

# WRITING, JOURNALISM & LITERATURE

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## WHAT OUR STUDENTS SAY

*"Through the UCLA Extension Writers' Program, I learned the most important tool of writing is discipline. That, combined with valuable insight from my instructor and the support of my classmates, I also realized that sometimes the only thing holding me back is myself. Deciding to enroll in a Writers' Program course was one of the best decisions I've made in my career."*

— **Rayna McClendon**, former Writers' Program student and winner of NBCUniversal's Writers on the Verge

## Journalism Certificates

### The Skills to Succeed in Today's Multimedia Market

With numerous media outlets delivering a constant stream of news and information, journalism has become one of the fastest-growing professions. Successful journalists and media professionals must master tech-savvy storytelling to create blogs, viral videos, and broadcast coverage with ease.

### Certificate Concentrations

- General Journalism
- Media Studies (also available for International students)
- Writing

Our certificates are a practical alternative to traditional journalism schools, offering quality instruction to students who wish to study while they work part time. Internship opportunities are also available to eligible certificate students.

### For More Information

[journalism@uclaextension.edu](mailto:journalism@uclaextension.edu) | (310) 825-7093 | [uclaextension.edu/journalism](http://uclaextension.edu/journalism)

## Journalism

For more information about Journalism Certificates email [journalism@uclaextension.edu](mailto:journalism@uclaextension.edu) or call (310) 825-7093.

### JOURN X 432 Reporting and Writing I

3.0 units  
Both experienced journalists and novices gain skills in this course, which focuses on the foundation of writing a good publishable news story, feature, or profile. Exercises center on clear and tight writing; interviewing techniques; diverse leads; ethical issues; and other critical skills for careers or freelancers in public relations or broadcast, print, and online journalism. Students dissect stories in all different formats and learn how to find solid sources, get compelling quotes, and structure complex stories. *Recommended to take as one of the initial Journalism courses.*

*Prerequisite(s):* Proficiency in college-level writing.

**Reg# 354908**

**Fee: \$573**

Online

July 3-September 11

*Enrollment limited to 25 students. No refund after July 7.*

**Richard Hendrickson**, PhD, Communication Studies, Bowling Green State University; associate professor of communications and online journalism instructor for John Carroll University in Cleveland with 40 years of journalism experience

### JOURN X 411 Web Mastery for Journalists

2.0 units  
In the age of entrepreneurial and citizen journalism, blogs and personal websites are a great way for journalists at all levels to independently publish their own work, increase their visibility, and establish their expertise in a particular subject area or beat. Designed for those who have little or no prior experience in online production, this course takes you through the process of creating, managing, and styling a professional and interactive hyperlocal news site, blog, or portfolio. You learn how to optimize basic content management systems and blogging platforms to create and publish compelling multidimensional content. Topics include registering a domain; building a website; installing a blog; formatting and publishing visually appealing audio-visual content, including text, photos, audio and video; website analytics; and building the visibility of your news site, blog, or portfolio.

*Prerequisite(s):* A basic understanding of Microsoft Office and how to use Internet browsers to navigate the web.

→ → →

**Reg# 354909**

**Fee: \$415**

Online

July 10-August 21

*Enrollment limited to 25 students. No refund after July 14.*

**Darragh Worland**, MA, New York University, vice president, Digital Media, The News Literacy Project

### JOURN X 490 Master Class in Narrative Journalism: Turning Facts into Stories

3.0 units  
Call it what you like—narrative journalism, literary journalism, New Journalism—it all means the same thing: riveting, character-driven articles about the issues, pitfalls, and victories that affect individuals, groups, and sometimes the world. That can mean entering the mind of a serial killer or finding out what happens when you cast Lindsay Lohan in a movie—and you can write about any of these once you acquire the right tools and understanding of the form. Because powerful narrative journalism requires multiple revisions, you spend nine weeks reporting, writing, and revising just two articles, with the goal of making at least one of them ready for publication in a newspaper, magazine, journal, or website. Along the way, you deconstruct great works of narrative journalism, learn how to identify and develop story-worthy characters; optimize reporter-subject relationships; develop characters; recognize and humanize complicated topics and themes; employ structure and pacing; and write clearly, using one's own voice.

*Prerequisite(s):* Proficiency in college-level writing. X 432 Reporting and Writing I or equivalent experience and consent of the instructor is strongly recommended.

**Reg# 354910**

**Fee: \$573**

Online

June 26-September 3

*This course is suitable for advanced Journalism Certificate students, as well as those with prior professional writing experience.*

*Enrollment limited to 25 students. No refund after June 30.*

**Michael Fleeman**, MS, Columbia University, School of Journalism, book author, freelance editor-writer

## Writers' Program

### Creative Writing

For help in choosing a course or determining if a course fulfills certificate requirements, contact Phoebe Lim at (310) 825-9416 or Ani Cooney at (310) 825-0107.

### Basics of Writing

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

#### NEW

#### ENGL X 400.1 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# 354701  
Fee: \$396

- ❖ Classroom  
12 mtgs  
Breakout session  
Saturday, 1-3pm, July 15-August 19  
UCLA: School of Public Affairs Bldg.
- Guest lecture  
Saturday, 3-4pm, July 15-August 19  
UCLA: School of Public Affairs Bldg.

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

**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* and *Black Water*. Dr. Prager's nonfiction includes *Verbal First Aid* and *The Worst Is Over: What to Say When Every Moment Counts*. She is a co-recipient of the UCLA Extension Distinguished Instructor Award and the UCLA Extension Outstanding Instructor Award in Creative Writing.

Reg# 354703  
Fee: \$396

- ❖ Classroom  
12 mtgs  
Breakout session  
Saturday, 1-3pm, July 15-August 19  
UCLA: School of Public Affairs Bldg.
- Guest lecture  
Saturday, 3-4pm, July 15-August 19  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. No refund after July 18.

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

#### ENGL X 401A The Essential Beginnings of Fiction Writing: An Introductory Workshop

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# 354405  
Fee: \$468

- 🌐 Online  
July 5-August 16

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

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

Reg# 354732  
Fee: \$396

- ❖ Classroom  
6 mtgs  
Wednesday, 7-10pm, August 9-September 13  
UCLA: School of Public Affairs Bldg.

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

**Harry Youtt**, for credits see page 141.  
**Judith Prager**, for credits see page 141.

#### ENGL X 401.9 The Essential Beginnings of Nonfiction Writing: An Introductory Workshop

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# 354414  
Fee: \$468

- 🌐 Online  
July 26-September 6

Enrollment limited to 15 students. No refund after August 1. 🌐 📖

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

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## Writers' Program

### Publication Party

#### A Free Event!

Wed, Jun 7, 7-9:30pm

Doors open at 7pm; readings begin at 7:30pm

Skirball Cultural Center, 2701 North Sepulveda Boulevard



Rachel Kann, a featured reader at this year's Publication Party.

