *Puppetry International*, and *Furies: A Poetry Anthology of Women Warriors*. She is the co-founder and director of the artist collective Alphabet Arts.

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# 359625

Fee: \$570

❖ Classroom

10 mtgs

Wednesday, 7-10pm, Apr. 4-June 6

UCLA: Humanities Bldg.

Enrollment limited to 20 students. No refund after Apr. 9.

**Rick Bursky**, MFA, poet/author of the collections *I'm No Longer Troubled by the Extravagance*, *Death Obscura*, and *The Soup of Something Missing* (Dorothy Brunsman Prize), and *The Invention of Fiction*. His work has appeared in *American Poetry Review*, *Iowa Review*, *Harvard Review*, *Black Warrior Review*, and *Prairie Schooner*.

## Editing and Publishing

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

**NEW**

WRITING X 451.3

**Introduction to Editing and Publishing**

3.0 units

To be successful, editors draw from a broad base of skills while taking the entire publishing process into account. They are avid, active readers in their own right who understand the way the publishing market works. Beyond that, they also understand the specialized technological tools in use today, are strong proofreaders, understand how to identify and check facts, and communicate clearly and concisely with other departments in order to set a manuscript up for success through production, marketing, and media outreach. By the end of the course, students understand how these tools help editors meet the demands of their profession and thrive in the workplace.

Reg# 359836

Fee: \$690

🌐 Online

Apr. 11-June 20

Enrollment limited to 15 students. No refund after Apr. 17. 🌐

**Tobi Harper**, director of development and operations at Red Hen Press, editor and founder of *Quill*; contributing editor of *The Los Angeles Review*; and speaker on queer literature and publishing at conferences and literary festivals, and on college campuses.

**NEW**

WRITING X 452.1

**Editorial Management I: Acquisition to Publication**

3.0 units

The process from written manuscript to published book is more complicated than most authors and newer publishing professionals expect. From what to look for in acquisitions to how to use metadata to your advantage to booking a successful author tour, this course covers everything that an author and publisher should expect from reading manuscripts to the actual publication date. By the end of the course, you understand how an editor turns an author's manuscript into a saleable product.

→ → →

Reg# 359807

Fee: \$690

🌐 Online

Apr. 11-June 20

Enrollment limited to 15 students. No refund after Apr. 17. 🌐

**Julia Callahan**, acquisitions editor and director of sales and marketing for Rare Bird Books, a literary publicity and events firm. Ms. Callahan is also the fiction editor of *The Rattling Wall* literary journal. She helped run the events department at Book Soup for four years.

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# 359649

Fee: \$570

❖ Classroom

10 mtgs

Thursday, 7-10pm, Apr. 5-June 7

UCLA: Humanities Bldg.

Enrollment limited to 20 students. No refund after Apr. 9.

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

WRITING X 455.1

**Introduction to Literary Agenting**

3.0 units

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

Reg# 359726

Fee: \$690

🌐 Online

Apr. 11-June 20

Enrollment limited to 15 students. No refund after Apr. 17. 🌐

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

# Finishing Your Certificate?

UCLA Extension

Certificate Graduation Ceremony

Friday, June 22 at Royce Hall

Make sure you're eligible to take part!

For details, contact your certificate advisor.



Learn more about Extension Certificates at [graduation.uclaextension.edu](http://graduation.uclaextension.edu).

## 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 776.5

**PR Boot Camp for Writers**

While you want to do everything you can to bring eyeballs to your scripts, you also want to know how to be smart about promoting yourself. This workshop will offer practical PR advice for writers and producers working or hoping to work in television or film. In this workshop, we discuss the importance of your bio, what to do when talking with media, what a publicist does, and how to evaluate opportunities. You also hear from pros in the industry working with writers and for writers. By the end of the workshop, you understand how to position your script and your talent as valuable assets. Please bring your 400-word bio to class.

