

# WRITING, JOURNALISM & LITERATURE

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## WHAT OUR STUDENTS SAY

“A great mix of instructors, all with tons of experience, wisdom, and insight into the art and craft of screenwriting, made my courses very valuable and enjoyable.”

—David Taylor, former feature film certificate student

Enroll at [uclaextension.edu](http://uclaextension.edu) or call (800) 825-9971

## Writers' Program

### Creative Writing

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

### Basics of Writing

These basic creative writing courses are for students with no prior writing experience. Instruction is exercise-driven; the process of workshopping—in which students are asked to share and offer feedback on each other's work with guidance from the instructor—is introduced. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

#### WRITING X 420

##### Fiction: Essential Beginnings

2.0 units

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

Reg# 361289

Fee: \$468

Online

July 25-Sept. 4

Enrollment limited to 15 students. No refund after July 31.

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

#### WRITING X 402

##### Finding Your Voice

2.0 units

You've lived, listened, seen, had a childhood—there's your raw material. Now it's a question of channeling and shaping that experience with the tools of literary craft. In this beginner's course, you explore the basics of the three major genres—fiction, nonfiction, and poetry—reading and practicing within those areas of expression to help you find the modes that best fit your story and your voice. Each week you turn in short writing assignments that help you get your feet wet with craft aspects like description, character, dialogue, etc. These assignments culminate in a finished very short story or essay or poem that you present on the last day of class to a supportive workshop.

Reg# 361819

Fee: \$342

Classroom

6 mtgs

Thursday, 7-10pm, July 26-Aug. 30

UCLA: School of Public Affairs Bldg.

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

**Nancy Spiller**, author of the memoir *Compromise Cake* and *Entertaining Disasters: A Novel (with Recipes)*. Ms. Spiller was an editor at the Los Angeles Times Syndicate, and her articles and essays have appeared in such publications as *Los Angeles Review of Books*, *Los Angeles Times Sunday Magazine*, and *Salon.com*.

#### WRITING X 420

##### Nonfiction: Essential Beginnings

2.0 units

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

Reg# 360972

Fee: \$342

Classroom

6 mtgs

Wednesday, 7-10pm, July 11-Aug. 15

UCLA Extension Woodland Hills:

21650 Oxnard Street

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

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

Reg# 360992

Fee: \$468

Online

Aug. 1-Sept. 11

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

**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.

## Special Topics for All Writers

Courses in this section are open to students who want a deeper understanding of a specific craft issue or area of study. These courses fulfill the elective requirement for creative writing certificates. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

#### WRITING 760.1

##### 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 informal craft talks, pre-dinner social hours, and nightly open mic events, but your time will ultimately be yours to plan and enjoy.

Reg# 358943

6 mtgs

Sunday-Friday, Sept. 9-14

Lake Arrowhead

Enrollment limited to 15 students.

To register, click "Add to Cart" to pay the \$25 nonrefundable 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.

Mar. 9: Last day to cancel registration for full refund.

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

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

**WRITING X 461.10E**  
**MFA Preparation**

3.0 units

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

**Reg# 361278****Fee: \$690**

June 27-Sept. 4

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

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

**WRITING X 461.16E****Don't Stop Writing!**

2.0 units

This intermediate workshop is designed for writers who have begun the writing process but need a safe environment to continue their creative growth. Focusing on in-class writing exercises that encourage creative expression and experimentation, the course highlights important story elements such as 3-dimensional character arcs, alternating aspects of emotion, classic story structure, and the art of revision. The final goal is the continuation and refining of each writer's stories along with critical strategies to keep you writing for the rest of your life.

**Reg# 361826****Fee: \$342**

6 mtgs

Thursday, Friday, 11am-2pm, July 26-Aug. 10  
UCLA Extension 1010 Westwood:  
1010 Westwood Blvd.

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

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

**WRITING X 471.1****Video Game Writing I**

3.0 units

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

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**Reg# 361275****Fee: \$690**

June 27-Sept. 4

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

**Toiya Kristen Finley**, PhD, author of *Narrative Design and Game Writing for Mobile Games: Pocket-Sized Storytelling*. Ms. Finley is a narrative designer and game writer, and an Executive Board member of the Game Writing Special Interest Group, International Game Developers Association.

**WRITING X 461.1E****Emotion Into Art: Infusing Your Writing with Feeling**

2.0 units

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

**Reg# 361287****Fee: \$468**

July 25-Sept. 4

Enrollment limited to 15 students. No refund after July 31.

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

**WRITING X 413.9E****Speculative Fiction and Magical Realism**

3.0 units

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

**Reg# 361286****Fee: \$690**

June 27-Sept. 4

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

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

**WRITING X 413.12E****Writing Experimental Fiction**

3.0 units

Designed for writers well-versed in the elements of traditional literary fiction, this course focuses on creating a new generation of innovative fiction by showing you how to subvert every craft strategy and practice you've learned—and thereby opening up a vast number of bold and exciting directions your work can take. You learn to question conventional definitions of plot structure, character, use of language, placement of text on the page, and even how to construct your own author bio. Through this process, your own prose, mainstream or not, is infused with your own authentic voice and originality of vision, and by the end of the course, you

**25<sup>th</sup> Annual Writers'****Program Publication Party****A Free Event!**

Tuesday, June 5, 7-9:30pm

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

New Venue Moss Theater\*, 3131 Olympic Blvd., Santa Monica



Antonia Crane, a featured reader at this year's Publication Party.