UCLA Extension Writers' Program students and friends are cordially invited to attend our 24th annual Publication Party.

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

Parking at the Skirball Cultural Center is free.

Please R.S.V.P.

[writers@uclaextension.edu](mailto:writers@uclaextension.edu) | (310) 825-9415

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

#### Featured Readers

Barbara Abercrombie

Michael Buckley

Rick Bursky

Stephen Cooper

Antonia Crane

Ron Darian

liz gonzález

Rachel Kann

Shawna Kenney

Ben Loory

Suzanne Lummis

Bonnie MacBird

Lou Mathews

Lillian Rivera

Nancy Spiller

Liz Stephens

Brooks Wachtel

#### ENGL X 402.7 The Joy of Writing: A Six-Week Workshop in Creativity

2.0 units  
Too often writers value the completion of a new work over the process itself. In this intensive workshop, you study and celebrate the creative process of writing through a series of weekly and in-class writing exercises. From the development of three-dimensional characters to the importance of conflict and objective, you draw from both personal life experience and pure imagination to find the stories that mean the most to you. The final goal of the workshop is a greater understanding of the craft of writing and the essential tools necessary to take your work to the next level.

Reg# 354804

- Fee: \$396
- ❖ Classroom  
6 mtgs  
Thursday, 11am-2pm, June 29-August 3  
UCLA Extension Westwood Center:  
1010 Westwood Blvd.

Enrollment limited to 20 students. No refund after July 3.

**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 UCLA Extension Outstanding Instructor Awards in Creative Writing and Screenwriting.

#### ENGL X 406.25 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# 354421

- Fee: \$468
- 🌐 Online  
July 26-September 6

Enrollment limited to 15 students. No refund after August 1. 🌐

**Rochelle J. Shapiro**, author of *Miriam the Medium* and *Kaylee's Ghost*. Ms. Shapiro's essays have been published in *The New York Times* and *Newsweek*. Her short story collection, *What I Wish You'd Told Me*, was published by Shebooks, and her poetry was published in *The Iowa Review*, *Sedge*, and *Moment*. She won the Branden Memorial Literary Award.

# The Phyllis Gebauer Scholarship in Writing

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

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

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

Deadline to submit materials is June 26.

## For More Information

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

## 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 screenwriting certificates.

nonfiction, and a substantial revision of one of those pieces.

**Reg# 353960**

**Fee: \$690**

🌐 Online

July 5-September 13

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

**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 Dharm: Voices of Gay Buddhists*. He is a recipient of the Lambda Literary Award.

## NEW

ENGL 761.1E

### The Art of Travel Writing

When we travel, we develop new perceptions of the world; when we return home, it can be satisfying to explore those experiences through writing. In this class, through reading and writing exercises, you explore how to go beyond the What I Did Last Summer model of travel narratives to explore place as a character. You will read a travel essay, discuss craft methods, and then begin your own travel narrative essay. This workshop is perfect for anyone interested in travel writing but unsure of where to begin.

**Reg# 354877**

Enroll in this course and ENGL 761.1E, Reg# 354874, by July 7 and get a \$25 discount off your total purchase.

No refund after July 7.

**Fee: \$75**

❖ Classroom

1 mtg

Saturday, 10am-1pm, July 8

UCLA: Dodd Hall

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

ENGL X 422.27B

### Writing Life Stories Inspired by Travel

3.0 units

"American travel writing is about trying to find the light," says the global journalist and author Pico Iyer. Of course, he's not just talking about the light we see when we gaze at a Greek island sunset or a Mt. Fuji sunrise, or a full moon over the Aztec pyramids. He's talking about revelation. When we travel, we often feel fully alive—engaged in a three-dimensional exploration in which we find a sense of freedom, humanity, and our true selves again. Such experiences can make for insightful, compelling narratives, set as they often are against dazzling and surprising landscapes. Indeed, the best travel writing examines the trip to find the journey. To that end, this course helps you explore and capture on paper some of the moments when you have been profoundly moved—even transformed—by an adventure you've had in a far-flung locale. Each week, you read and critique excerpts of the best travel writing, write from prompts, and discuss the craft and how to place your stories in online and print publications. By the end of the course, you will have written as much as a 2,000-word travel story and a query letter that you can then send out to publications of your choice.

*Prerequisite(s):* At least one previous creative writing course in any genre.

**Reg# 354758**

**Fee: \$570**

❖ Classroom

10 mtgs

Wednesday, 6:30-9:30pm, July 5

UCLA Extension DTLA: 261 S. Figueroa St.

Wednesday, 6:30-9:30pm,

July 19-September 13

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 20 students. No refund after July 14. 🌐

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

## NEW

ENGL 721.1E

### Writing the Political Memoir or Essay

Politics are historical, cultural, and personal. In this course, we'll read excerpts from writers who engage their politics in their work, and then jump into writing an essay or memoir chapter. Students explore the evolution of the self before, during, and after a politicizing experience as a way to deepen their story. The goal is to transmit these experiences in ways that engage, surprise, and transform our readers.

**Reg# 354874**

**Fee: \$75**

❖ Classroom

1 mtg

Saturday, 10am-1pm, September 9

UCLA: Dodd Hall

Enroll in this course and ENGL 761.1E, Reg# 354877, by July 7, 2017 and get a \$25 discount off your total purchase.

No refund after September 8.

**Wendy C. Ortiz**, MFA and MA, author of *Excavation: A Memoir*, *Hollywood Notebook*, and the dreamoir *Bruja*. Ms. Ortiz's work has been profiled or featured in the *Los Angeles Times*, *The Rumpus*, and the *Los Angeles Review of Books*. Ms. Ortiz was a recipient of The Lulu Fund Award supporting racial, gender, and class justice.

## Fiction

### Beginning Fiction

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

ENGL XL 137

### Creative Writing: Short Story

5.0 units

This UC-transferable 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 complete or rewrite three stories of average length. 🏠

**Reg# 354474**

**Fee: \$1,710**

🌐 Online

June 28-September 20

Enrollment limited to 15 students. No refund after July 4. 🌐 🏠

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

ENGL X 403A

### Introduction to Short Fiction Writing

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# 354479**

**Fee: \$690**

🌐 Online

July 5-September 13

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

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

**Reg# 354760**

**Fee: \$570**

❖ Classroom

10 mtgs

Tuesday, 7-10pm, July 11-September 12

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after July 13.

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

## NEW

ENGL 791

### Writing Retreat at Lake Arrowhead

Give yourself the gift of time to write away from the demands of your daily life. Join a small group of committed writers for four full days of uninterrupted writing time at UCLA's beautiful conference center on Lake Arrowhead. Participants will enjoy private bedrooms, private baths, and three gourmet meals each day, along with complimentary beverages all day long. The Writers' Program will coordinate some structured activities, including pre-dinner social hours and nightly open mic events, but your time will ultimately be yours to plan and enjoy.