Reg# 360260

Fee: \$155

❖ Classroom

1 mtg

Saturday, 9:30am-5:30pm, Apr. 28

UCLA: Royce Hall

Advanced enrollment required; no enrollment at the door. No refund after Apr. 27.

**Theresa Corigliano**, MFA, former VP of Series Programming at CBS Television and VP of Communications for the TV series *Dr. Phil* and *The Doctors*. Ms. Corigliano has served as a publicity consultant for Amazon Studios, and Fox Searchlight, and supervised press events for the Emmys, SAG Awards, and Golden Globes.

**NEW**

FILM TV 766.5

**The Animation Writer's Toolkit**

What are "antics?" What's a "walla?" How does an "at:board" note change a scene description? Animation has many technical concerns live-action screenwriters don't have to consider. Indeed, cartoon writers are encouraged to use camera instructions! Through this seminar, you learn how to describe scenes even more visually, how to write for storyboard artists, and how to keep a beat-based tempo when plotting. From specifying props in a scene to marking which effects will be made by actors' voices, not sound designers' gear, this class offers a whole new kit of terms and techniques that demystifies writing for animation.

Reg# 360266

Fee: \$155

❖ Classroom

1 mtg

Saturday, 9:30am-5:30pm, May 5

UCLA: Royce Hall

Advanced enrollment required; no enrollment at the door.

No refund after May 4.

**Tom Pinchuk**, TV writer, comic book writer and WGA member, whose credits include *Ben 10* (Cartoon Network) and *Gormiti: Nature Unleashed* (Mondo World). Mr. Pinchuk's comics include *Hybrid Bastards*, *Max Steel*, *Unimaginable*, *Tales From the Acker-Mansion* and *Hero Hotel*.

🌐 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

# Two New Specializations for Screenwriters!

Designed to give students a quick burst of knowledge on a specific topic, specializations carry many of the same benefits as certificates and require only a modest application fee.

## Television Writers Fellowship Prep

For aspiring TV writers, winning a network fellowship is one of the quickest ways to get staffed on a show. This specialization helps you write the scripts you need to make a competitive entry.

**Candidacy Fee:** \$50

Courses begin on page 165.

## Writing and Directing Short Films

This specialization gives aspiring filmmakers a quick route to go from concept to completion. Two courses in screenwriting teach you the basic skills you need to write your script, and two courses in directing set you on the path to making your cinematic vision a reality. This series is great for people completely new to filmmaking, or experienced artists in one area who want mentorship in the other.

**Candidacy Fee:** \$50

Courses begin on page 163.

## For More Information

(310) 825-9415 | [writers.uclaextension.edu](http://writers.uclaextension.edu)

## NEW

FILM TV X 450.1

### Adaptation for Screenwriters I

3.0 units

The first part in a two-part sequence designed for writers who want to focus on adapting literary material, fiction or nonfiction, into films. Your major project is to complete and polish a screenplay for a short film (22 pages maximum), based on public domain material from literary, theatrical, mythical, and traditional sources. You also complete an outline of a story for adaptation to a full length screenplay. This course will introduce screenwriters, writers of fiction and drama, and creators of new media to the aesthetic and techniques of creating visual, dramatically compelling screenplays. The goal is to help you develop the skills associated with adaptation as well as your unique voice and style.

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

**Reg# 359847**

**Fee: \$570**

- ❖ Classroom
- 10 mtgs
- Wednesday, 7-10pm, Apr. 4-June 6
- UCLA: Humanities Bldg.

*Enrollment limited to 20 students. No refund after Apr. 6.* 🌐

**Warren Lewis**, MFA, screenwriter/producer and WGA member who wrote *Black Rain*, directed by Ridley Scott, and *The 13th Warrior*, starring Antonio Banderas. He has also sold and developed both features and pilots for Warner Bros., FOX, Paramount, Ensemble Entertainment, and Sony Pictures, among many others.