UCLA Extension Writers' Program students and friends are cordially invited to attend our 25th annual Publication Party.

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

Parking at the Moss Theater is free.

\*Please note the new location on the campus of New Roads School.

**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****Noel Alumit****Robert Anasi****Laurel Ann Bogen****Jennifer Caloyeras****Nan Cohen****Antonia Crane****Tony DuShane****Beverly Gray****Daniel M. Jaffe****Lou Mathews****Adam McOmber****Maureen Murdock****Wendy Oleson****Judith Prager****Mark Sarvas****Dan Vining****Ian Randall Wilson****Harry Youtt****Course Icons Provide Information At-a-Glance**

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## Fiction

### Beginning Fiction Writing

Courses in this section are recommended for students with some prior writing experience. Instruction is a mix of lecture and workshop. With the close guidance of the instructor, students share and offer feedback in a supportive environment focused on assessing the strengths and weaknesses of their work. Those new to writing should consider courses in the Basics of Writing section. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

#### WRITING X 412.1 Short Story I

3.0 units

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

#### Reg# 361342 Fee: \$570

❖ Classroom  
10 mtgs

Tuesday, 7-10pm, June 26-Aug. 28  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after June 28. 🌐

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

#### WRITING X 411.1 Novel I

3.0 units

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

#### Reg# 361346 Fee: \$570

❖ Classroom  
10 mtgs

Thursday, 7-10pm, July 5-Sept. 6  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after June 28. 🌐

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

#### Reg# 361288 Fee: \$690

🌐 Online

June 27-Sept. 4

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

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

### Intermediate Fiction Writing

These courses are designed for students who have fulfilled the prerequisites stated in each description. Instruction includes lectures as appropriate, but the focus is on workshop. Students continue to share and offer feedback in a supportive environment. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

#### WRITING X 412.2 Short Story II

3.0 units

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

#### Reg# 361290 Fee: \$690

🌐 Online

June 27-Sept. 4

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

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

#### WRITING X 413.1E Story Structure for the Novel

3.0 units

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

#### Reg# 361311 Fee: \$690

🌐 Online

June 27-Sept. 4

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

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

#### WRITING X 411.2 Novel II

3.0 units

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

#### Reg# 361291 Fee: \$690

🌐 Online

June 27-Sept. 4

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

**Jessica Barksdale**, MFA, MA, fiction writer, poet, and author of 14 published novels, including *The Burning*

*Hour*, *Her Daughter's Eyes* and *When You Believe*. Her short stories, poems, and essays have appeared in *Compose*, *Salt Hill Journal*, *The Coachella Review*, *Carve Magazine*, *Mason's Road*, and *So to Speak*.

#### Reg# 361348 Fee: \$660

❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA: School of Public Affairs Bldg.

No meeting July 4.

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

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

#### WRITING X 411.3 Novel III

3.0 units

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

#### Reg# 361292 Fee: \$690

🌐 Online

June 27-Sept. 4

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

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

#### Reg# 361351 Fee: \$660

❖ Classroom

10 mtgs

Thursday, 7-10pm, June 28-Aug. 30

UCLA: Rolfe Hall

Enrollment limited to 15 students. No refund after July 2. 🌐

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

### Advanced Fiction Writing

**Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for summer is June 4 at 9am (PST). Visitors are not permitted in advanced-level courses.**

#### WRITING X 412.3 Short Story III

3.0 units

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

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#### Reg# 361312

Fee: \$780

🌐 Online

June 27-Sept. 4

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable; No refund after June 20. 🌐

#### Submission Requirements:

A single short story sample (maximum 3,000 words). **Adam Prince**, MFA, PhD, fiction writer whose short story collection, *The Beautiful Wishes of Ugly Men*, was published by Black Lawrence Press. His work has appeared in *The Southern Review* and *Missouri Review*, among others. He is a Pushcart Prize nominee and a Tickner Fellow at the Gilman School in Baltimore.

#### WRITING X 411.4

##### Novel IV

3.0 units

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

#### Reg# 361316 Fee: \$780

🌐 Online

June 27-Sept. 4

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

#### Submission Requirements:

A two-page synopsis and the first 20 pages of your work-in-progress.

**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.

### NEW

#### WRITING X 413.13

##### Advanced Workshop in Revising the Novel

3.0 units

For writers who have completed a draft of their novel, or have found themselves mired in the vast middle, uncertain of direction, this advanced workshop focuses on techniques in revision applied to the first 60 pages of your manuscript. To paraphrase the great Billy Wilder, there are no third act problems, only first act problems. Novels fly or flop based on the elaborate architecture of language, character, and plot developed in the first 50 pages of the story. Through the close reading of your work, the study of techniques in revising extended narratives, and above all by rewriting, this workshop will guide you through a revision of the first act of your novel, and examine the dramatic implications of the first act through to the end.

Prerequisite(s): Novel IV or equivalent.

#### Reg# 361887 Fee: \$780

🌐 Online

June 27-Sept. 4

#### Submission Requirements:

Please submit a statement detailing where you are in the writing or revision process, whether you've finished a draft or are stuck somewhere in the middle. Attach to this statement a two-page synopsis and the first 20 pages of your work-in-progress.

