

WRITING & JOURNALISM



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WHAT OUR STUDENTS SAY

“The Writers’ Program, and Lou Mathews’ classes in particular, have been so important to my growth as a writer. Lou is one of the best teachers I’ve ever had. He truly cares about his students and the written word. I wrote the first draft of “Auntie Shirin” in his class, and it was in that same class that I grew the courage to start submitting my stories.”

— **Sanam Mahloutji**, former Writers’ Program student whose short story “Auntie Shirin” appears in the new issue (#52) of *McSweeney’s Quarterly*.

Creative Writing

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

Writers Studio

Writers Studio Course: A four-day event consisting of 11 writing workshops taught by some of the best screenwriting and creative writing teachers in Los Angeles.

WRITING X 461.13EWS Conquering Your Story and Its Superstructure

3.0 units

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

Reg# 364348

Fee: \$985

No refund after 8 Jan.

❖ Classroom

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

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 461.12EWS Writing Memorable Scenes for Fiction and Nonfiction

3.0 units

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

Reg# 364349

Fee: \$985

No refund after 8 Jan.

❖ Classroom

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

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.

WRITING X 411.1WS

Writing Your First Novel

3.0 units

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

Reg# 364347

Fee: \$985

No refund after 8 Jan.

❖ Classroom

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

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.

WRITING X 445.1WS

Writing the Young Adult Novel

3.0 units

Whether you have a burning desire to write a novel for young people or are just interested in learning about this genre, this workshop teaches you all the elements that go into creating compelling stories with fascinating, sympathetic young characters and delves into what it takes to write in direct, strong, often lyrical prose. Jump-starting your book in this stimulating, supportive, and challenging four-day Writers Studio environment provides you with a great sense of satisfaction, and in the process, you engage in lots of lively discussions, learn through lectures and close observation of your own and your peers’ work, create new bonds, and find out more about yourself. By the end of the workshop, you have in hand an outline and rough first chapter, and the inspiration and tools you need to finish your book on your own.

Reg# 364625

Fee: \$985

No refund after 8 Jan.

❖ Classroom

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

Jennifer Caloyeras, MFA, MA, author of the short fiction collection, *Unruly Creatures*, and two young adult novels, *Strays* and *Urban Falcon*. Ms. Caloyeras has also published stories in several magazines, including *Monday Night Literary*, *Storm Cellar*, and *Booth Magazine*.

UCLA Extension Writers' Program Presents

Writers Studio 2019

4-Day Intensive Workshops in Screenwriting & Creative Writing

Thursday–Sunday, February 7–10, Westwood: 1010 Westwood Center

What Is the Writers Studio?

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

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

Select one workshop from a choice of 11, each taught by a Writers' Program instructor who is also an accomplished screenwriter, novelist, short fiction writer, editor, or creative nonfiction writer.



Writers Studio instructor Zac Hug.

Writers Studio 2019 Workshops

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

Creative Writing Workshops

Writing the Young Adult Novel

with Jennifer Caloyeras

Writing Your Memoir

with Antonia Crane

Writing the Personal Essay

with Amy Friedman

Writing Memorable Scenes for Fiction and Nonfiction

with Billy Mernit

Writing Your First Novel

with Mark Sarvas

Conquering Your Story and Its Superstructure

with Steven Wolfson

Screenwriting Workshops

Writing Your First Screenplay

with Chrysanthy Balis

Showrunners Bootcamp

with Cynthia Hsiung

Creating Powerful Scenes and Sequences for the Movies

with Corey Mandell

Creating the One-Hour Television Pilot

with Zac Hug

Creating the Half-Hour Television Pilot

with Eric Abrams

Pages 145–147.

Writers Studio Fee

The \$886 discounted fee* includes:

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

Refund Policy

A \$150 administrative fee is withheld from all refunds. Refund requests must be post-marked or phoned in by **January 8, 2019**. No refunds are available after that date (full refund if workshop is canceled, discontinued, or rescheduled).

* Fee is \$985 after January 8.



Writers Studio instructor Cynthia Hsiung



Writers Studio instructor Jennifer Caloyeras

How to Enroll

Online

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

Phone

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

Other Requirements

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

Praise from One of Last Year's Participants

"The Writers Studio helped me to realize the mechanics of the business and helped me to develop my craft accordingly."

– Zeynep Ucar, Istanbul, Turkey, 2018 Writers Studio participant

For More Information About the Writers Studio

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

WRITING X 422.1WS

Writing the Personal Essay

3.0 units

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

Reg# 364619**Fee: \$985***No refund after 8 Jan.*❖ **Classroom**

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

Amy Friedman, MA, author of four memoirs including *Desperado's Wife*, and *One Souffle at a Time: A Memoir of Food and France* (with Anne Willan). Ms. Friedman has also written several children's books, and thousands of essays and stories. She is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 423.1WS

Writing Your Memoir

3.0 units

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

Reg# 364626**Fee: \$985***No refund after 8 Jan.*❖ **Classroom**

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

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.

FILM TV X 430.241

Creating Powerful Scenes and Sequences for the Movies

3.0 units

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

Reg# 364472**Fee: \$985***No refund after 8 Jan.*❖ **Classroom**

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

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

FILM TV X 433.25

Writing Your First Screenplay

3.0 units

Learning to write a screenplay is a process, and to do it well can take years of practice. This workshop offers two tried-and-true ways to make a lot of progress in a short period of time as you: 1) learn how to write a strong outline and 2) get personalized feedback on your work. A series of writing exercises and assignments help you master the basics of screenwriting, especially the all-important screenplay structure, while also exploring scene development, characterization, and dialogue. Boil down your story into a one-sentence logline and then expand that into a complete outline for a feature-length script. With a solid, entertaining outline in hand, you leave the workshop ready to conceptualize and begin work on your own script beyond the classroom.