FILM TV X 431.77

### Screenwriter's Lab: The New Method

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 disciplines. Agents and producers often read plays with the goal of finding a writer who excels at character-driven storytelling—which is at the heart of theatre. 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# 360110**

**Fee: \$660**

- ❖ Classroom
- 10 mtgs
- Monday, 7-10pm, Apr. 2-June 11
- UCLA: Humanities Bldg.

*No meeting May 28.*

*Enrollment limited to 15 students. No refund after Apr. 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.

## NEW

FILM TV X 437.99

### Fundamentals of Story

3.0 units

Whether you want to be a writer for film, television, or theatre, a dynamic understanding of story is absolutely necessary for success. In this course you learn how to choose and develop your best story ideas while examining point of view, structure, character development, dialogue, subtext, crisis, and climax using classic and contemporary scripts as models. Tools to stimulate your writing incorporate acting improvisation as well as photography, painting, and music. Individual and group writing exercises are shared in a supportive atmosphere, with guided rewriting as a core task in the course. At the end of the class, you will be able to integrate classic story principles in every facet of your work as well as use these tools to analyze your own writing and take it to the next level.

**Reg# 359848**

**Fee: \$570**

- ❖ Classroom
- 10 mtgs
- Monday, 7-10pm, Apr. 2-June 11
- UCLA: Humanities Bldg.

*Enrollment limited to 20 students. No refund after Apr. 4.* 🌐

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

## NEW

FILM TV X 432.1

### Strategies for Getting Representation

2.0 units

Understanding how Hollywood operates is crucial for any new screenwriter seeking agents and managers for representation. First you must know the differences between the roles an agent plays versus a manager. Furthermore, differentiating between power agents, boutique agents, and managers who act like agents empowers you to find the representation that is right for you. Special attention is paid to preparing your script for agency submission to demystify what reps really look for in their next hot writing client, as this can be different from what development executives and buyers look for. While it's true that formulaic scripts tend to sell better in Tinseltown, this course also covers strategies for writers who seek representation with more character-driven indies in their portfolios. By the end of the course, you have a solid understanding of what steps to take next for your career.

**Reg# 359915**

**Fee: \$468**

- 🌐 Online
- Apr. 18-May 29

*Enrollment limited to 15 students. No refund after Apr. 24.* 🌐

**Chris Sablan**, agent at Original Artists, his clients include screenwriters/producers/directors whose credits include, *The Girl Next Door*, *Saw*, *The Heat*, *This is 40*, *Journey to the Center of the Earth*, *Helix*, *Breaking In*, *Colony*, *Grey's Anatomy*, *Scandal*, and *How To Get Away With Murder*, among many others.

## NEW

FILM TV X 435.7

### Writing the Ensemble Series Pilot

3.0 units

This course allows aspiring writers to analyze several successful ensemble pilot scripts—break 'em down, check out their nuts and bolts, then put 'em back together to see what makes 'em tick. We look at how to employ multiple characters, multiple plots, and then examine the multiple ways in which they might cross with one another. We see how to thematically outline A, B, C and D storylines, complete with dramatic reversals and moments, and then integrate them into a meaningful whole. We employ an insider's checklist to unveil how teasers tease and how storylines are structured to grip audiences to their seats. And from your ideas we invent a fictitious high concept franchise, search for the most suitable characters to be in that franchise, and together break four story lines for its

pilot—scene-by-scene, act-by-act, character arc-by-character arc, from start to finish.

**Prerequisite(s):** X 442.1 Writing the One-Hour Pilot I, or X 431.7 Writing the Half-Hour Pilot I, and FILM TV X 433.7 Writing the One-Hour or Half-Hour Pilot II, or equivalent, or consent of instructor.

**Reg# 359840**

**Fee: \$660**

- ❖ Classroom
- 10 mtgs
- Monday, 7-10pm, Apr. 2-June 11
- UCLA: Humanities Bldg.

*Enrollment limited to 15 students. No refund after Apr. 4.* 🌐

**Douglas Steinberg**, TV writer/exec producer and WGA member, whose credits include *The Tonight Show*, *Wild Card*, *St. Elsewhere*, and *Moonlighting*. Mr. Steinberg was the creator/exec producer for *Combat Hospital* and exec producer on *Boston Public*. He has worked on 10 ensemble dramas as a writer/producer.