Enrollment limited to 12 students. \$100 nonrefundable; No refund after June 20. 🌐

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

## Creative Nonfiction

### Beginning Creative Nonfiction Writing

Courses in this section are recommended for students with some prior writing experience. Instruction is a mix of lecture and workshoping. With the close guidance of the instructor, students share and offer feedback in a supportive environment focused on assessing the strengths and weaknesses of their work. Those new to writing should consider courses in the Basics of Writing section. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

#### NEW

WRITING X 424.15E

#### Writing the Thinkpiece

2.0 units

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

Reg# 361058

Fee: \$342

❖ Classroom

6 mtgs

Thursday, 7-10pm, Aug. 2-Sept. 6

UCLA: Humanities Bldg.

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

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

#### NEW

WRITING X 424.16E

#### Personal Essay Intensive: A Two-Weekend Workshop

3.0 units

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

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Reg# 361629

Fee: \$660

❖ Classroom

4 mtgs

Saturday, Sunday, 9am-5pm, July 28-29

UCLA: School of Public Affairs Bldg.

Saturday, Sunday, 9am-5pm, Aug. 25-26

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after July 27.

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

WRITING X 424.14E

#### Flash Forward: Writing Microfiction and Nonfiction

2.0 units

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

Reg# 361050

Fee: \$468

🌐 Online

July 25-Sept. 5

Enrollment limited to 15 students. 🌐 No refund after July 31.

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

WRITING X 424.6E

#### Memoir and Personal Essay Weekend Workshop

1.5 units

Everyone has a story (and often many stories) to tell, whether your life has been a wild ride or a quiet stroll. This course is designed for those interested in learning more about the similarities and differences between the two forms and how to explore and shape your stories. Through exercises, prompts, and workshop, you begin work on several stories; you may develop some of these into longer pieces, while others may simply get your creative juices flowing. Because both personal essay and memoir call upon the writer to dig deep and hover patiently over the material of memory, this weekend's worth of writing and exploration gives you tools for staying the course long after the actual class has finished.

Reg# 361051

Fee: \$266

❖ Classroom

2 mtgs

Saturday, Sunday, 9:30am-5pm, July 28 & 29

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

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

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



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

September 9-14

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 of \$1,599, plus a \$25 non-refundable registration fee.

7am-12pm

Writing Time

8am-9am

Buffet Breakfast

12pm-1pm

Buffet Lunch

1pm-2pm

Optional Group Craft Talk

1pm-6pm

Writing Time

5:30pm

Optional Social Time

6pm

Dinner

8pm

Optional Open Mic

7pm-12am

Writing Time

For More Information

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

## Learn the Art & Business of Entertainment

Top Hollywood professionals teach:

Acting

Business & Management of Entertainment

Cinematography

Directing

Entertainment Development

Post-Production

Producing

Film Scoring

Music Business

Music Production

Courses start on page 27.

## Course Icons Provide Information At-a-Glance

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

# The Phyllis Gebauer

## Scholarship in Writing

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

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

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

Deadline to submit materials is June 22.

### For More Information

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

WRITING X 424.2E

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

3.0 units

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

Reg# 361020

Fee: \$690



June 27-Sept. 4

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

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

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

WRITING X 421.1

### Creative Nonfiction I

3.0 units

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

→ → →

Reg# 361021

Fee: \$690



June 27-Sept. 4

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

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

WRITING X 422.1

### Personal Essay I

3.0 units

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

Reg# 361022

Fee: \$570



Classroom

10 mtgs

Monday, 7-10pm, June 25-Aug. 27

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after June 27. 🌐

**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# 361023

Fee: \$690



June 27-Sept. 4

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

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

WRITING X 423.1

### Memoir I

3.0 units

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

Reg# 361024

Fee: \$690



June 27-Sept. 4

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

**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.

## Intermediate Creative Nonfiction Writing

These courses are designed for students who have fulfilled the prerequisites stated in each description. Instruction includes lectures as appropriate, but the focus is on workshoping. Students continue to share and offer feedback in a supportive environment. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

WRITING X 421.2

### Creative Nonfiction II

3.0 units

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

Reg# 361025

Fee: \$690



June 27-Sept. 4

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

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

WRITING X 423.2

### Memoir II

3.0 units

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

→ → →

Reg# 361026

Fee: \$690



June 27-Sept. 4

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

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

Reg# 361028

Fee: \$660



Classroom

10 mtgs

Tuesday, 7-10pm, July 3-Sept. 4

UCLA: Humanities Bldg.

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

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

## Advanced Creative Nonfiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for summer is June 4 at 9am (PST). Visitors are not permitted in advanced-level courses.

WRITING X 423.3

### Memoir III

3.0 units

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

Reg# 361052

Fee: \$780



June 27-Sept. 4

Enrollment limited to 12 students. \$100 nonrefundable; No refund after July 3. 🌐

### Submission Requirements:

A 3-page writing sample and 1 paragraph of your project summary/overview or chapter-by-chapter outline for entire book project.