**Reg# 353709**

**Fee: \$25 UCLA Extension; \$1599**

6 mtgs

Sunday, September 10; Friday, September 15

UCLA Conference Center at Lake Arrowhead

Enrollment limited to 15 students.

To register, click "Add to Cart" to pay the \$25 non-refundable application fee through UCLA Extension.

Upon receipt of your fee, we will email you the itinerary and link to submit your \$1,599 fee directly to the UCLA Conference Center at Lake Arrowhead.

July 1: Last day to cancel registration for a 50% refund.

For more information, call (310) 825-9415 or email [writers@uclaextension.edu](mailto:writers@uclaextension.edu).

## NEW

ENGL 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

ENGL X 462.71

**Novel Writing I:  
Introduction to Novel Writing**

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# 354454

Fee: \$690



July 5-September 13

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

**Paul Witcover**, MA, author of six novels, including *The Watchman of Eternity*, and a collection of short stories, *Everland and Other Stories*. Mr. Witcover's 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*.

Reg# 354791

Fee: \$660



Classroom

10 mtgs

Tuesday, 7-10pm, July 11-September 12

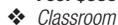
UCLA: Rolfe Hall

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

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

Reg# 354792

Fee: \$660



Classroom

10 mtgs

Wednesday, 1-4pm, July 12-September 13

UCLA Extension Woodland Hills:

21650 Oxnard St.

Enrollment limited to 15 students. No refund after July 14.

**Linzi Glass**, author of the award-winning novel *The Year the Gypsies Came*, which was voted one of the best books by the American Library Association. Ms. Glass's second novel, *Ruby Red*, was shortlisted for the Carnegie Medal in Literature. *Finding Danny* was published by Harper Collins/Walden Pond Press and Scholastic Books.

ENGL X 468.24

**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# 354803

Fee: \$660



Classroom

10 mtgs

Thursday, 7-10pm, July 13-September 14

UCLA Extension DTLA: 261 S. Figueroa St.

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

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

ENGL X 495.5

**Committing the Perfect Crime:  
Writing Your First Mystery**

3.0 units

Do you long to commit the perfect crime—and see it bound between covers and on the bestseller lists? Designed for beginners as well as those with a work-in-progress who need direction, this course is a supportive, results-oriented workshop that guides you in planning your mystery or suspense novel, or revising some of the choices made in your work-in-progress. You learn the fundamentals of crime writing, including structure and pacing, point-of-view, setting, character development, dialogue and voice, and clues and red herrings, as well as self-editing techniques. Also covered are the practical aspects of attracting the right agent and/or editor. The goal is to draft the first chapter of your planned mystery or suspense novel.

Reg# 354493

Fee: \$690



July 5-September 13

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

**Kris Neri**, Derringer Award winner and Pushcart Prize nominee whose novels include *High Crimes on the Magical Plane*, *Magical Alienation*, and the Agatha, Anthony, and Macavity Award-nominated Tracy Eaton mystery novels *Revenge of the Gypsy Queen*, *Dem Bones' Revenge*, and *Revenge for Old Times' Sake*.

ENGL X 482

**Writing the Horror Novel**

3.0 units

The horror novel is on one of its upswings, and America has a huge interest in vampires, zombies, paranormal activity, and Lovecraftian cosmic horror. Horror is both highbrow (Penguin Classic is re-issuing Thomas Ligot's collections) and low-brow (*Tales from the Crypt* has returned). This course provides aspiring horror writers with a broad understanding of the modern horror scene and its roots, and helps you figure out how your vision and style fit into it. You discover what you're good at, learn the pitfalls and obstacles you must avoid to create the well-paced novel that will sell, and acquire the skills and techniques you need to scare the pants off your readers. The course goal is to create an outline for your entire project, craft the perfect beginning for your horror novel and receive expert advice about selling it.

Reg# 354456

Fee: \$690



July 5-September 13

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

**Don Webb**, author of 24 books including a St. Martin's Press mystery series, five nonfiction books on the occult, a volume of poetry, and collections of horror, western, and science fiction stories. Mr. Webb is the winner of both the Fiction Collective and Death Equinox Awards.

**Intermediate Fiction**

**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.**

ENGL X 461

**Writing the Short Story:  
Intermediate Workshop**

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. Prerequisite(s): At least two fiction writing courses or departmental approval.

→ → →

**Success!**

*"My writing would be nowhere without the UCLA Extension Writers' Program! I'm grateful for the guidance of instructors like Eve La Salle Caram, Jessica Barksdale Inclin, Lisa Medway, and the late Les Plesko, all of whom helped me dig deep into different aspects of craft with their thoughtful teaching, encouragement, and motivation."*

—Mae Respicio, former Writers' Program student and staff member, whose debut middle grade novel, *The House That Lou Built*, will be published by Wendy Lamb Books at Penguin Random House in 2018.



Mae Respicio

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

Reg# 354785

Fee: \$660



Classroom

10 mtgs

Thursday, 7-10pm, June 29-August 31

UCLA: School of Public Affairs Bldg.

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

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

Reg# 354510

Fee: \$690



Online

July 5-September 13

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

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

ENGL X 446.7A

**Novel Writing 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. Prerequisite(s): X 462.71 Novel Writing I: Introduction to Novel Writing, or departmental approval.

Reg# 354778

Fee: \$660



Classroom

10 mtgs

Monday, 7-10pm, June 26-August 28

UCLA: Rolfe Hall

Enrollment limited to 15 students. No refund after June 28. 🌐

**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# 354433

Fee: \$690



Online

July 5-September 13

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

**Jessica Barksdale**, MFA, MA, fiction writer and poet is the 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*.

ENGL X 446.7B

**Novel Writing III:  
Works-in-Progress Workshop**

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. Prerequisite(s): X 462.71 Novel Writing I: Introduction to Novel Writing and X 446.7A Novel Writing II or departmental approval.

Reg# 354435

Fee: \$690



Online

July 5-September 13

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

**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.

Reg# 354781

Fee: \$660



Classroom

10 mtgs

Tuesday, 7-10pm, July 11-September 12

UCLA: School of Public Affairs Bldg.

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

**Linzi Glass**, author of the award-winning novel *The Year the Gypsies Came*, which was voted one of the best books by the American Library Association. Ms. Glass's second novel, *Ruby Red*, was shortlisted for the Carnegie Medal in Literature. Her novel *Finding Danny* was published by Harper Collins/Walden Pond Press and Scholastic Books.

# Introduction to Creative Writing

Saturdays, July 15–Aug 19, 1–4pm

A new 6-week course 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. The goal of

the course is to expose new writers to a variety of types of writing while getting their creative juices flowing.

Page 141.

Registration is required.  
Call (800) 825-9971 today to reserve your seat.