Reg# 364470**Fee: \$985***No refund after 8 Jan.*❖ **Classroom**

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 non-refundable.

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.

FILM TV X 435.8WS

Creating the One-Hour TV Pilot

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 run it through a basic structure of beginning, middle and end. From there, we'll talk about the world of your show and the characters who inhabit that world. Finally, we'll work those things into an outline for a pilot episode, write intensively, and get feedback from the instructor and fellow participants. 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 both a one-page and 10-page pitch document.

Reg# 364475**Fee: \$985***No refund after 8 Jan.*❖ **Classroom**

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

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

FILM TV X 430.41

Creating the Half-Hour TV Pilot and Series

3.0 units

Today, you need that original half-hour pilot script in your portfolio to break into the business of writing television comedy. In this lively workshop, discover the ingredients you need to create great sitcoms, learn contemporary techniques to give comic conventions a fresh feel, and then set about turning your pilot concept into a show that has the "legs" to last five years. In a professional writing room atmosphere, find and select the ideas to build that outline and unearth the unique ingredients you bring to the mix: your own comic sensibility, your experience, your creative inspiration, your cousin who runs the network. Okay, not everyone has a useful cousin, but you will leave the workshop with a solid outline and encouragement to write the script that might be your ticket into the business of writing half-hour shows.

Reg# 364476**Fee: \$985***No refund after 8 Jan.*❖ **Classroom**

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

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.

FILM TV X 435.85WS

Showrunners Bootcamp

3.0 units

How do you create a narrative dramatic series, sell it, and have the series made, all while keeping your vision a priority in every aspect of the creative process? This is the role of the Showrunner - the lead producer/writer on a television or digital series, responsible for the creative vision along with the business and logistical aspects of a series. There is currently a high demand for skilled Showrunners, and in this workshop, we focus on demystifying what a Showrunner does. This workshop is set-up as a bootcamp in intensity, exploring the

breath of knowledge a Showrunner needs using hands-on exercises, lectures, viewing of footage including dailies and rough cuts, discussing the pilot script and series writing process, giving notes on scripts, as well as covering the practical issues of production, maximizing budgets, and overall series logistics.

Reg# 364474**Fee: \$985***No refund after 8 Jan.*❖ **Classroom**

4 mtgs

Thursday, 9am-6pm, Feb. 7

Friday-Sunday, 10am-6pm, Feb. 8-10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable.

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

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. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

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# 364710**Fee: \$455***No refund after 14 Feb.*❖ **Classroom**

6 mtgs

Saturday, 1-4pm, Feb. 9-Mar. 16

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. 🌐

Shauna Barbosa, MFA, author of the poetry collection *Cape Verdean Blues* (University of Pittsburgh Press). Ms. Barbosa's poems have appeared in *Boulevard*, *Lit Hub*, *Lenny Letter*, *Awl*, *Colorado Review*, *Virginia Quarterly Review*, *Foundry*, *Wildness*, *The Atlas Review*, *PANK*, and others. She is a 2018 Disquiet International Luso-American fellow.

Reg# 364714**Fee: \$455***No refund after 14 Feb.*❖ **Classroom**

6 mtgs

Saturday, 1-4pm, Feb. 9-Mar. 16

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students.

Colette Sartor, MFA, fiction writer whose work has appeared in *Kenyon Review Online*, *FiveChapters*, *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# 364638**Fee: \$345***No refund after 3 Feb.*❖ **Classroom**

6 mtgs

Tuesday, 7-10pm, Jan. 29-Mar. 5

UCLA Extension Woodland Hills:

21650 Oxnard St.

Enrollment limited to 20 students.

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# 364363**Fee: \$475***No refund after 11 Feb.*🌐 **Online**

Feb. 6-Mar. 19

Enrollment limited to 15 students. 🌐

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

WRITING X 420

Nonfiction: Essential Beginnings

2.0 units

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

Reg# 364817**Fee: \$345***No refund after 3 Feb.*❖ **Classroom**

6 mtgs

Tuesday, 7-10pm, Jan. 29-Mar. 5

UCLA Extension Woodland Hills:

21650 Oxnard St.

Enrollment limited to 20 students. 🌐

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

Reg# 364818**Fee: \$475***No refund after 11 Feb.*🌐 **Online**

Feb. 6-Mar. 19

Enrollment limited to 15 students. 🌐

liz gonzález, MFA, author of *Dancing Santa Ana Winds: Poems y Cuentos New and Selected*. Ms. gonzález's work has appeared in *Wide Awake: The Poets of Los Angeles and Beyond*, and the *San Francisco Chronicle*, among others. She is the director and founder of Uptown Word & Arts, promoting literacy and the arts.

WRITING X 403

Finding Your Story

2.0 units

The scariest part of writing is staring at that blank page! This workshop is for anyone who has wanted to write but doesn't know where to start, or for writers who feel stuck and need a new form or jumping off point for unique story ideas. The course provides a safe, playful atmosphere to experiment with different resources for stories, such as life experiences, news articles, interviews, history, and mythology. A series of in-class exercises explore or introduce different writing forms, such as short stories, personal essay, plays, and even poems or songs, and generate a notebook filled with unique story ideas from which you craft several short pieces.

Reg# 364722**Fee: \$345***No refund after 22 Jan.*❖ **Classroom**

6 mtgs

Thursday, 10am-1pm, Jan. 17-Feb. 21

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 20 students.

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.