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

## Writing for Young Readers

Courses in this section offer opportunities for writers to study in the full array of books for children, including picture books, easy readers, chapter books, middle grade novels, and young adult novels. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

### Writing Picture Books

#### NEW

WRITING 741.1E

#### Writing a Picture Book and Getting it Published

You have the dream—I've always wanted to write a children's picture book. But ... how? This inspiring class offers you practical tools to help you realize that dream. It includes writing exercises, examples of current and classic picture books (and why they are classics), behind-the-scenes stories from award-winning writers, practical tips on the business of writing for children and how to make inroads in this field. By the end of the day you'll have effective tools to guide you to your next step in this vibrant field.

Reg# 361060

Fee: \$155

❖ Classroom

1 mtg

Saturday, 9:30am-4:30pm, July 14

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 100 students. No refund after July 13.

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

**Alexis O'Neill**, PhD, author of the picture books *The Recess Queen*, a *Los Angeles Times* bestseller and children's choice book in 12 states; *Loud Emily*; *Estela's Swap* (Lee & Low); and *The Kite That Bridged Two Nations*. Dr. O'Neill's work also has been published in *Cobblestone*, *Calliope*, *Faces*, *Odyssey*, *Spider*, and *Cricket*.

**Barney Saltzberg**, multiple-award-winning writer and illustrator of more than 30 books for children, including *Crazy Hair Day*, adapted into an animated DVD by Scholastic Books; and *Cornelius P. Mud, Are You Ready for Baby?*. Mr. Saltzberg also has recorded four albums for children and his music has been used on PBS's *Arthur*.

## Writing for Kids & Middle Grade Readers

#### NEW

WRITING X 445.2

#### Young Adult Novel II

3.0 units

Readers of young adult novels demand immediate action, fascinating characters, interesting situations, realistic dialogue, and unique, yet somehow familiar settings—all at the same time! Crafting all of those elements, while also developing a distinctive voice, can be quite tricky. This course helps take your young adult novel—either a work-in-progress or a completed draft—to the next level by exploring the nuance of the young adult novel; diving deeper into elements like character, voice, plot, dialogue, and description; and by supportively critiquing each other's work. By the end, you will have completed approximately 30 to 50 pages of a young adult novel and have a workable plan for finishing the draft.

Reg# 361053

Fee: \$690

🌐 Online

June 27-Sept. 4

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

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

## Poetry

These workshops are tailored to students with specific levels of experience in poetry writing. Please review course descriptions carefully or call an advisor to determine which course will best help you reach your writing goals. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

#### NEW

WRITING X 432.2E

#### Poetry of Witness

2.0 units

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

Reg# 361042

Fee: \$468

🌐 Online

Aug. 1-Sept. 5

Enrollment limited to 20 students. No refund after Aug. 7. 🌐

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

# The Writers' Program

## Proudly Announces the

## Debut of The Write Process

A Biweekly Podcast in Which A Writer Talks About Creating a Single Work from Concept to Completion.

#### Season 1 includes:

**Dorothy Blyskal**, *The 15:17 to Paris*

**Jennifer Caloyer**, *Unruly Creatures*

**Greta Heineman**, *NCIS: New Orleans*

**Zac Hug**, *Shadowhunters*

**Liska Jacobs**, *Catalina*

**Elissa Matsueda**, *Dog Days*

**Miguel Murphy**, *Detainee*

**Laurel Ollstein**, *They Promised Her the Moon*

**Mae Respicio**, *The House that Lou Built*

**Lilliam Rivera**, *The Education of Margot Sanchez*

**Mark Sarvas**, *Memento Park*

**Moisés Zamora**, *American Crime*



Moisés Zamora shares his experience writing for the TV series *American Crime*.

# New Creative Writing

## and Screenwriting

## Courses for Summer

### Advanced Workshop in Revising the Novel

**Robert Eversz**

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### Writing the Thinkpiece

**Mathew Rodriguez**

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### Personal Essay Intensive

**Antonia Crane**

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### Writing a Picture Book and Getting it Published

**April Halprin Wayland,**

**Barney Saltzberg,** and **Alexis O'Neill**

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### Young Adult Novel II 🌐

**Kelly Barson**

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### From Writing to Author: A Roadmap to Publication

**David Groff**

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### Freelancing for Editors 🌐

**Jeanne De Vita**

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### Adaptation for Screenwriters II

**Warren Lewis**

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### Next Draft, Best Draft:

### Advanced Screenwriting Workshop 🌐

**Michael Weiss**

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🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

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

# Courses in Editing and Publishing

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

New

**Editor Consultation:  
One Day Workshop (UCLA Campus)**

**David Groff**

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New

**Freelancing for Editors** 

**Jeanne De Vita**

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New

**Editorial Management I:  
Acquisition to Publication** 

**Julia Callahan**

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**Introduction to Literary Agenting** 

**Christopher Rhodes**

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**Developmental Editing** 

**Quessa Robinson**

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**Copyediting** 

**Karen Craigo**

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WRITING X 432.5E

## Spoken Word Intensive

3.0 units

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

**Reg# 361045**

**Fee: \$660**

 **Classroom**

4 mtgs

Saturday, Sunday, 9am-5pm, Aug. 4 & 5;  
Aug. 25 & 26

UCLA Extension DTLA: 261 S. Figueroa St.