## For More Information

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

ENGL X 488.4A

### 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# 354437

Fee: \$690

Online

July 5–September 13

Enrollment limited to 15 students. No refund after July 11. 🌐 📖

**Caroline Leavitt**, *New York Times* best-selling author of 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.

ENGL X 450.76

### Novel Planning:

#### Bringing Order Out of Chaos

3.0 units

Are there snippets of scenes playing in your head? Is your mind filled with intriguing ideas, possible plot lines, and characters waiting to be born? Or have you already been writing scenes and find yourself bogged down in the quagmire of decisions you have to make? The difference between a published and an unpublished novel usually comes down to structure. This course takes you through the process of putting all these feelings, thoughts, and plans into concrete storytelling terms, all in the context of a framework that delivers a riveting tale with texture and depth. We examine how the elements of theme, high concept, character planning, and character goals influence your novel's plot and subplot, as well as how to balance research and backstory by graphing its framework to create a visual representation of pace and suspense. The course goal is to have in hand a novel proposal, which includes a synopsis of the plot, a cast of characters, notes on high concept and theme, a query letter for marketing the work, and your opening scene. The novel proposal, geared for literary,

mainstream, and genre fiction, is a wonderful tool for clarifying the novel process and eventually marketing the work to agents and publishers.

*Prerequisite(s)*: At least 1 previous fiction writing course.

Reg# 354717

Fee: \$690

Online

July 5–September 13

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

**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.

ENGL X 456.1

### Writing the Fantastic

3.0 units

This course expands the study of science fiction and fantasy writing to include both short and novel-length fiction. Infusing a narrative with originality and fantastic literature's much-discussed "Sense of Wonder"—while at the same time preserving its clarity and heart—is a juggling act that can test a writer's skills to the utmost. Writing the Fantastic places emphasis on meeting this challenge by merging the otherworldly content of speculative fiction with humane, emotionally powerful storytelling. Through exercises and readings, students deepen their understanding of the speculative sub-genres: alternate history, time-travel, horror, dark fantasy, sword and sorcery, urban fantasy, sociological science fiction, and hard science fiction. The course goal is to submit a short story or novel fragment to the class for review, and then to utilize this workshop feedback to form and execute a revision plan.

*Prerequisite(s)*: X 455 Creating Universes, Building Worlds, or a previous speculative fiction workshop, or some experience in submitting and selling in the field.

Reg# 354459

Fee: \$690

Online

July 5–September 13

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

**Alyx Dellamonica**, author of *The Town on Blighted Sea*, a Year's Best Science Fiction pick, and *Indigo Springs*, a Sunburst Award winner. Ms. Dellamonica's *A Daughter of No Nation*, won the 2016 Prix Aurora award for Best Novel. She has published short fiction in *Isaac Asimov's Science Fiction Magazine*, *SciFi.Com*, and *Realms of Fantasy*.

# New Writing Courses for Summer

## Gay Men's Writing Workshop:

### A Literary Approach to Writing About Gay Life 🌈

Page 142.

## Poetry in Popular Culture 🎵

Page 147.

## The Art of Travel Writing

Page 142.

## Writing the Political Memoir or Essay

Page 142.

🌐 Offered online.

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

## Advanced Fiction

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

For instructions on applying to advanced level courses, contact the Writers' Program at (310) 825-9415. The submission deadline for summer is June 5 at midnight (Pacific Time). All applicants will be notified regarding their enrollment at least two weeks prior to the first day of class. If you are accepted, you will be required to enroll at that time; full payment of course fees are due upon acceptance. The Writers' Program is not responsible for submissions lost due to Internet or mechanical failure. No comments or critiques are provided on student submissions. Occasionally submission deadlines are extended; contact the Writers' Program office at (310) 825-9415 for the most up-to-date information.

ENGL X 446.7C

### Novel Writing IV: Advanced Workshop

3.0 units

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

*Prerequisite(s)*: X 462.71 Novel Writing I: Introduction to Novel Writing, X 446.7A Novel Writing II, and X 446.7B Novel Writing III: Works-in-Progress Workshop or equivalent.

Reg# 354487

Fee: \$780

Online

July 5–September 13

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

**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.

ENGL X 487.56

### Advanced Novel Revision Techniques

3.0 units

Before an agent ever gets hold of your novel, you must go through numerous revisions to present your best possible effort. As F. Scott Fitzgerald famously said, writing is rewriting, and the story of how he transformed his draft manuscript, *Trimalchio*, into the enduring masterpiece, *The Great Gatsby*, is not only a testament to the value of assiduous revision, but will form the narrative backbone of this workshop. By combining in-class exercises, close readings, workshoping, and a careful study of the Gatsby revisions, you learn how to attack problems in your novel-in-progress, whether in structure, character, voice, or language. Whether it's finding the right word or the right point of view, the sometimes intimidating—and rewarding—job of the novelist is demystified. You leave the course having thoroughly revised at least one problem section of your novel, with a clear plan for attacking the remainder ahead of you, and a strong, supportive cohort behind you.

*Prerequisite(s)*: X462.71 Novel Writing I, X446.7A Novel Writing II, and X446.7C Novel Writing III, or equivalent.

Reg# 354766

Fee: \$750

Classroom

10 mtgs

Tuesday, 7–10pm, July 11–September 12

UCLA: Rolfe Hall

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

**Mark Sarvas**, author of the novel, *Harry, Revised* (Bloomsbury), *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.

## Creative Nonfiction

### Beginning Creative Nonfiction

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

ENGL X 401.39

#### The Art of Creative Nonfiction

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# 354425

Fee: \$690



Online

July 5-September 13

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

**Mieke Erkkens**, MFA, nonfiction writer whose work has appeared in *Creative Nonfiction*, *The Atlantic Best Travel Writing*, *Best Travel Writing*, and the *Norton Anthology Fakes*, among others.

ENGL X 401.30

#### Writing the Personal Essay

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# 354423

Fee: \$690



Online

July 5-September 13

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

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

Reg# 354772

Fee: \$570



Classroom

10 mtgs

Tuesday, 7-10pm, July 11-September 12

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after July 13. 🌐

**Erika Schickel**, writer and performer whose memoir, *You're Not the Boss of Me: Adventures of a Modern Mom*, was a *People* pick. Ms. Schickel is the author of the award-winning radio drama *Wild Amerika* and her essays have appeared in the *Los Angeles Times*, *LA Weekly*, *Salon*, and *The Rattling Wall*.

ENGL X 465.33

#### Introduction to Writing the Memoir

3.0 units

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

Reg# 354795

Fee: \$570



Classroom

10 mtgs

Wednesday, 7-10pm, June 28-August 30

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after June 30. 🌐

**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# 354426

Fee: \$690



Online

July 5-September 13

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

**Jayanti Tamm**, MFA, Pushcart Prize-nominated memoirist and fiction writer whose first book, *Cartwheels in a Sari: A Memoir of Growing Up Cult*, was published by Random House. Ms. Tamm's work has also appeared in the anthology *Forgotten Borough*, the *Huffington Post*, and *The Washington Post*, among others.