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. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

ENGL XL 138

Creative Writing: Screenplay

5.0 units

Available for UCLA transferable credit and designed specifically for creative writers, this workshop introduces you to writing the feature-length screenplay. To ground your understanding of what distinguishes this narrative form from long and short fiction and plays, you study screenplay form and theory as well as published screenplays. Through weekly writing assignments, you learn key elements of feature film writing, including story, plot, structure, characterization, dialogue, and visual storytelling; and you build your critical skills through the process of giving and taking critiques. The course goal is to complete one full treatment and the first 10 pages of one feature. 🏠

Reg# 364671**Fee: \$745***No refund after 14 Jan.*🌐 **Online**

Jan. 9-Mar. 26

Enrollment limited to 15 students. 🌐

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

WRITING X 461.1E

Emotion Into Art: Infusing Your Writing with Feeling

2.0 units

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

Reg# 364364**Fee: \$475***No refund after 11 Feb.*🌐 **Online**

Feb. 6-Mar. 19

Course may be taken to satisfy an elective in either the Fiction or Creative Nonfiction Certificate.

Enrollment limited to 15 students. 🌐

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

WRITING X 413.9E

Speculative Fiction and Magical Realism

3.0 units

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

Reg# 364366**Fee: \$695***No refund after 14 Jan.*🌐 **Online**

Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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

WRITING X 461.1E

The Art of the Lie: Life Stories into Fiction

1.5 units

This course investigates ways of transforming your real-life stories into powerful fiction. What's the difference between anecdotes—important to you alone—and strong, autonomous fiction that affects readers who don't know or care about you? What are meaningful sources for your own fiction? During both days of the workshop, we explore ways of choosing and presenting the life stories that most define you, most stimulate you, and most silence you. Through discussions and writing exercises, we also pay particular attention to character development, point-of-view, and dialogue as techniques of fiction. The goal is for each student to leave the course with the foundation of a story based on personal experience, as well as with tools for developing other such stories.

Reg# 364765**Fee: \$269***No refund after 25 Jan.*❖ **Classroom**

2 mtgs

Saturday, Sunday, 9am-5pm, Jan. 26-27

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students.

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

WRITING X 461.3E

Gay Men's Writing Workshop: A Literary Approach to Writing About Gay Life

3.0 units

This course is designed for students who want to examine gay men's lives in fiction and nonfiction. Discussions will include basic milestones that have defined much of gay life, such as coming out, sex, partnership, and the AIDS crisis. We will explore what messages writing about gay men's lives brings to those outside our experience, as well as ways we can communicate across this divide. Students will read and discuss the best examples of gay fiction/nonfiction in order to integrate their qualities into our own work, striving to say something new and fresh in a very crowded and well-established field. By the end of the course, students will have written three works of fiction and nonfiction, and a substantial revision of one of those pieces.

Reg# 364665**Fee: \$695***No refund after 14 Jan.*🌐 **Online**

Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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

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. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

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# 364672**Fee: \$745***No refund after 14 Jan.*🌐 **Online**

Jan. 9-Mar. 26

Enrollment limited to 15 students. 🌐

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.

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# 364674

Fee: \$575

No refund after 14 Jan.

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

Enrollment limited to 20 students. 🌐

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 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# 364683

Fee: \$695

No refund after 14 Jan.

- 🌐 Online
Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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# 364681

Fee: \$575

No refund after 15 Jan.

- ❖ Classroom
10 mtgs
Thursday, 1-4pm, Jan. 10-Mar. 14
UCLA Extension Woodland Hills:
21650 Oxnard St.

Enrollment limited to 20 students.

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

Reg# 364682

Fee: \$575

No refund after 15 Jan.

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

Enrollment limited to 20 students. 🌐

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

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. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

WRITING X 413.6E

Write a Novel in 10 Weeks

3.0 units

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

Reg# 364684

Fee: \$665

No refund after 21 Jan.

- ❖ Classroom
10 mtgs
Wednesday, 7-10pm, Jan. 16-Mar. 20
UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 15 students.

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

WRITING X 413.1E

Story Structure for the Novel

3.0 units

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

Reg# 364694

Fee: \$695

No refund after 14 Jan.

- 🌐 Online
Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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.

MFA Application Prep

Specialization

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.

3 Required Courses per Quarter

Short Story III (Winter)

Page 150.

Intensive Revision (Spring)

MFA Prep (Summer)

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# 364687

Fee: \$665

No refund after 13 Jan.

- ❖ Classroom
10 mtgs
Tuesday, 7-10pm, Jan. 8-Mar. 12
UCLA: Bunche Hall

Enrollment limited to 15 students.

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*.

Reg# 364688

Fee: \$695

No refund after 14 Jan.

- 🌐 Online
Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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*.

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# 364690

Fee: \$695

No refund after 14 Jan.

- 🌐 Online
Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

Robert Eversz, MFA, author of the novels *Zero to the Bone*, *Digging James Dean*, *Burning Garbo*, *Killing Paparazzi*, *Gypsy Hearts*, and *Shooting Elvis*. Mr. Eversz's

novels have been translated into 15 languages. He has been the finalist judge for the AWP Award Series in the Novel.

Reg# 364767

Fee: \$665

No refund after 14 Jan.

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

Enrollment limited to 15 students.

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.

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# 364693

Fee: \$665

No refund after 13 Jan.

- ❖ Classroom
10 mtgs
Tuesday, 7-10pm, Jan. 8-Mar. 12
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. 🌐

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

Reg# 364691

Fee: \$695

No refund after 14 Jan.

- 🌐 Online
Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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*.

🌐 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

Jumpstart Revisions

with Advice from a Pro

Get thorough feedback from a professional writer on a project draft with our Consultation service. An instructor of your choice will give your writing a close reading, then provide both written and verbal feedback on how you can further develop it.