*Enrollment limited to 15 students. No refund after Aug. 3.*

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

WRITING X 431.1

## Poetry I

3.0 units

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

**Reg# 361044**

**Fee: \$570**

 **Classroom**

10 mtgs

Thursday, 7-10pm, July 5-Sept. 6

UCLA: Humanities Bldg.

*Enrollment limited to 20 students. No refund after July 9.* 

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

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 **HYBRID COURSE**, page 4.

 **WEB-ENHANCED COURSE**, page 4.

 **ON-GROUND COURSE**, page 4.

 **TEXTBOOK REQUIRED**

 **UC CREDIT**, page 5.

## Editing and Publishing

**These courses are designed for writers who want to improve their editing skills or develop competencies toward a career in editing and publishing. Some courses help advanced writing students prepare and submit their work for publication. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.**

NEW

WRITING 752.1E

### From Writer to Author: A Roadmap to Publication

This seminar, led by a longtime independent book editor, helps you transition from being a prose writer or poet who is publishing individual works to becoming the author of a book. You explore the vast changes occurring in the publishing business and how, as a proactive writer, you can make them work for you; how to answer the five questions every publishing professional will ask about your book; how the practice of literary citizenship can benefit your book project, your career, and the overall culture; and how you can chart your own path to getting your words between covers and into the hands of readers.

**Reg# 361070**

**Fee: \$75**

 **Classroom**

1 mtg

Saturday, 10am-1pm, Sept. 8

UCLA: Haines Hall

*Enrollment limited to 100 students. No refund after July 3.* 

**David Groff**, MFA, poet, writer, independent book editor, literary scout, and teacher. Mr Groff has worked with *New York Times* bestselling authors Homer Hickam, Gregory Maguire, and Christopher Rice, and his clients have been published by Basic Books, Farrar Straus, HarperCollins, Morrow, Penguin Press, St. Martin's, and Simon & Schuster.

NEW

WRITING 752.2E

### Editor Consultation with David Groff

**Only for Attendees of WRITING 752.1E From Writer to Author: A Roadmap to Publication.**

"From Writer to Author" attendees can pay an additional fee to send 10 sample pages of their writing and a 1-page pitch or query in advance of the workshop. Instructor David Groff will schedule a 30-minute consultation following his class to discuss the strengths and opportunities for revision in each students' submission.

**Reg# 361071**

**Fee: \$110**

 **Classroom**

1 mtg

Saturday, 2-5pm, Sept. 8

UCLA: Haines Hall

*Limit of 6 students. No refund after Sept. 7.*

**David Groff**, MFA, poet, writer, independent book editor, literary scout, and teacher. Mr Groff has worked with *New York Times* bestselling authors Homer Hickam, Gregory Maguire, and Christopher Rice, and his clients have been published by Basic Books, Farrar Straus, HarperCollins, Morrow, Penguin Press, St. Martin's, and Simon & Schuster.

NEW

WRITING X 452.3

### Freelancing for Editors

3.0 units

Editors who want to work outside of big publishing houses can find success in freelance editing. Freelance editors must learn to balance projects, find and bid on new work, and maintain client relationships over time. This course will provide students an overview of the skills necessary to pursue freelance editing work and to operate a business with one employee: yourself. By the end of the course, students will have the knowledge to structure and maintain a freelance editing practice.

**Reg# 361056**

**Fee: \$690**

 **Online**

June 27-Sept. 4

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

**Jeanne De Vita**, MFA, award-winning author, and editor with an extensive background in publishing. Ms. De Vita is currently a Developmental Editor for Waterhouse Press, and previously worked as both an Acquisitions Editor and a Managing Editor. She counts several *New York Times* best-selling authors among her clients.

WRITING X 452.1

### Editorial Management I: Acquisition to Publication

3.0 units

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

**Reg# 361049**

**Fee: \$690**

 **Online**

June 27-Sept. 4

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

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

WRITING X 455.1

### Introduction to Literary Agenting

3.0 units

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

**Reg# 361048**

**Fee: \$690**

 **Online**

June 27-Sept. 4

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

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

## WRITING X 451.2

**Developmental Editing**

3.0 units

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

Reg# 361046

Fee: \$690



June 27-Sept. 4

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

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

## WRITING X 451.1

**Copyediting**

3.0 units

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

Reg# 361047

Fee: \$690



June 27-Sept. 4

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

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

## Screenwriting

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

## Special Topics for Film & Television Writers

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

## NEW

## FILM TV X 450.2

**Adaptation for Screenwriters II**

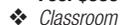
3.0 units

A glance at movie listings or network, cable, and streaming offerings will indicate that adaptations are the basis of the contemporary industry. This is the continuation of a course created and designed for students who want to focus on adapting literary, theatrical, graphic novel, and fact-based material into films and long form television. Participants can start or continue projects based on public domain material and develop short films or complete full length scripts. The goal is the development of an adaptation and the writer's unique voice and style. The students' major project will be a completed and polished, camera ready

script for the short film—22 pages maximum—begun in Adaptation 1 or a rough draft for a full length screenplay. Prerequisite(s): FILM TV X 450.1 Adaptation for Screenwriters I

Reg# 361586

Fee: \$660



Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA: School of Public Affairs Bldg.

No meeting July 4.

No refund after June 29. 🌐

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

## FILM TV X 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# 361957

Fee: \$396



Classroom

6 mtgs

Monday, 7-10pm, July 9-Aug. 13

UCLA: School of Public Affairs Bldg.