Reg# 354799

Fee: \$570



Classroom

10 mtgs

Thursday, 7-10pm, July 6-September 7

UCLA Extension Woodland Hills:

21650 Oxnard St.

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

**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*.

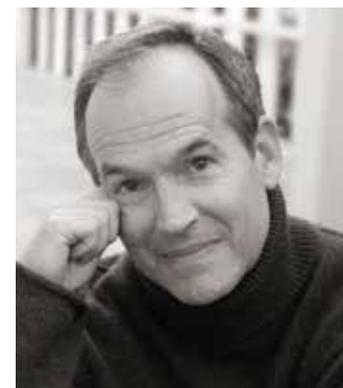
# 2017-2018 Master Class

## Workshops

If you have the talent, passion, and determination necessary to produce professional-quality work, apply for 1 of 3 master classes offered this fall for 6-9 months. Each of these advanced workshops is limited to 8 writers and requires submission of a complete novel, feature-length screenplay, or television script.

In addition to instruction, each master class participant receives **written feedback** from a reputable agent, discounted certificate enrollment fees, and more.

The deadline to apply is at 4pm on August 25.



Robert Eversz

### Master Class in Novel Writing (Online/Low Residency)

A 9-month course.

Instructor: **Robert Eversz**

Designed for novelists committed to revising their projects to a publishable level and includes a 4-day residency at UCLA.



Jon Bernstein

### Master Class in Feature Film Writing (Online/Low Residency)

A 9-month course.

Instructor: **Jon Bernstein**

Designed for screenwriters committed to beginning a new screenplay and seeing it through to the final polish.



Phil Kellard

### Master Class in Television Pilot Writing (Onsite)

A 6-month course.

Instructor: **Phil Kellard**

Designed for those interested in taking their idea for a 1-hour or half-hour television pilot from beginning to rewrite.

🌐 ONLINE COURSE, page 4.

📺 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

For More Information

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



## Four Days of Fresh Air and Free Writing Time!

September 10-15

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

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

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

### For More Information

go to [writers.uclaextension.edu](http://writers.uclaextension.edu) or call Phoebe Lim at (310) 825-9416.

## Intermediate Creative Nonfiction

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.

### ENGL X 401.31A Intermediate Personal Essay

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. *Prerequisite(s)*: At least one personal essay or creative nonfiction course, or by departmental or instructor consent.

Reg# 354445  
Fee: \$690

Online  
July 5-September 13

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

**Victoria Zackheim**, MA, editor of the anthologies, *The Other Woman*, *For Keeps*, *The Face in the Mirror*, *He Said What?*, *Exit Laughing*, and *Faith*, and author of *The Bone Weaver*, a novel. Her documentary, *Where Birds Never Sang: The Ravensbruck and Sachsenhausen Concentration Camps* aired nationwide on PBS.

### ENGL X 441.22 Intermediate Memoir Writing

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 publishers. Includes discussion of current marketplace. The course goal is to complete 50 well-crafted pages of your project. *Prerequisite(s)*: Previous creative nonfiction or memoir writing course, or by departmental approval.

Reg# 354774  
Fee: \$660

Classroom  
10 mtgs  
Thursday, 6:30-9:30pm, June 29-August 31  
UCLA Extension DTLA: 261 S. Figueroa St.

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

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

Reg# 354447  
Fee: \$690

Online  
July 5-September 13

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

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

## Advanced Creative Nonfiction

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

### ENGL X 401.7B Advanced Creative Nonfiction

3.0 units  
Designed for writers who have completed a minimum of 50 pages of a longer nonfiction project, this intensive workshop helps you shape your memoir, collection of personal essays, or other types of nonfiction prose into a publishable manuscript. Developing mastery in the unique elements of your chosen genre, you focus on issues of voice, dramatic scene, reflection, and narrative tension. You submit work weekly for class and instructor feedback, which encourages insight and supports your continuing progress. By course's end, you should have a minimum of 50 pages of new or significantly revised material. *Prerequisite(s)*: A minimum of 2 previous courses in creative nonfiction, memoir, or personal essay. A 1,200 word writing sample and a short paragraph describing your work-in-progress is required.

Reg# 354449  
Fee: \$780

Online  
July 5-September 13

Visitors not permitted. Enrollment limited to 12 students. \$100 nonrefundable. No refund after June 28. 🌐

**Gordon Grice**, MFA, nonfiction writer 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 for Young Readers

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

## Writing Picture Books

### ENGL X 470.51 Writing Picture Books for Children: A Beginning Workshop

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# 354737  
Fee: \$690

Online  
July 5-September 13

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

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

## Writing for Kids and Middle Grade Readers

### ENGL X 470.2B Intermediate Workshop in Writing for Children and Young Adults

3.0 units  
Designed for students with a solid grounding in the fundamentals of children's writing, this workshop allows you to develop a book-length project in a particular age category in whatever specific genre and category you choose—picture books, nonfiction books, or young adult novels. Writing techniques, such as dramatic arc, tension, character definition and development, point-of-view, conflict, and humor, are discussed and explored in detail. Assistance in editing, revision, and content for your work-in-progress is given through writing exercises and constructive criticism. The course goal is to have developed a substantial amount of work suitable to submit as a professional presentation to a publisher. *Prerequisite(s)*: One previous children's literature writing course.

Reg# 354807  
Fee: \$660

Classroom  
10 mtgs  
Wednesday, 7-10pm, June 28-August 30  
UCLA: Rolfe Hall

Enrollment limited to 15 students. No refund after June 30.

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

## Writing for Young Adults

### ENGL X 462.80 Writing the Young Adult Novel

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

Reg# 354810  
Fee: \$570

Classroom  
10 mtgs  
Monday, 7-10pm, June 26-July 10;  
July 24-August 28  
Tuesday, 7-10pm, July 18

UCLA Extension DTLA: 261 S. Figueroa St.  
Enrollment limited to 20 students. No refund after June 28.

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

## Poetry

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

ENGL X 422.3

### Introduction to Poetry Writing

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# 354763

Fee: \$570

❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 28-September 6

UCLA: School of Public Affairs Bldg.

No meeting August 2.

Enrollment limited to 20 students. No refund after June 30. 🌐

**Rachel Kann**, MFA, author of *10 for Everything*, a short story collection. Ms. Kann also is an award-winning poet whose work has appeared in various anthologies, including *Word Warriors: 35 Women Leaders in the Spoken Word Revolution*, and *So Luminous the Wildflowers*. She has performed her poetry nationwide.