This service is perfect for people who have 50 or more pages of creative writing or a complete draft of a film or television script.

To get started, visit writers.uclaextension.edu/programs-services and choose Creative Writing or Screenwriting to see a list of available instructors. You can sign up for consultations any time throughout the year.

For More Information

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

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. The submission deadline for winter is Dec. 10 at 9am (PST). Visitors are not permitted in advanced-level courses.

Submission Guidelines for Advanced Fiction Writing Courses

Please note that there are **no pre-approvals**. All students must submit the following requirements in order to be eligible for an advanced creative writing course.

Please submit one document (double-spaced, 12-point font, 1-inch margins on all sides) containing a 10-page writing sample; a synopsis of up to one page for any longer submitted works (novels); a personal statement of one paragraph outlining what the student hopes to gain from the class; and a list of previous courses completed in the Writers' Program or other programs, with instructors (when known).

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# 364695

Fee: \$755

No refund after 3 Jan.

❖ Classroom

10 mtgs

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

UCLA: Bunche Hall

Restricted Course. Not eligible for any discounts. Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable.

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

WRITING X 411.4 Novel IV

3.0 units

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

Reg# 364696

Fee: \$785

No refund after 2 Jan.

❖ Online

Jan. 9-Mar. 19

Restricted Course. Not eligible for any discounts. Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable.

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# 364698

Fee: \$785

No refund after 2 Jan.

❖ Online

Jan. 9-Mar. 19

Restricted Course. Not eligible for any discounts. Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable.

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. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

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# 364842

Fee: \$269

No refund after 15 Mar.

❖ Classroom

2 mtgs

Saturday, 9:30am-5pm, Mar. 16

Saturday, 9:30am-5pm, Mar. 23

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 20 students.

Kristin Loberg, *New York Times* bestselling writer and editor specializing in proposals and book collaboration. Ms. Loberg's titles include *Brain Maker* (Little, Brown and Company), *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), among numerous others.

WRITING X 424.15E

Writing the Thinkpiece

2.0 units

Perhaps no genre is more shared, read, and critiqued than the online thinkpiece. As much as these essays capture and analyze the current cultural landscape, they are often misunderstood as quick, cheap, or reactionary. The truth is that the genre is malleable enough for any writer to find their footing and to craft their voice within its limits. Together, we define what a thinkpiece is and is not by reading some of its most well-known writers, including Roxane Gay, Kiese Laymon, and Rebecca Solnit. Then, we work on honing your voice, researching your argument and giving structure to your ideas. Participants walk away from the course with several pieces of polished work.

→ → →

Reg# 364839

Fee: \$345

No refund after 19 Feb.

❖ Classroom

6 mtgs

Thursday, 7-10pm, Feb. 14-Mar. 21

UCLA: Bunche Hall

Enrollment limited to 20 students. ☺

Mathew Rodriguez, MA, contributing editor for the anthology *Modern Loss: Candid Conversations about Grief*. Mr. Rodriguez is a staff writer at *INTO*, an LGBTQ digital magazine, as well as an essayist whose work has appeared in *Slate*, the *Village Voice*, and *Mic*. He hosts a podcast, *Slayerfest 98*, about *Buffy the Vampire Slayer*.

WRITING X 424.14E

Flash Forward:

Writing Microfiction and Nonfiction

2.0 units

It should come as no surprise that in our fast-paced, Twitter-dominated society, micro stories/flash essays/short-stories are in demand by publishers. For creative writers, flash prose is often a rewarding form to write. Generally under 1,000 words, and often under 500, flash prose pieces can provide a welcome break from longer projects while keeping our writing muscles active. In addition, producing material appropriate for publication in a relatively short time can foster a sense of tangible accomplishment. In this workshop, you learn how to craft short prose (nonfiction and/or fiction) for maximum effect through the use of helpful prompts; exchange critiques to help you polish your flash stories and essays for potential publication; and read examples of effective flash prose for class discussion about the craft elements that make them successful. Expect to produce several flash stories and/or essays in this class and to have a lot of fun!

Reg# 364838

Fee: \$475

No refund after 11 Feb.

❖ Online

Feb. 6-Mar. 19

Enrollment limited to 15 students. ☺

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

WRITING X 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# 364840

Fee: \$575

No refund after 2 Jan.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. ☺

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# 364841**Fee: \$695**

No refund after 14 Jan.



Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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# 364819**Fee: \$575**

No refund after 14 Jan.



10 mtgs

Wednesday, 6:30-9:30pm, Jan. 9-Mar. 13

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 20 students. 🌐

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

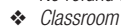
Personal Essay I

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# 364822**Fee: \$575**

No refund after 12 Jan.



10 mtgs

Monday, 7-10pm, Jan. 7-Mar. 25

UCLA: School of Public Affairs Bldg.

No meeting Jan. 21; Feb. 18.

Enrollment limited to 20 students. 🌐

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# 364821**Fee: \$695**

No refund after 14 Jan.



Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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

WRITING X 423.1

Memoir I

3.0 units

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

Reg# 364825**Fee: \$695**

No refund after 14 Jan.



Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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.

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. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

WRITING X 421.2

Creative Nonfiction II

3.0 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# 364820**Fee: \$695**

No refund after 14 Jan.



Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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

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# 364823**Fee: \$695**

No refund after 14 Jan.



Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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 by the University of New Mexico Press. A Pushcart Prize nominee, she is the editor of *Keeping Track: Fiction of Lists*.

WRITING X 423.2

Memoir II

3.0 units

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

Reg# 364827**Fee: \$695**

No refund after 1 Oct 2018



Sept. 26-Dec. 4

Enrollment limited to 15 students. 🌐

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

Reg# 364826**Fee: \$665**

No refund after 20 Jan.