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# 360087**

**Fee: \$396**

- ❖ Classroom
- 6 mtgs
- Monday, 7-10pm, Apr. 16-May 21
- UCLA: Humanities Bldg.

*Enrollment limited to 20 students. No refund after Apr. 18.* 🌐

**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 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.

**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.

# A 1-on-1 Approach to Your Writing Education

Full-length courses not your thing? Then take your project to the next level through our unique mentorship and consultation services, in which you work 1-on-1 with a published or produced writer.

**Mentorships:** Appropriate for novelists who have a complete manuscript or screenwriters who have written at least 1 screenplay, you communicate with the instructor via email Monday-Friday for 4 full weeks.

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

**For More Information**  
(310) 825-9415 | [writers.uclaextension.edu](http://writers.uclaextension.edu)

## Reg# 360055

**Fee: \$660**

- ❖ **Classroom**  
10 mtgs  
Thursday, 7-10pm, Apr. 5-June 7  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Apr. 9. 🌐

**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 430.72

### The Power of Emotional Structure in Film and Television Drama

3.0 units

We are all familiar with the motion picture or TV drama whose plot falls nicely into place like pieces of a puzzle, logical in every way, yet unmoving; its meaning unexpressed; its promise unfulfilled. Why does this happen? Clearly, understanding plot is not the same as understanding writing. And cinema makes demands on the screenwriter that are uniquely challenging and go far beyond the simplicity of a "beginning, middle, and end." Big screen or small, these creative problems can be as hard to pin down as they are to solve, and always reside in the story simmering beneath the plot. This is what Emmy Award-winning instructor Peter Dunne calls "Emotional Structure," and without it a script can feel empty and superficial, and fail to convey the essence of what is trying to be said. This workshop covers the key craft issues of plot, story, characters, and theme, with a concentration on the emotional current beneath the plot as the connective tissue and driving force of your ideas. The course goal is to clearly define, develop, and articulate your story's dramatic depth, and to map its structure as you write your script's outline.

**Prerequisite(s):** One feature film or television writing course.

## Reg# 360106

**Fee: \$570**

- ❖ **Classroom**  
10 mtgs  
Monday, 7-10pm, Apr. 2-June 11  
UCLA: School of Public Affairs Bldg.

No meeting May 28.

Enrollment limited to 20 students. No refund after Apr. 4.

**Peter Dunne**, Writer; Emmy- and Peabody Award-winning producer; WGA and PGA member whose credits include the dramas *CSI*, *JAG*, *That's Life*, *Melrose Place*, *Nowhere Man*, *Savannah*, and the miniseries, *Sybil*. He is the author of *Emotional Structure: Creating the Story Beneath the Plot* (Quill Driver Press, 2006).

## Feature Film

### Beginning Feature Film Writing

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

## FILM TV X 440A

### Writing the First Screenplay I

3.0 units

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

## Reg# 359644

**Fee: \$570**

- ❖ **Classroom**  
10 mtgs  
Monday, 7-10pm, Apr. 2-June 11  
UCLA Extension DTLA: 261 S. Figueroa St.

No meeting May 28.

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

**Andrew Knauer**, MFA, screenwriter and WGA member who wrote *The Last Stand*, starring Arnold Schwarzenegger, and *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.