## NEW

ENGL X 432.1E

### Poetry in Popular Culture

3.0 units 3.0 ceus

Popular culture can shape your poetry and create a unique voice. In this workshop, students analyze the work of contemporary poets who utilize popular culture to fuel creativity and spark discussion on how poetry informs and responds to social and political events. Students write and share work, drawing inspiration from various forms of media and text such as photography, film, dance, music videos and more. The course goal is to finish with a portfolio of 5-7 polished and completed poems and understand how popular culture influences and enriches the creative mind.

Reg# 354038

Fee: \$690

🌐 Online

July 5-September 13

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

**Ruben Quesada**, MFA, PhD, poet and author of *Extinct Mammal: Poems*. Mr. Quesada is the founding editor of *Codex Journal*, and a contributing editor for the *Chicago Review of Books*. His works appear in *American Poetry Review*, *Best American Poetry*, *TriQuarterly*, and *Stand Magazine*, among others.

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

## 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 deep understanding of a specific craft or area of study. These courses fulfill the elective requirement for screenwriting certificates.

FILM TV X 430.95

#### Crafting Powerful Dialogue

3.0 units

Dialogue may seem to be the easiest and most fun aspect of screenwriting (look at all those pages fly by, and with so much white space!), yet it's often the most difficult thing for the aspiring screenwriter to do well. Great dialogue is a vital vehicle for developing character, enhancing plot, and speaking to theme, among its many uses. This course explores all of dialogue's functions in depth, and provides you with the pragmatic skill set that will make your dialogue more effective and make it snap, crackle, and pop on the page. Through writing exercises, analysis of screenplay pages and classic clips from both features and TV, and a "dialogue diary" that will help you develop an ear for good conversation, you'll sharpen and hone your dialogue prowess. And you'll put your new skills to work on your own projects, both present and future.

Reg# 354831

Fee: \$660

❖ Classroom

10 mtgs

Monday, 7-10pm, July 3-September 11

UCLA: School of Public Affairs Bldg.

No meeting September 4.

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

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

FILM TV X 478.39

#### Writing Coverage: Story Analysis for Film

3.0 units

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

Reg# 354815

Fee: \$690

🌐 Online

July 5-September 12

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

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

# New Screenwriting Courses for Summer

Writing Sci-fi, Fantasy, and Action/Adventure Genres: Intermediate Workshop

Page 147.

Adapting Literature for TV: The Pitch

Page 148.

How to Create and Sustain a Professional Screenwriting Career

Page 148.

Breaking Through the Block: A Workshop Seminar in Confronting the Conflicts that Face Creative Minds

Page 148.

FILM TV X 445.1

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

3.0 units

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

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

Reg# 354825

Fee: \$690

🌐 Online

July 5-September 12

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

**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.

## NEW

FILM TV X 441.87

### Writing Sci-fi, Fantasy and Action/Adventure Genres: Intermediate Workshop

3.0 units

This online class concentrates on the horror, action and adventure genres, their specific characters, plots and thematic tropes as well as the all-important audiences' expectations of the genres. It also examines some of the supporting genres that are often paired with these genres—such as fantasy and sci-fi and thriller. Exercises enhance your skills and unleash new and original ideas. You explore various original ideas during the initial weeks of the course and then hone in on the one story you want to tell, work it through to an outline, and finally into the opening ten pages of their screenplay. The goal is to leave the class ready to write a horror or action or adventure screenplay!

*Prerequisite(s)*: X 431.87 - Writing the Films Audiences Want to See: Film Genre and Structure Workshop (recommended prior to enrolling) or X 440A Writing the

## Learn the Art & Business of Entertainment

Each quarter, top Hollywood professionals teach courses in:

Acting

Cinematography

Directing

Entertainment Development

Post-Production

Producing

Film Scoring

Music Business

Music Production

Courses start on page 26.

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# 354413

Fee: \$690

🌐 Online

July 5-September 12

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

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

## NEW

FILM TV X 433.59

**Adapting Literature for TV: The Pitch**

2.0 units

This course is designed for students interested in adapting literature for television, a trend in Hollywood only growing in popularity. You look at how to transfer and restructure the world of the book—its characters, setting, plot, and themes—into a compelling and commercial television series while maintaining the heart and soul of the original work. You also hone your show's concept; develop character descriptions, which may include generating composite characters; and create short pitches for the pilot episode, the season, and future episodes. The goal of this four-week course is to develop an initial pitch for your adaptation.

Reg# 354497

Fee: \$300

❖ Classroom

4 mtgs

Monday, 7-10pm, July 3-24

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after June 30. 🌐 📖

**Jacqueline Heinze**, MFA, author, screenwriter, and playwright who has written for Oprah Winfrey's Oxygen Network and Jarrett Creative. Ms. Heinze was a former editor for Scholastic, Inc., and has won the Agnes Nixon Playwright Award.

## NEW

FILM TV 793.1

**How to Create and Sustain a Professional Screenwriting Career**

One of the keys to becoming a professional screenwriter is finding good representation. Most beginning writers grapple with questions about finding an agent, working with an agent, and choosing the best representative for their work. Getting representation, however, is merely the first step. The agent-writer relationship is a two-way street and it is important for screenwriters to learn how to work with their reps to make the most of this relationship. This workshop covers these topics and equips you with the knowledge and right frame of mind as you go about getting a representative and working with your reps. It also addresses how a writer can maintain balance during the peaks and lows that any long career will have, maintaining equilibrium and strong relationships to have a sustainable career.

Reg# 354853

Fee: \$95

❖ Classroom

1 mtg

Saturday, 1pm-5pm, July 29

UCLA: School of Public Affairs Bldg.

Enroll in this course and Film/TV 794.1 Reg# 354864 by July 28, 2017 and get a \$50 discount off your total purchase.

Advanced enrollment required; no enrollment at the door. No refund after July 28, 2017.

**Namee Baijal**, MFA, MA, producer, whose credits include micro-budget feature *Natural Disasters*, *A Necessary Death*, and the Segment "2000" of *Political Disasters*. Ms. Baijal currently serves as a manager of programming for Film Independent and produced the Student Emmy Winner for Best Drama, *The Trojan Cow*.

## NEW

FILM TV 794.1

**Breaking Through the Block: A Workshop Seminar in Confronting the Conflicts that Face Creative Minds**

Based on knowledge and experience accrued over a two-decade span in every arena of the entertainment industry in addition to concurrent studies in the realm of psychology, Laurence Rosenthal will offer insight to the science of the mind and its relationship to the creative spirit in order to demonstrate ways you can access your thoughts, feelings, and experiences to give your writing greater depth. Through anecdotes and exercises, you'll learn to set yourself up for success and practice techniques for stimulating your imagination by lowering the volume of your critical voice. This one-day course addresses issues of writer's block, procrastination, and rejection, and offers tips on ways to maximize your creative output.