10 mtgs

Tuesday, 7-10pm, Jan. 15-Mar. 19

UCLA: Haines Hall

Enrollment limited to 15 students. 🌐

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.

Learn the Art & Business of Entertainment

Top Hollywood professionals teach:

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Courses start on page 85.

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. The submission deadline for winter is Dec. 10 at 9am (PST). Visitors are not permitted in advanced-level courses.

Submission Guidelines for Advanced Creative Nonfiction Writing Courses

Please note that there are **no pre-approvals**. All students must submit the following requirements in order to be eligible for an advanced creative writing course.

Please submit one document (double-spaced, 12-point font, 1-inch margins on all sides) containing a 10-page writing sample; a synopsis of up to one page for any longer submitted works (novels); a personal statement of one paragraph outlining what the student hopes to gain from the class; and a list of previous courses completed in the Writers' Program or other programs, with instructors (when known).

WRITING X 422.3

Personal Essay III

3.0 units

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

Reg# 364824**Fee: \$785**

No refund after 9 Jan.



Jan. 16-Mar. 26

Restricted Course. NOT ELIGIBLE FOR ANY DISCOUNTS.

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable.

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.

ONLINE COURSE, page 4.

HYBRID COURSE, page 4.

WEB-ENHANCED COURSE, page 4.

ON-GROUND COURSE, page 4.

TEXTBOOK REQUIRED

UC CREDIT, page 5.

Master Class in Writing the Young Adult Novel

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

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

The deadline to apply is 4pm on December 3.

Master Class in Writing the Young Adult Novel

(Online/Low Residency)

A 2-quarter course beginning in January.

Instructor:
Kelly Barson
Page 152.



Instructor Kelly Barson.

Writing for Young Readers

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# 364832

Fee: \$575

No refund after 24 Jan.

- ❖ Classroom
- 10 mtgs
- Saturday, 10am-1pm, Jan. 19-Mar. 23

Enrollment limited to 20 students.

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

Writing for Young Adults

WRITING 745.1E
Writing the Young Adult Novel: One Day Workshop

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

Reg# 364833

Fee: \$159

No refund after 24 Jan.

- ❖ Classroom
- 1 mtg
- Saturday, 9:30am-5:30pm, Jan. 19
- UCLA: Bunche Hall

Enrollment limited to 25 students.

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.

WRITING X 445.4
Master Class in Writing the Young Adult Novel

6.0 units

The young adult novel is one of the fastest-growing and exciting genres in publishing today. With complex young characters, realistic dialogue, and gripping prose, readers young and old can't get enough of these books. This Master Class in the Young Adult Novel offers both an online and low-residency component for students with serious commitments to revising and polishing their novels for publication. During the 16 class online

component students experience focused individual instruction in a supportive but challenging environment. They study the elements of a YA novel's plot, character, language, setting, and voice through lectures, discussions, manuscript peer critiques and generative writing exercises. One-on-one instruction is also an important aspect of this program. The four-day residency in Los Angeles builds community through irreplaceable in-person bonding, and provides workshops, seminars and guest lectures, all culminating in a literary field trip and possible public reading. You leave the class with a completed manuscript that stays true to your unique vision but also features the very best input from a professional novelist and your like-minded peers. Upon course completion, excerpts from this novel are submitted to an established agent for review and consideration.

Reg# 364834

Fee: \$2,650

No refund after 9 Jan.

- Hybrid
- 20 mtgs
- Online sessions
- Jan. 16-May 28
- Onsite residency
- Thursday, Friday, Saturday, Sunday, 9am-5pm, Mar. 14-17
- UCLA Extension 1010 Westwood: 1010 Westwood Blvd.

No meeting Mar. 6-12 and Mar. 20-26; the week before, during, and after residency.

Deadline for application is Dec. 10 at 9am (PST).

Restricted course; approval needed to enroll. **Not eligible for any discounts.**

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

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. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

ENGL XL 136

Creative Writing: Poetry

5.0 units

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

Reg# 364828

Fee: \$745

No refund after 14 Jan.

- Online
- Jan. 9-Mar. 27

Enrollment limited to 15 students. For more information on programs and services offered by the Writers' Program, please visit our website. 🌐

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.

WRITING X 432.3E

Cuento Poems

2.0 units

Cuento Poems are short, concise narrative poems that resonate. They focus on one brief experience or two brief experiences that speak to each other. Whether you write poetry or creative prose, this course will help you vivify and tighten your work. You learn the basics of narrative poetry, study and discuss poems, and discover how to write resonant poems. Each week, you generate poems and workshop your drafts in a safe and supportive environment. By the end of the course, you have several completed poems and a better understanding of Cuento Poems as a reader and writer. This course is appropriate for all levels of poetry and creative prose writers. (Six week course)

Reg# 364831

Fee: \$475

No refund after 14 Jan.

- Online
- Jan. 9-Feb. 19

Enrollment limited to 15 students. 🌐

liz gonzález, MFA, author of *Dancing Santa Ana Winds: Poems y Cuentos New and Selected*. Ms. gonzález's work has appeared in *Wide Awake: The Poets of Los Angeles and Beyond*, and the *San Francisco Chronicle*, among others. She is the director and founder of Uptown Word & Arts, promoting literacy and the arts.

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 four to five polished poems, utilizing new techniques and approaches to (re)writing form poetry.

Reg# 364830

Fee: \$475

No refund after 11 Feb.

- Online
- Feb. 6-Mar. 19

Enrollment limited to 15 students. 🌐

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.