→ → →

The Writers' Program Congratulates the Winners of the

# 2017 UCLA Extension Screenwriting Competitions

## Feature Film Writing

1st Place: **Kelli McNeil**, *The Baltimore School of Charm* (Drama)

2nd Place: **Lisa Otto**, *Run To Me* (Romance)

3rd Place: **Nneka Grestle**, *The Woman: Take the Night* (Action/Thriller)

## Television Pilot Writing

1st Place: **Randall McCormick**, *Love and Other Crimes* (One-Hour)

2nd Place: **Raul de Miguel**, *24/7 Xpress Cleaning* (One-Hour)

3rd Place: **Mark Mulkerron**, *Graceful Exit* (Half-Hour)

## Television Spec Writing

1st Place: **Jeremiah Pietroniro**, *Master of None: "Punishment"* (Half-Hour)

2nd Place: **Richard Cullen**, *Daredevil: "Trial and Error"* (One-Hour)

3rd Place: **Jarod Backens**, *Better Call Saul: "Whitey"* (One-Hour)

Applications for this year's competitions are now available. Deadline is April 2, 2018. Visit [uclaextension.edu/competitions](http://uclaextension.edu/competitions) for submission details.

## For More Information

[writers@uclaextension.edu](mailto:writers@uclaextension.edu) | (310) 206-1542

## Reg# 359646

**Fee: \$570**

- ❖ **Classroom**  
10 mtgs  
Tuesday, 7-10pm, Apr. 3-June 5  
UCLA Extension Woodland Hills:  
21650 Oxnard Street

Enrollment limited to 20 students. No refund after Apr. 5. Internet access required. 📖

**Michael Jann**, Emmy-nominated television writer and WGA member who served 22 years as a comedy monologue writer for *The Tonight Show with Jay Leno*. Mr. Jann most recently served as a comedy writer for *The Tonight Show Starring Jimmy Fallon* and has written features and TV pilots for major studios.

## Reg# 359608

**Fee: \$570**

- ❖ **Classroom**  
10 mtgs  
Wednesday, 7-10pm, Apr. 4-June 6  
UCLA: School of Public Affairs Bldg.

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

**Laurence Rosenthal**, writer/producer, development exec and WGA member who supervised the development of *Scream*, *Beautiful Girls*, *Copland*, and *Citizen Ruth*. Mr. Rosenthal is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting and is also the writer/producer of the *No Manches Frida*.

## Reg# 359647

**Fee: \$690**

- 🌐 **Online**  
Apr. 4-June 12

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

**Diane Drake**, screenwriter, WGA member whose credits include *What Women Want*, starring Mel Gibson, and *Only You*, starring Robert Downey, Jr. and Marisa Tomei. Ms. Drake was Vice President of Creative Affairs for Academy Award-winning director-producer Sydney Pollack's Mirage Productions.

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## Reg# 359651

**Fee: \$690**

- 🌐 **Online**  
Apr. 4-June 12

Enrollment limited to 15 students. No refund after Apr. 10. Internet access required. 📖

**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.

## Reg# 359601

**Fee: \$570**

- ❖ **Classroom**  
10 mtgs  
Thursday, 7-10pm, Apr. 12-June 14  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Apr. 16. Internet access required. 📖

**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.

🌐 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

FILM TV X 440B

**Writing the First Screenplay II**

3.0 units

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

*Prerequisite(s):* X 440A Writing the First Screenplay I. Students must bring a four-to-five-page outline they created in Writing the First Screenplay I to first class meeting and be prepared to pitch it.

**Reg# 359652****Fee: \$570**❖ *Classroom*

10 mtgs  
Monday, 7-10pm, Apr. 2-June 11  
UCLA: School of Public Affairs Bldg.

*No meeting May 28.*

*Enrollment limited to 20 students. No refund after Apr. 9.* 🌐

**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# 359653****Fee: \$570**❖ *Classroom*

10 mtgs  
Wednesday, 7-10pm, Apr. 4-June 6  
UCLA: School of Public Affairs Bldg.

*Enrollment limited to 20 students. No refund after Apr. 6.* 🌐

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

**Reg# 359655****Fee: \$690**🌐 *Online*

Apr. 4-June 12

*Enrollment limited to 15 students. No refund after Apr. 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.