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

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

## FILM TV X 431.77

**Screenwriter's Lab: The New Method**

3.0 units

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

Reg# 362064

Fee: \$660



Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA: Humanities Bldg.

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

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

# 2018-2019 Master Class and Pro-Series Workshops

If you have the talent, passion, and determination necessary to produce professional-quality work, apply for 1 of 3 master classes or pro-series 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 or pro-series participant receives written feedback from a reputable agent, discounted certificate enrollment fees, and more.

The deadline to apply is at 4pm on August 27.



Alyx Dellamonica

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

A 9-month course.

Instructor: **Alyx Dellamonica**

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



Diane Drake

**Pro-Series in Feature Film Writing (Online/Low Residency)**

A 9-month course.

Instructor: **Diane Drake**

Designed for screenwriters committed to beginning a new screenplay and seeing it through to the final polish. Includes a 4-day residency at UCLA.



Phil Kellard

**Pro-Series 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.

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

FILM TV X 431.999

**The Anatomy of a Pilot**

3.0 units

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

**Reg# 361954****Fee: \$570**

❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA: Dodd Hall

No meeting July 4.

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

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

FILM TV X 431.47

**Writing Great Dialogue**

3.0 units

Perhaps the ultimate challenge for screenwriters is creating authentic, sparkling, and compelling dialogue that individualizes characters, leaps off the page, and entertains the studio or production company reader who has the power to give a thumbs up or down. This course explores a range of techniques designed to improve the dialogue in your current project, including how to create powerful subtext, write "reel" vs. real dialogue, craft dialogue that's both honest and emotionally impactful, and seamlessly weave in exposition. You also learn how to fix common flaws such as on-the-nose dialogue, chit-chat, and characters that all sound the same. The course goal is to raise your dialogue in your script to professional standards and to rewrite it in a way that expresses the uniqueness of your voice. *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# 361939****Fee: \$690**

🌐 Online

June 27-Sept. 4

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

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

FILM TV X 478.39

**Writing Coverage: Story Analysis for Film**

3.0 units

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

**Reg# 361946****Fee: \$690**

🌐 Online

June 27-Sept. 4

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

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

FILM TV X 431.11

**Rewrite Toolbox: A Two-Day Intensive Workshop**

1.0 units

Writing a first draft is the "dating" phase of creating a polished, marketable screenplay; the long and complex process of revising it requires the commitment of a marriage between you and your material. Designed for dedicated writers with a full draft feature film script and the willingness to acquire rewriting tools through specific exercises, this seminar covers skills to assess what works and doesn't in your script. Acquire a toolbox of practical techniques for examining your own work objectively and diagnosing its strengths and problems; prepare a strategy for making corrections; and, once you determine the relationship is worth the effort, jump into the rewriting process. The course goal is to leave the seminar ready to revise an existing piece of work. *Prerequisite(s)*: X 430.48 Rewrite Toolbox, X 431.102 Feature Film Writing Workshop: Act II and III, or equivalent.

**Reg# 361969****Fee: \$266**

❖ Classroom

2 mtgs

Saturday, 10am-6pm, Aug. 18-25

UCLA: Dodd Hall

Advanced enrollment required; no enrollment at the door. Limited to 20 students. No refund after Aug. 17.

**Quinton Peeples**, executive producer/TV writer; WGA member who is currently serving as a co-executive producer for Marvel's *Runaways*. Mr. Peeples' credits also include *Iron Fist*, *Inhumans*, *11.22.63*, *Unforgettable*, *The Last Ship* and *FlashForward*, *Woodlawn*, and *Joyride*, among many others.

## Feature Film

### Beginning Feature Film Writing

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

FILM TV X 440A

**Writing the First Screenplay I**

3.0 units

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

**Reg# 361089****Fee: \$570**

❖ Classroom

10 mtgs

Monday, 7-10pm, June 25-Aug. 27

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after June 27. 🌐 📄

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

**Reg# 361432****Fee: \$570**

❖ Classroom

10 mtgs

Tuesday, 7-10pm, June 26-Sept. 4

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting July 3.

Enrollment limited to 20 students. No refund after June 28. 🌐 📄

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

**Reg# 361097****Fee: \$570**

❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA: School of Public Affairs Bldg.

No meeting July 4.

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

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

**Reg# 361608****Fee: \$690**

🌐 Online

June 27-Sept. 4

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

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

**Reg# 361609****Fee: \$690**

🌐 Online

June 27-Sept. 4

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

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

**Reg# 361449****Fee: \$570**

❖ Classroom

10 mtgs

Saturday, 10am-1pm, June 30-Sept. 8

UCLA Extension Woodland Hills:

21650 Oxnard Street

No meeting July 7.

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

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

FILM TV X 440B

**Writing the First Screenplay II**

3.0 units

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

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

**Reg# 361623****Fee: \$570**

❖ Classroom

10 mtgs

Tuesday, 7-10pm, June 26-Sept. 4

UCLA: School of Public Affairs Bldg.

No meeting July 3.

Enrollment limited to 20 students. No refund after June 28. 🌐 📄

**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# 361674****Fee: \$570**

## ❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA Extension Woodland Hills:

21650 Oxnard Street

No meeting July 4.