WRITING X 431.1

Poetry I

3.0 units

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

Reg# 364829

Fee: \$575

No refund after 20 Jan.

- ❖ Classroom
- 10 mtgs
- Tuesday, 7-10pm, Jan. 15-Mar. 19
- UCLA Extension Woodland Hills: 21650 Oxnard St.

Enrollment limited to 20 students. 🌐

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

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. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

WRITING X 451.3

The Business of 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# 364835

Fee: \$695

No refund after 14 Jan.



Online

Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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.

WRITING X 451.1

Copyediting

3.0 units

This course gives students an overview of copyediting processes involved in preparing a manuscript for editorial review or publication. Appropriate for writers of all genres and those seeking to develop professional skills in copyediting, students learn best practices for completing a document review, including common grammar rules, copyediting notation, and reading like a copyeditor.

Reg# 364836

Fee: \$695

No refund after 14 Jan.



Online

Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

Karen Craigo, nonfiction editor and former editor-in-chief of *Mid-American Review*, and interview editor of *SmokeLong Quarterly*. Ms. Craigo is the author of the poetry collections *No More Milk* and *Passing Through Humansville*, and the chapbook *Escaped Housewife Tries Hard to Blend In*.

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# 364837

Fee: \$695

No refund after 14 Jan.



Online

Jan. 9-Mar. 19

Enrollment limited to 15 students. 🌐

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*.

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.

FILM TV 786.56

Winning a TV Writing Fellowship to Jumpstart Your Career

One of the best ways to launch a T.V. writing career is to participate in a T.V. writing program from one of the major television networks. These programs typically give you a period of intense instruction and pair you with working writers and producers. The goal is to launch your writing career, and give the network a new, qualified, writer. This workshop is taught by a WGA writer who won three TV writing fellowships (Fox Diversity, ABC Daytime TV Fellowship and Writer's Bootcamp Diversity Fellowship). In this workshop you'll learn about the fellowship process from application to participation. You'll also learn which program is right for you and how the many fellowships differ. Additionally, two former UCLA Writers' Program students will discuss their experience as well. In the ever changing TV writing landscape, TV fellowships still remain a great way to launch your TV writing career.

Reg# 364898

Fee: \$159

No refund after 22 Feb.



Classroom

1 mtg

Saturday, 10am-6pm, Feb. 23

UCLA: School of Public Affairs Bldg.

Advanced enrollment required; Visitors not permitted.

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.

Ron McCants, MFA, TV writer, playwright; WGA member who has written for *Speechless*. His plays have been produced in L.A. New York and London. Ron's been a writer for the Disney ABC Writing Program and recipient of multiple playwrighting awards and the Fred Rogers Memorial Scholarship for children's television.

Kristine Huntley, television writer; WGA member, whose credits include *The Unsettling*, *Freakish*, *Mind Games* and *Legend of the Seeker*. Ms. Huntley was a participant in the Disney/ABC Writing Program in 2013.

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.

→ → →



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 courses in editing and publishing.

The Business of Editing and Publishing

Instructor:

Tobi Harper, deputy director/marketing director at Red Hen Press; editor and founder of *Quill*.

Copyediting

Instructor:

Karen Craigo, nonfiction editor and former editor-in-chief of *Mid-American Review*, and interview editor of *SmokeLong Quarterly*

Developmental Editing

Instructor:

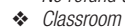
Seth Fischer, editor, Rare Bird Lit, Stillhouse Press, and individual clients who went on to publish at Farrar, Straus, and Giroux

Courses begin on page 153.

Reg# 364890

Fee: \$575

No refund after 12 Jan.



Classroom

10 mtgs

Monday, 7-10pm, Jan. 7-Mar. 25

UCLA: Haines Hall

Enrollment limited to 20 students.

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.

FILM TV X 431.77

Screenwriter's Lab: The New Method

3.0 units

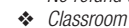
Beau Willimon (creator and show runner, *House of Cards*), Aaron Sorkin (*Steve Jobs*, *The Social Network*), and Sheila Callaghan (writer and producer, *Shameless*) are among countless television and film writers who got their start in the theatre, and who continue to work in both disciplines. Agents 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 playwrighting, 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# 364889

Fee: \$665

No refund after 15 Jan.



Classroom

10 mtgs

Thursday, 7-10pm, Jan. 31-Mar. 28

UCLA: School of Public Affairs Bldg.

Saturday, 10am-1pm, Mar. 23

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. 🌐

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

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 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 157.

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 155.

For More Information

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

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 and television pilots. The goal is to help you develop the skills associated with adaptation so vital in the current industry and your unique voice and style. 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 scripts. Your major project is to complete and polish an outline and the opening scene of your script, based on a public domain material from literary, theatrical, mythical, and traditional sources. The participant may also work other available material including biographies, fact-based and personal material. In addition, you learn how to source for original material and the attaining of rights, including life rights. The scripts can be preparation for Adaptation II in which full-length features and television pilots will be developed and written.

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

Reg# 364884

Fee: \$575

No refund after 15 Jan.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students.

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 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# 365345

Fee: \$475

No refund after 4 Feb.

🌐 Online

Jan. 30-Mar. 5

Enrollment limited to 15 students. 🌐

Chris Sablan, owner of Avenue 220, and former 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*, *Colony*, *Grey's Anatomy*, and *Scandal*, among many others.

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.

Reg# 364897

Fee: \$665

No refund after 14 Jan.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. 🌐

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 478.39

Writing Screenplay Coverage

3.0 units

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

Reg# 364893

Fee: \$695

No refund after 14 Jan.

🌐 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students.