**Reg# 359654****Fee: \$570**❖ *Classroom*

10 mtgs  
Tuesday, 7-10pm, Apr. 17-June 19  
UCLA Extension Woodland Hills:  
21650 Oxnard Street

*Enrollment limited to 20 students. No refund after Apr. 19.* 🌐

**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.

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# 359656****Fee: \$660**❖ *Classroom*

10 mtgs  
Wednesday, 7-10pm, Apr. 4-June 6  
UCLA: School of Public Affairs Bldg.

*Enrollment limited to 15 students. No refund after Apr. 5.* 🌐

**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# 359661****Fee: \$690**🌐 *Online*

Apr. 4-June 12

*Enrollment limited to 15 students. No refund after Apr. 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# 359660****Fee: \$660**❖ *Classroom*

10 mtgs  
Saturday, 10am-1pm, Apr. 7-June 16  
UCLA Extension Woodland Hills:  
21650 Oxnard Street

*No meeting May 26.*

*Enrollment limited to 15 students. No refund after Apr. 10.* 🌐

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

FILM TV X 440D

**Writing the First Screenplay IV**

3.0 units

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

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

**Reg# 359694****Fee: \$660**❖ *Classroom*

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

*Enrollment limited to 15 students. No refund after Apr. 5.* 🌐

**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# 359698****Fee: \$690**🌐 *Online*

Apr. 4-June 12

*Enrollment limited to 15 students. No refund after Apr. 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.

## 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# 359729****Fee: \$690**🌐 *Online*

Apr. 4-June 12

*Enrollment limited to 15 students. No refund after Apr. 10.* 🌐

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

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# 359732****Fee: \$690**🌐 *Online*

Apr. 4-June 12

*Enrollment limited to 15 students. No refund after Apr. 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.

## Advanced Feature Film Writing

**Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for spring is March 5 at 9am (PST). Visitors are not permitted in advanced-level courses.**

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 guide you to concentrate on structure, characterization, scene construction, and 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# 359733****Fee: \$780**🌐 *Online*

Apr. 11-June 19

*Enrollment limited to 12 students.*

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

**Beverly Gray**, PhD, screenwriter, author, and development exec who oversaw the development of 170 films at Concorde-New Horizons Pictures. Dr. Gray's newest book is *Seduced by Mrs. Robinson: How The Graduate Became the Touchstone of a Generation*. She has written biographies of Roger Corman and Ron Howard.

## Television

### Beginning Television Writing

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

FILM TV X 430.4

#### Beginning Writing for the One-Hour Spec I

3.0 units

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

Reg# 359737

Fee: \$570

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 3-June 5

UCLA: School of Public Affairs Bldg.

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

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

Reg# 359743

Fee: \$690

🌐 Online

Apr. 4-June 12

Enrollment limited to 15 students. No refund after Apr. 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 quirkiness of the main characters, and identifying the unique spin shows put on their stories. You then focus on your own script for a current show, finding the story and identifying the comedy in it, learning how to pitch it, and creating a workable outline from which to write. Instruction also covers the “need to know” business aspects of the half-hour show, such as the current use of spec scripts to get jobs and the basics of how a comedy writer works on staff, how freelance writers move onto staff, how a writing staff is structured, and how writers work collaboratively “in the room.” All student projects must focus on current shows from a list provided by the instructor; no pilots.

This course counts toward the 4-course Writer's Fellowship Prep Specialization.

Reg# 359744

Fee: \$570

❖ Classroom

10 mtgs

Wednesday, 7-10pm, Apr. 4-June 6

UCLA: Rolfe Hall

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

**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 sold pilots to Fox, NBC, CBS and UPN.

Reg# 359745

Fee: \$690

🌐 Online

Apr. 4-June 12

Enrollment limited to 15 students. No refund after Apr. 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 431.4

#### Beginning Writing for the One-Hour Spec II

3.0 units

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

Reg# 359791

Fee: \$690

🌐 Online

Apr. 4-June 12

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

Reg# 359787

Fee: \$660

❖ Classroom

10 mtgs

Thursday, 7-10pm, Apr. 5-June 7

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Apr. 9. 🌐

**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 Screenwriting Courses for Spring

### Fundamentals of Story

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### Adaptation for Screenwriters I