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

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

**Reg# 361818****Fee: \$690**

## 🌐 Online

June 27-Sept. 4

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

**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# 361820****Fee: \$660**

## ❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA: School of Public Affairs Bldg.

No meeting July 4.

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

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

**Reg# 361828****Fee: \$690**

## 🌐 Online

June 27-Sept. 4

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

**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 440D

**Writing the First Screenplay IV**

3.0 units

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

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

**Reg# 361834****Fee: \$660**

## ❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA: School of Public Affairs Bldg.

No meeting July 4.

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

**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# 361837****Fee: \$690**

## 🌐 Online

June 27-Sept. 4

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

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

**Intermediate Feature Film Writing**

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

## FILM TV X 431.101

**Feature Film Writing Workshop: Outline and Act I**

3.0 units

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

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

**Reg# 361849****Fee: \$690**

## 🌐 Online

June 27-Sept. 4

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

**Martin Copeland**, PhD, award-winning screenwriter who has written feature films in both the U.S. and Europe, among them *Texas Rangers* for Miramax; *Handyman*, a 2006 Buena Vista International co-production; *The Heavenly Kid*; and *The Sinking of the Rainbow Warrior*.

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

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

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

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

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

## 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# 361850****Fee: \$690**

## 🌐 Online

June 27-Sept. 4

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

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

**Advanced Feature Film Writing**

**Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for summer is June 4 at 9am (PST). Visitors are not permitted in advanced-level courses.**

**NEW**

## FILM TV X 432.67

**Next Draft, Best Draft: Advanced Screenwriting Workshop**

3.0 units

Congratulations! You've blasted out the first draft of a screenplay. But now what? Because if you're serious about it, if you want it to shine, if you want to show it to industry professionals and enter screenplay competitions, you need to rewrite it. This advanced workshop provides the guidance, tools and group forum that can help you rewrite your script to take it to the next level. You'll learn to analyze your current draft, then hone your premise, tighten your structure, pump up your characters and fine-tune your action, dialogue and tone. Along the way, you'll receive personal feedback on your script, while providing insight to other students on their work. You'll also get tips and advice on how to market your new draft once you're done.

**Reg# 361583****Fee: \$780**

## 🌐 Online

June 27-Sept. 4

**Submission Requirements:**

The first 30 pages of the feature-length screenplay that you wish to rewrite in class.

*Enrollment limited to 12 students.*

*\$100 nonrefundable until June 20; No refund thereafter.* 🌐

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

## Course Icons Provide Information At-a-Glance

🌐 ONLINE COURSE  
Technical requirements, page 4

🌐 HYBRID COURSE, page 4

🌐 WEB-ENHANCED COURSE, page 4

❖ ON-GROUND COURSE

📖 TEXTBOOK REQUIRED  
Visit our website for textbook information.

🏠 UC CREDIT  
May be transferable to other colleges and universities, page 5

# Two Specializations for Screenwriters!

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

## Writing and Directing Short Films

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

Candidacy Fee: \$50

Courses begin on page 140.

## Television Writers Fellowship Prep

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

Candidacy Fee: \$50

Courses begin on page 142.

## For More Information

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

## Television

### Beginning Television Writing

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

FILM TV X 430.4

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

3.0 units

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

Reg# 361883

Fee: \$570

❖ Classroom

10 mtgs

Tuesday, 7-10pm, June 26-Sept. 4

UCLA: School of Public Affairs Bldg.

No meeting July 3.

Enrollment limited to 20 students. No refund after June 28. 🌐

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

Reg# 361889

Fee: \$690

🌐 Online

June 27-Sept. 4

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

**Danny Tolli**, TV writer/producer most recently on Shonda Rhimes' *The Catch*. Mr. Tolli's credits include the *Stalker* (CBS) and *The Ropes*, a digital series created by Vin Diesel. He is also a National Hispanic Media Coalition Writing Fellow and is currently chair of the WGA's Latino Writers Committee.

FILM TV X 430.6

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

3.0 units

This course teaches you how to create an airtight story and outline—the critical first step in writing a strong half-hour comedy spec script and a process that makes writing your script much easier, faster, and more successful. You begin by learning how to pinpoint what makes any half-hour comedy show tick, studying the appeal and quirkiness of the main characters, and identifying the unique spin shows put on their stories. You then focus on your own script for a current show, finding the story and identifying the comedy in it, learning how to pitch it, and creating a workable outline from which to write. Instruction also covers the “need to know” business aspects of the half-hour show, such as the current use of spec scripts to get jobs and the basics of how a comedy writer works on staff, how freelance writers move onto staff, how a writing staff is structured, and how writers work collaboratively “in the room.” All student projects must focus on current shows from a list provided

by the instructor; no pilots. This course counts toward the 4-course Writer's Fellowship Prep Specialization.

Reg# 361893

Fee: \$570

❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA

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

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

Reg# 361899

Fee: \$690

🌐 Online

June 27-Sept. 4

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

**Claudia Grazioso**, MFA, screenwriter and WGA member whose credits include *Are We There Yet?*, starring Ice Cube and Nia Long, *Bring It On Again*, and *Christinas Bounty*. Ms. Grazioso has written several pilots for ABC, Sony, Fox, HBO, Lifetime, and CBS, and television movies for ABC Family.