Barney Lichtenstein, MA, professional story analyst for companies such as Amblin, Imagine, and New Line. Referring trained story analysts to Sundance Institute and production companies, he is a UCLA Extension Outstanding Instructor in Screenwriting and story editor of a Peabody Award winning program.

FILM TV X 430.59

Writing for Emotional Impact

3.0 units

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

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

Reg# 364895

Fee: \$695

No refund after 14 Jan.

🌐 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students.

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

FILM TV X 431.999

The Anatomy of a Pilot

3.0 units

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

Reg# 364887

Fee: \$575

No refund after 14 Jan.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 35 students.

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

🌐 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

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# 364565

Fee: \$575

No refund after 12 Jan.

❖ Classroom

10 mtgs

Monday, 7-10pm, Jan. 7-Feb. 11-Mar. 25
UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Feb. 18.

Enrollment limited to 20 students. 📖

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.

Reg# 364595

Fee: \$575

No refund after 13 Jan.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Jan. 8-Mar. 12
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. 📖

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 film *No Manches Frida*.

Reg# 364540

Fee: \$575

No refund after 14 Jan.

❖ Classroom

10 mtgs

Wednesday, 7-10pm, Jan. 9-Mar. 13
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. 📖

Hank Nelken, screenwriter; WGA member, whose credits include *Saving Silverman*, *Are We Done Yet?*, and *Mama's Boy*. Mr. Nelken rewrote *National Security* and has sold specs to New Line, MGM, Walt Disney Pictures, Warner Bros. Columbia Pictures, Revolution Studios, RCR Pictures, and Fox.

Reg# 364596

Fee: \$695

No refund after 14 Jan.

📖 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students. 📖

Larry Wilson, screenwriter, director, and producer; WGA member whose feature film credits include *Bee-Stejuice*, *The Addams Family*, and *The Little Vampire*. Mr. Wilson's television credits include *Tales from the Crypt*, *The Year Without a Santa Claus*, and *Aliens for Breakfast*. He previously worked as a story analyst for Columbia, Warner Bros. Paramount, and Universal.

Reg# 364597

Fee: \$695

No refund after 14 Jan.

📖 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students. 📖

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

Reg# 364598

Fee: \$695

No refund after 14 Jan.

📖 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students. 📖

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

Reg# 364546

Fee: \$575

No refund after 15 Jan.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. 📖

Peter Barsocchini, Emmy Award-winning screenwriter/producer and WGA member who wrote the multibillion dollar franchise, *High School Musical*, *High School Musical 2*, and *High School Musical 3: Senior Year*. Mr. Barsocchini's has sold scripts to Paramount, HBO, Intermedia, and Beacon Films, among many others.

Reg# 364548

Fee: \$575

No refund after 17 Jan.

❖ Classroom

10 mtgs

Saturday, 10am-1pm, Jan. 12-Mar. 23

UCLA Extension Woodland Hills:

21650 Oxnard Street

No meeting Jan. 19.

Enrollment limited to 20 students. 📖

Cynthia Riddle, MFA, award-winning writer/producer, a former development exec at MGM, and WGA member who wrote the films *Crossroads*, *Puppy Love*, and *The Brittany Murphy Story*. She has also written projects for Netflix, Showtime, PBS, Nickelodeon, Disney, Starz, and MarVista, among others.

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 four-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

Enter the Feature Film

and TV Writing

Competitions by April!

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

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

For More Information

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

created in Writing the First Screenplay I to first class meeting and be prepared to pitch it.

Reg# 364670

Fee: \$575

No refund after 13 Jan.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Jan. 8-Mar. 12

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students.

Dito Montiel, award-winning screenwriter/director/author; WGA and DGA member, who wrote and directed his bestselling novel *A Guide to Recognizing Your Saints* starring Robert Downey Jr. Mr. Montiel's other credits include *The Clapper*, *Man Down*, *Boulevard*, *Empire State*, *The Son of No One* and *Fighting*.

Reg# 364673

Fee: \$575

No refund after 13 Jan.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Jan. 8-Mar. 12

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students.

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

Reg# 364676

Fee: \$695

No refund after 14 Jan.

📖 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students.

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# 364677

Fee: \$695

No refund after 14 Jan.

📖 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students.

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

Reg# 364675

Fee: \$575

No refund after 15 Jan.

❖ Classroom

10 mtgs

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

UCLA Extension Woodland Hills:

21650 Oxnard Street

No meeting Feb. 7.

Enrollment limited to 20 students.

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.

One Mentor, One Month

Get personalized instruction, feedback, and guidance from a Writers' Program instructor of your choice with our Mentorship program. Students have access to their instructor by email Monday through Friday to share draft pages and get answers to their craft and career questions, with responses in 24-36 hours for most submissions. Mentorships last for one month and are renewable.

This service is ideal for students who have specific goals and want focused attention over four weeks.

To get started, visit writers.uclaextension.edu/programs-services and choose Creative Writing or Screenwriting to see a list of available instructors. You can sign up for mentorships any time throughout the year.

For More Information

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

FILM TV X 440C

Writing the First Screenplay III

3.0 units

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

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

Reg# 364685

Fee: \$665

No refund after 13 Jan.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Jan. 8-Mar. 12

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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# 364686

Fee: \$695

No refund after 14 Jan.

🌐 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students.

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

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# 364689

Fee: \$665

No refund after 12 Jan.

❖ Classroom

10 mtgs

Monday, 7-10pm, Jan. 7-Mar. 25

UCLA: School of Public Affairs Bldg.

No meetings Jan. 21; Feb. 18.

Enrollment limited to 15 students.

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# 364692

Fee: \$695

No refund after 14 Jan.

🌐 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students.