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### Writing the Ensemble Series Pilot

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### Strategies for Getting Representation

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### PR Boot Camp for Writers

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### The Animation Writer's Toolkit

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FILM TV X 431.6

#### Beginning Writing for the Half-Hour Spec II

3.0 units

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

Reg# 359793

Fee: \$660

❖ Classroom

10 mtgs

Wednesday, 7-10pm, Apr. 4-June 6

UCLA: Rolfe Hall

Enrollment limited to 15 students. No refund after Apr. 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# 359803

Fee: \$690

🌐 Online

Apr. 4-June 12

Enrollment limited to 15 students. No refund after Apr. 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, and television movies for ABC Family.

## Learn the Art & Business of Entertainment

Top Hollywood professionals teach:

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Cinematography

Directing

Entertainment Development

Post-Production

Producing

Film Scoring

Music Business

Music Production

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# Online Courses



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For more information about online study see page 4.

## Intermediate Television Writing

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

FILM TV X 442.1

### Writing the One-Hour Pilot I

3.0 units

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

*Prerequisite(s):* X 430.4 Beginning Writing for the One-Hour Spec I and X 431.4 Beginning Writing for the One-Hour Spec II, or equivalent, or consent of instructor.

Reg# 359945

Fee: \$660

- ❖ Classroom
- 10 mtgs
- Monday, 7-10pm, Apr. 2-June 11
- UCLA: School of Public Affairs Bldg.

No meeting May 28.

Enrollment limited to 15 students. No refund after Apr. 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*, *#Auditing*, *Spooksville* and *The Malan Show*.

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Reg# 359951

Fee: \$690

- 🌐 Online
- Apr. 4-June 12

Enrollment limited to 15 students. No refund after Apr. 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 Specialization.

*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# 359933

Fee: \$690

- 🌐 Online
- Apr. 4-June 12

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

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

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Reg# 359897

Fee: \$660

- ❖ Classroom
- 10 mtgs
- Saturday, 10am-1pm, Apr. 7-June 16
- UCLA: School of Public Affairs Bldg.

No meeting, May 26.

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

**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*.

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 four-course Writer's Fellowship Prep Specialization.

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

Reg# 359961

Fee: \$690

- 🌐 Online
- Apr. 4-June 12

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

Reg# 359958

Fee: \$660

- ❖ Classroom
- 10 mtgs
- Thursday, 7-10pm, Apr. 5-June 7
- UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after Apr. 9.

**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

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for spring is March 5 at 9am (PST). Visitors are not permitted in advanced-level courses.

FILM TV X 432.888

### Advanced Sitcom Rewrite

3.0 units

99% of television comedy writing is rewriting. And rewriting, for the most part, means fixing story problems and maximizing the comic potential of a story idea. Story development is such a complex set of ideas, even for working television writers and executives, that probably half the comedy episodes produced each year need to be rethought in whole or part after their table readings. And that is after weeks of the initial hard work of breaking the story and writing and rewriting the script. In this workshop, the goal is to take your previously written half-hour scripts, both originals and specs, that ultimately did not fulfill their comic ambitions, and determine where they fell short and make the necessary changes so that each premise is fully realized.

*Prerequisite(s):* Half-hour original pilot or spec script of an existing series submittal required.

Reg# 360026

Fee: \$750

- ❖ Classroom
- 10 mtgs
- Tuesday, 7-10pm, Apr. 10-June 12
- UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. \$100 nonrefundable until Apr. 3; no refund thereafter.

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

## 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 how to approach your rewrite. You receive intense weekly guidance and personal feedback throughout the process.

*Prerequisite(s):* Submittal of your one-hour or half-hour original pilot that you intend on rewriting in the course is required.

Reg# 360043

Fee: \$780

- 🌐 Online
- Apr. 11-June 19

Enrollment limited to 12 students. \$100 nonrefundable until Apr. 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.

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