Reg# 354864

Fee: \$155

❖ Classroom

1 mtg

Saturday, 10am-5pm, August 5

UCLA: School of Public Affairs

Enroll in this course and Film/TV 793.1 Reg# 354853 by July 28, 2017 and get a \$50 discount off your total purchase.

Advanced enrollment required; no enrollment at the door. No refund after August 4.

**Laurence Rosenthal**, producer, development executive and WGA member who, as an executive at Woods Entertainment, 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. He is also the writer and co-producer of *No Manches Frida*.

## Feature Film

### Beginning Feature Film

**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.

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Reg# 354317

Fee: \$570

❖ Classroom

10 mtgs

Tuesday, 7-10pm, June 27-September 5

UCLA: Rolfe Hall

No meeting June 4.

Enrollment limited to 20 students. No refund after June 29. 🌐 📖

**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# 354323

Fee: \$570

❖ Classroom

10 mtgs

Monday, 7-10pm, July 3-September 11

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting September 4.

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

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

Reg# 354327

Fee: \$690

🌐 Online

July 5-September 12

Enrollment limited to 15 students. No refund after July 11. 🌐 📖

**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# 354329

Fee: \$690

🌐 Online

July 5-September 12

Enrollment limited to 15 students. No refund after July 12. 🌐 📖

**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.

Reg# 354330

Fee: \$690

🌐 Online

July 5-September 12

Enrollment limited to 15 students. No refund after July 11. 🌐 📖

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

Reg# 354322

Fee: \$570

❖ Classroom

10 mtgs

Thursday, 7-10pm, July 6-September 7

UCLA: School of Public Affairs Bldg.

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

**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*.

→ → →

Reg# 354326

Fee: \$570

❖ Classroom

10 mtgs

Tuesday, 7-10pm, July 11-September 12

UCLA Extension Woodland Hills:

21650 Oxnard St.

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

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

FILM TV X 440B

**Writing the First Screenplay II**

3.0 units

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

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

Reg# 354637

Fee: \$570

❖ Classroom

10 mtgs

Monday, 7-10pm, July 3-September 11

UCLA: School of Public Affairs Bldg.

No meeting September 4.

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

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

Reg# 354643

Fee: \$570

❖ Classroom

10 mtgs

Wednesday, 7-10pm, July 5-September 6

UCLA Extension Woodland Hills:

21650 Oxnard St.

Enrollment limited to 20 students. No refund after July 7.

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

Reg# 354647

Fee: \$690

🌐 Online

July 5-September 12

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

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

FILM TV X 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# 354650****Fee: \$660**

- ❖ Classroom
- 10 mtgs

Monday, 7-10pm, July 3-September 11

UCLA: School of Public Affairs Bldg.

No meeting September 4.

*Enrollment limited to 15 students. No refund after*

July 6. 🌐

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

**Reg# 354653****Fee: \$690**

- 🌐 Online

July 5-September 12

*Enrollment limited to 15 students. No refund after*

July 11. 🌐

**Ernie Contreras**, screenwriter and WGA member whose credits include the HBO drama, *Walkout*, and the feature films, *Fairy Tale: A True Story* and *The Pagemaster* for 20th Century Fox. 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 hone in on structuring conversations, explore how to maximize your story's visual implications, deepen scene writing skills, assemble scenes to form powerful sequences, ensure your script's central conflict is resolved, and work on theme and imagery. Also covered are revision techniques and the business aspects of feature film writing. The goal is to complete writing your first feature film script.

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

**Reg# 354671****Fee: \$660**

- ❖ Classroom
- 10 mtgs

Wednesday, 7-10pm, July 5-September 6

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 15 students. No refund after*

July 7. 🌐

**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# 354676****Fee: \$690**

- 🌐 Online

July 5-September 12

*Enrollment limited to 15 students. No refund after*

July 11. 🌐

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

**Intermediate Feature Film**

**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# 354680****Fee: \$690**

- 🌐 Online

July 5-September 12

*Enrollment limited to 15 students. No refund after*

July 11. 🌐

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

FILM TV X 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# 354687****Fee: \$690**

- 🌐 Online

July 5-September 12

*Enrollment limited to 15 students. No refund after*

July 11. 🌐

**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.

**Advanced Feature Film**

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

**Instructions for Submitting to an Advanced-Level Course**

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

**The submission deadline for winter quarter is June 1 at midnight (Pacific Time).** All applicants will be notified regarding their enrollment at least two weeks prior to the first day of class. If you are accepted, you will be required to enroll at that time; full payment of course fee is due upon acceptance. The Writers' Program is not responsible for submissions lost due to Internet or mechanical failure. No comments or critiques are provided on student submissions.

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

FILM TV X 432.25

**Advanced Rewriting Workshop**

3.0 units

This advanced rewriting workshop is for writers who want to take an already good script and make it great. Through the process of analyzing and rewriting your script, you develop a "rewriting strategy" with the goal of preparing your script for the marketplace and screenplay competitions. You must have a completed first draft of a screenplay.

*Prerequisite(s):* Submit a sample feature-length screenplay you intend on rewriting in the class.

**Reg# 354696****Fee: \$750**

- ❖ Classroom
- 10 mtgs

Tuesday, 7-10pm, July 11-September 12

UCLA: Rolfe Hall

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

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

**Tom Lazarus**, screenwriter-director, WGA and Dramatist Guild member whose credits include *Stigmata*, seven other features, eight TV movies, and 100 hours of TV. Mr. Lazarus is the author of three books on screenwriting including *The Last Word—Definitive Answers to All Your Screenwriting Questions* (Michael Wiese Publishers).

**Television****Beginning Television**

**Recommended for beginning students who are writing a spec script of an existing drama or comedy 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 Drama: Building the Story and the Outline**

3.0 units

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

**Reg# 354705****Fee: \$570**

- ❖ Classroom
- 10 mtgs

Wednesday, 7-10pm, July 5-September 6

UCLA: Bunche Hall

*Enrollment limited to 20 students. No refund after*

July 7. 🌐

**Richard Manning**, MFA, television writer/producer and WGA member whose credits include *Farscape*; *Star Trek: The Next Generation*, *When Calls the Heart*, *TekWar*, *Beyond Reality* (which he co-created), *Sliders*, *Fame*, and *Knightwatch*, as well as features, TV pilots, animation, webisodes, and a web series pilot.

**Reg# 354731****Fee: \$690**

- 🌐 Online

July 5-September 12

*Enrollment limited to 15 students. No refund after*

July 11. 🌐

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

🌐 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

# TV Writers Fellowship

## Prep Series

Winning a writers fellowship is one of the quickest ways to get staffed on a television show. This 4-course series is perfect for writers seeking intensive study. Upon completion, you leave with a spec of an existing show and original pilot, suitable for fellowship applications.

Choose tracks in either One-Hour Drama or Half-Hour Comedy.