FILM TV X 431.4

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

3.0 units

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

Reg# 361903

Fee: \$660

❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 27-Sept. 5

UCLA: School of Public Affairs Bldg.

No meeting July 4.

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

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

Reg# 361905

Fee: \$690

🌐 Online

June 27-Sept. 4

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

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

FILM TV X 431.6

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

3.0 units

This workshop guides you to write a solid draft spec script from your half-hour comedy outline and move as far ahead as you can in polishing it. You begin by reworking your outline to simplify your story, nail down the essence of your characters, focus and tighten scenes, create mood and pacing, and punch up dialogue from the blueprint you've created. You then move to the writing and polishing stage. On the business side, you deepen your knowledge of the

current comedy series marketplace and map out basic career building strategies. Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots. This course counts toward the 4-course Writer's Fellowship Prep Specialization.

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

Reg# 361907

Fee: \$660

❖ Classroom

10 mtgs

Monday, 7-10pm, June 25-Aug. 27

UCLA: Rolfe Hall

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

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

Reg# 361909

Fee: \$690

🌐 Online

June 27-Sept. 4

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

**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.

## Intermediate Television Writing

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

FILM TV X 442.1

#### Writing the One-Hour Pilot I

3.0 units

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

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

Reg# 361913

Fee: \$690

🌐 Online

June 27-Sept. 4

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

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

Reg# 361912

Fee: \$660

❖ Classroom

10 mtgs

Thursday, 7-10pm, June 28-Aug. 30

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after July 2. 🌐

**Greg Elliot**, TV writer and WGA member whose credits include *Star Trek: Voyager*, for which he received a

Sci-Fi Universe Award nomination. Mr. Elliot's credits also include *Savannah*, *Charmed*, and *In a Heartbeat*. He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

#### FILM TV X 431.7

### Writing the Half-Hour Pilot I

3.0 units

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

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

#### Reg# 361910

Fee: \$660

##### Classroom

10 mtgs

Tuesday, 7-10pm, June 26-Sept. 4

UCLA: Franz Hall

No meeting July 3.

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

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

#### Reg# 361911

Fee: \$690

##### Online

June 27-Sept. 4

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

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

#### FILM TV X 433.7

### Writing the One-Hour or Half-Hour Pilot II

3.0 units

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

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

#### Reg# 361914

Fee: \$660

##### Classroom

10 mtgs

Monday, 7-10pm, June 25-Aug. 27

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. No refund after June 27.

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

#### Reg# 361915

Fee: \$690

##### Online

June 27-Sept. 4

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

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

## Advanced Television Writing

**Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for summer is June 4 at 9am (PST). Visitors are not permitted in advanced-level courses.**

#### 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.

#### Reg# 361921

Fee: \$750

##### Classroom

10 mtgs

Thursday, 7-10pm, July 5-Sept. 6

UCLA: School of Public Affairs Bldg.

#### Submission Requirements:

A spec script of an existing series or original pilot. Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable until June 28; No refund thereafter.

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

## Journalism

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

#### 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

# Journalism Certificate

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

### Open to International Students

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.

Our certificates are a practical alternative to traditional journalism schools, offering quality instruction to students who wish to study while they work part time or full-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)

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# 361504

Fee: \$415

##### Online

July 9-Aug. 20

Enrollment limited to 25 students. No refund after July 13. 🌐 📖

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

#### JOURN X 417

### Journalism Internship

3.0 units

Internships are an important first step in resume building, developing a professional network, and getting your foot in the door. The Journalism Internship offers certificate students in advanced standing an opportunity to acquire real-world experience, providing a crucial link between the classroom and the field. Interns work a minimum of 90 hours during one quarter and earn 3 units of elective credit toward the Journalism Certificate. An Internship Coordinator (a UCLA Extension journalism instructor) monitors the internship throughout to ensure a substantive learning experience. Students must earn a passing grade of "C" or better in order to receive credit. Most internships are unpaid; however, some offer a modest stipend and/or flexible working hours. For more information and an application, email [journalism@uclaextension.edu](mailto:journalism@uclaextension.edu) or call (310) 825-7093.

**Prerequisite(s):** Open to students who have established candidacy in a Journalism Certificate and have completed the courses below with a letter grade of "B" or better. JOURN X 432 Reporting and Writing I, JOURN X 452 Reporting for a Digital World, JOURN X 494 Investigative Reporting Techniques, JOURN X 462 Media Law and Ethics

#### Reg# 361901

June 25-Sept. 9

No refund after July 2.

**Scott Bowles**, business features editor, *TheWrap*; previously film critic, *USA Today*; crime writer, *The Washington Post*; and breaking news reporter, *Atlanta Journal-Constitution*. A two-time Pulitzer Prize nominee for beat reporting, Bowles is the author of *The Needle and the Damage Done* and lead author of *Crime on Deadline*.

#### 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# 361231

Fee: \$573

##### Online

July 2-Sept. 9

Enrollment limited to 25 students. Visitors not permitted. Enrollment deadline: July 6. No refund after July 6. 🌐 📖

**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 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# 361233

Fee: \$573

##### Online

June 25-Sept. 3

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

Enrollment limited to 25 students. Enrollment deadline: June 29. No refund after June 29. 🌐 📖

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