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

Intermediate Feature Film Writing

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

FILM TV X 431.101

Feature Film Writing Workshop: Outline and Act I

3.0 units

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

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

Reg# 364697

Fee: \$695

No refund after 14 Jan.

🌐 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students.

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# 364699

Fee: \$665

No refund after 14 Jan.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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# 364700

Fee: \$695

No refund after 14 Jan.

🌐 Online

Jan. 9-Mar. 19

Enrollment limited to 15 students.

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

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. The submission deadline for winter is Dec. 10 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# 364701

Fee: \$785

No refund after 2 Jan.

🌐 Online

Jan. 9-Mar. 19

Restricted Course. Not eligible for any discounts.

Course may be taken as a certificate program core requirement or elective.

Enrollment limited to 12 students. \$100 nonrefundable. 🌐

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.

Course Icons Provide Information At-a-Glance

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

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 four-course Writer's Fellowship Prep Specialization.

Reg# 364770

Fee: \$695

No refund after 14 Jan.



Jan. 9-Mar. 19

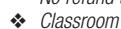
Enrollment limited to 15 students.

Joan Weiss, TV writer/producer, WGA member who served as a supervising producer/writer on *White Collar*, *Unforgettable*, and *Journeyman*. Ms. Weiss was a writer/producer on *Eureka*, *Everwood*, and *Summerland*. Her other credits include *Gilmore Girls*; *Sabrina, the Teenage Witch*; and *Grace Under Fire*.

Reg# 364769

Fee: \$575

No refund after 15 Jan.



10 mtgs

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

UCLA: Kaplan Hall

Enrollment limited to 20 students.

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.

FILM TV X 430.6

Beginning Writing for the Half-Hour Spec I

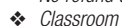
3.0 units

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 four-course Writer's Fellowship Prep Specialization.

Reg# 364771

Fee: \$575

No refund after 13 Jan.



10 mtgs

Tuesday, 7-10pm, Jan. 8-Mar. 12

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students.

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*.

Reg# 364772

Fee: \$695

No refund after 14 Jan.



Jan. 9-Mar. 19

Enrollment limited to 15 students.

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# 364776

Fee: \$695

No refund after 14 Jan.



Jan. 9-Mar. 9

Enrollment limited to 15 students.

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.

→ → →



Available for

UCLA Transfer Credit

Look for this icon to identify our transfer credit courses!

Creative Writing: Short Story

Instructor: Adam Prince, MFA, PhD

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Creative Writing: Screenplay

Instructor: Jon Bernstein

Page 148.

Creative Writing: Poetry

Instructor: Rachel Kann, MPA

Page 152.

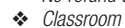
For More Information

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

Reg# 364775

Fee: \$665

No refund after 15 Jan.



10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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.

NEW

FILM TV X 439.23

One-Hour TV Spec Script Writing in a Month: Part 2

3.0 units

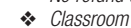
Mirroring the process that professionals undergo in current episodic series production, this course guides you to write a solid first draft of your script and work on polishing it. You begin by refining your story idea and outline as needed, and then write your script, focusing on capturing the essence 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.

→ → →

Reg# 364968

Fee: \$665

No refund after 25 Jan.



4 mtgs

Saturday, Sunday, 10am-6pm, Jan. 26 & 27;

Feb. 23 & 24

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. Advanced enrollment required; no admittance at the door.

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

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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# 364783

Fee: \$665

No refund after 14 Jan.

- ❖ Classroom
10 mtgs
Wednesday, 7-10pm, Jan. 9-Mar. 13
UCLA: Rolfe Hall

Enrollment limited to 15 students.

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# 364784

Fee: \$695

No refund after 14 Jan.

- 🌐 Online
Jan. 9-Mar. 19

Enrollment limited to 15 students.

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.

Reg# 364806

Fee: \$665

No refund after 15 Jan.

- ❖ Classroom
10 mtgs
Thursday, 7-10pm, Jan. 10-Mar. 14
UCLA: Rolfe Hall

Enrollment limited to 15 students.

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 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 four-course Writer's Fellowship Prep Specialization.

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

Reg# 364786

Fee: \$665

No refund after 14 Jan.

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

Enrollment limited to 15 students.

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.

Reg# 364805

Fee: \$695

No refund after 14 Jan.

- 🌐 Online
Jan. 9-Mar. 19

Enrollment limited to 15 students.

Kevin Kelton, Emmy-nominated TV writer/producer whose credits include *Saturday Night Live*, *Boy Meets World*, *Night Court*, and *A Different World*. Mr. Kelton has written for ABC, CBS, NBC, FOX, FX, AMC, and the WB. He has also written original pilots for HBO and FX, and articles for *National Lampoon*.

FILM TV X 433.7

Writing the One-Hour or Half-Hour Pilot II

3.0 units

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

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Reg# 364814

Fee: \$695

No refund after 14 Jan.

- 🌐 Online
Jan. 9-Mar. 19

Enrollment limited to 15 students.

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# 364811

Fee: \$665

No refund after 15 Jan.

- ❖ Classroom
10 mtgs
Tuesday, 7-10pm, Jan. 8-Mar. 12
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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. The submission deadline for winter is Dec. 10 at 9am (PST). Visitors are not permitted in advanced-level courses.

FILM TV X 432.4B

Writing the One-Hour Drama Pilot: Advanced Workshop

3.0 units

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

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

Reg# 364881

Fee: \$755

No refund after 10 Jan.

- ❖ Classroom
10 mtgs
Thursday, 7-10pm, Jan. 17-Mar. 21
UCLA: Bunche Hall

Restricted Course. Not eligible for any discounts.

Course may be taken as a certificate program core requirement or elective.

Enrollment limited to 12 students. \$100 nonrefundable. 🌐

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