Series Candidacy fee: \$50

Benefits include:

- Priority registration for coursework after payment of candidacy fee
- Free entry into the UCLA Extension Television Writing Competitions
- 50% discount on one consultation within six months of completion of series

“I signed up for UCLA Extension classes, wrote two TV specs of existing shows in six months, then wrote a pilot in three months. That pilot then became the sample that got me into the CBS Diversity program and the Humanitas’ New Voices program.”

—Greta Heinemann, former UCLA Extension student and UCLA Extension TV Competition Winner, now a Story Editor/Staff Writer on *NCIS: New Orleans*.

FILM TV X 430.6

### Beginning Writing for the Half-Hour Spec Comedy: Building the Story and the Outline

3.0 units

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

Reg# 354734

Fee: \$570

❖ Classroom

10 mtgs

Monday, 7-10pm, July 3-September 11

UCLA: School of Public Affairs Bldg.

No meeting September 4.

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

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

→ → →

Reg# 354741

Fee: \$690

🌐 Online

July 5-September 12

Enrollment limited to 15 students.

No refund after July 11. 🌐

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

FILM TV X 431.4

### Writing the One-Hour Spec Drama Script

3.0 units

Mirroring the process that professionals undergo in current episodic series production, this course guides you to write a solid first draft of your script and work on polishing it. You begin by refining your story idea and outline as needed, and then write your script, focusing on capturing the essence of the show through its four-act structure, plot and story, multiple storylines, characters, scenes, and dialogue. On the business side, you learn how to develop your career game plan and hear from industry guest speakers on the business of the one-hour drama. Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots.

Prerequisite(s): X 430.4 Beginning Writing for the One-Hour Spec Drama: Building the Story and Outline.

→ → →

Reg# 354747

Fee: \$690

🌐 Online

July 5-September 12

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

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

Reg# 354744

Fee: \$660

❖ Classroom

10 mtgs

Thursday, 7-10pm, July 6-September 7

UCLA: School of Public Affairs Bldg.

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

**Greg Elliot**, television writer and WGA member whose credits include *Star Trek: Voyager*. Mr. Elliot was also a writer on *Savannah* (WB Series), *Charmed* (WB Series), and *In a Heartbeat* (Disney Channel). He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

FILM TV X 431.6

### Writing the Half-Hour Spec Comedy Script

3.0 units

This workshop guides you to write a solid draft spec script from your half-hour comedy outline and move as far ahead as you can in polishing it. You begin by reworking your outline to simplify your story, nail down the essence of your characters, focus and tighten scenes, create mood and pacing, and punch up dialogue from the blueprint you’ve created. You then move to the writing and polishing stage. On the business side, you deepen your knowledge of the current comedy series marketplace and map out basic career building strategies. Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots. This course counts toward the 4-course Writer’s Fellowship Prep Series. For more information, see ad on page 150.

Prerequisite(s): X 430.6 Beginning Writing for Half-Hour Spec Comedy: Building the Story and Outline.

Reg# 354762

Fee: \$660

❖ Classroom

10 mtgs

Wednesday, 7-10pm, July 5-September 6

UCLA: Rolfe Hall

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

**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# 354759

Fee: \$690

🌐 Online

July 5-September 12

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

**Unetta Boone**, television writer/executive producer and WGA member who created and exec-produced *One on One* (UPN). Ms. Boone served as co-executive producer for *My Wife and Kids* and *The Hughleys*. Her credits also include *The Parent Hood*, *Living Single*, *The Fresh Prince of Bel Air*, and *Getting By*.

## Intermediate Television

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

FILM TV X 442.1

### Writing the Original One-Hour Drama Pilot: Intermediate Workshop

3.0 units

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

Prerequisite(s): Students must have an idea for a series, and have completed one TV spec, TV pilot, or equivalent experience.

Reg# 354779

Fee: \$660

❖ Classroom

10 mtgs

Tuesday, 7-10pm, June 27-September 5

UCLA: School of Public Affairs Bldg.

No meeting July 4.

Enrollment limited to 15 students. No refund after June 29. 🌐

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

Reg# 354782

Fee: \$690

🌐 Online

July 5-September 12

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

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

FILM TV X 431.7

### Writing the Original Half-Hour Comedy Pilot: Intermediate Workshop

3.0 units

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

Prerequisite(s): X 430.6 Beginning Writing for the Half-Hour Spec Comedy: Building the Story and Outline and X 431.6 Writing the Half-Hour Spec Comedy Script, or equivalent, or consent of instructor.

→ → →

**Reg# 354767****Fee: \$660**

## ❖ Classroom

10 mtgs

Tuesday, 7-10pm, June 27-September 5

UCLA: Rolfe Hall

No meeting July 4.

Enrollment limited to 15 students. No refund after

June 29. 🌐

**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# 354771****Fee: \$690**

## 🌐 Online

July 5-September 12

Enrollment limited to 15 students. No refund after

July 11. 🌐

**Eunetta Boone**, for credits see page 150.

## FILM TV X 433.7

**Finishing the Original One-Hour Drama or Half-Hour Comedy Pilot**

3.0 units

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

*Prerequisite(s)*: X430.7 Writing for the Original One-Hour Drama Pilot or X431.7 Writing the Original Half-Hour Comedy Pilot, or equivalent, or consent of instructor.

**Reg# 354806****Fee: \$660**

## ❖ Classroom

10 mtgs

Wednesday, 7-10pm, July 5-September 6

UCLA: School of Public Affairs Bldg.

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

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

**Advanced Television**

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

## FILM TV X 432.9

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

3.0 units

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

*Prerequisite(s)*: Spec script or original pilot submittal is required; for instructions, visit our advanced submission page.

**Reg# 354812****Fee: \$750**

## ❖ Classroom

10 mtgs

Thursday, 7-10pm, July 13-September 14

UCLA: School of Public Affairs Bldg.

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

*Visitors not permitted. Enrollment limited to 12 students.*

*\$100 nonrefundable until July 6; no refund thereafter.*

**Phil Kellard**, for credits see page 151.

## FILM TV X 441.2

**Advanced Pilot Writing Boot Camp**

3.0 units

In this advanced workshop, you turn an idea for an original one-hour drama or half-hour comedy into a first draft that introduces your show's unique world, characters, tone, and style. You focus on creating the first episode pilot and receive intensive weekly guidance and feedback. The course goal is to write a full first draft that can be developed ultimately to sell to a television network. Those students who submit a finished pilot at the end of class receive a one-on-one individual consultation session with instructor. This course counts toward the 4-course Writer's Fellowship Prep Series.

*Prerequisite(s)*: Writing sample of a spec script or original pilot submittal is required.

**Reg# 354813****Fee: \$780**

## 🌐 Online

July 5-September 12

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

*Enrollment limited to 12 students. \$100 nonrefundable until June 28; no refund thereafter.* 🌐

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



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🌐 ONLINE COURSE, page 4.

🌑 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.