

# WRITING & JOURNALISM



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## WHAT OUR STUDENTS SAY

*“The Writers’ Program came along at a pivotal time in my life when I needed discipline and craft development to convert my mad scribbles into something others might want to read.”*

— **Blair Jockers**, former Writers’ Program student who was accepted into the MFA program at University of California, Riverside

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 workshoping—in which students are asked to share and offer feedback on each other’s work with guidance from the instructor—is introduced. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

#### WRITING X 400

##### Introduction to Creative Writing

2.0 units

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

Reg# 362900

Fee: \$455

❖ Classroom

6 mtgs

Saturday, 1-4pm, Oct. 27-Dec. 8

UCLA: School of Public Affairs Bldg.

No meeting Nov. 24.

Enrollment limited to 12 students. No refund after Oct. 30. 🌐

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

Reg# 362915

Fee: \$455

❖ Classroom

6 mtgs

Saturday, 1-4pm, Oct. 27-Dec. 8

UCLA: School of Public Affairs Bldg.

No meeting Nov. 24.

Enrollment limited to 12 students. No refund after Oct. 30. 🌐

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

#### WRITING X 410

##### Fiction: Essential Beginnings

2.0 units

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

Reg# 362898

Fee: \$475

🌐 Online

Oct. 24-Dec. 4

Enrollment limited to 15 students. No refund after Oct. 30. 🌐

**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 461.2E

##### Power Up Your Writing: Deeper Characters, Deeper Truths

2.0 units

How do writers create work that electrifies readers and stays with them long after they have turned the last page? One key is that they create characters who live on in the readers’ minds; another is that they dig into their own hearts and minds to reveal deeper truths. Whether you’re writing fiction, poetry, memoir, or essay, this course helps you to do both. The process of being able to create memorable characters includes building the vivid worlds they live in, and exploring how they reveal who they are—and what they want—through action and speech, as well as through what they own, wear, value, and desire. The body as a metaphor for feelings about ourselves and others is explored, and visual arts—painting, sculpture, photography—offer pathways to get at your own truths. In revising your work, you gain tools for going deep into the story to reveal rich, new insights. Suitable for beginners and experienced writers.

Reg# 362973

Fee: \$475

🌐 Online

Oct. 24-Dec. 4

Enrollment limited to 15 students. No refund after Oct. 30. 🌐

**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 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# 362995

Fee: \$345

❖ Classroom

6 mtgs

Wednesday, 7-10pm, Oct. 17-Nov. 28

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Oct. 31.

Enrollment limited to 20 students. No refund after Oct. 24. 🌐

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

Reg# 362994

Fee: \$475

🌐 Online

Oct. 24-Dec. 4

Enrollment limited to 15 students. No refund after Oct. 30. 🌐

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

## 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 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.

Reg# 362977

Fee: \$695



Sept. 26-Dec. 4

Enrollment limited to 15 students. No refund after

Oct. 2.

**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 461.6E

### Dialogue and Point of View

3.0 units

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

Reg# 362987

Fee: \$695



Sept. 26-Dec. 4

Enrollment limited to 15 students. No refund after

Oct. 2.

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

WRITING X 461.17E

### True Fiction:

### Writing Stories Inspired by Our Lives

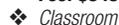
2.0 units

The old adage "write what you know" too often negates the truth that a part of what we "know" is in our imagination. It is the blending of our personal experiences and what we can imagine that helps to create some of our most powerful narratives. In this eight-week intensive writing workshop, for beginner and non-beginner alike, you study important elements such as turning-point stories, the complexities of character emotions, and the quest for organic conflict, all through a series of in-class writing exercises. You learn to build a firm foundation for your fiction, one amazingly rooted in what

you have actually lived. The goal of the workshop, whether you're writing drama or comedy, is to find a deeper authenticity in your writing while completing several new works of short fiction.

Reg# 363125

Fee: \$345



Classroom

6 mtgs

Thursday, 11am-2pm, Oct. 4-Nov. 15

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

No meeting Oct. 18.

Enrollment limited to 20 students. No refund after

Oct. 8.

**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 761.2E

### Creating Memorable Characters: A One-Day Workshop

Vivid, complex characters are the heart of good fiction. Whether you choose to render your characters through spare details or extensive description, you need to know them thoroughly. In this one-day workshop, you read short examples of memorable characterizations in literature, and engage in various writing exercises exploring diverse aspects of character: physical and other basic traits, voice and ways of thinking, habits and tastes, and relationships. You leave the workshop knowing one or two of your characters deeply enough to begin developing a work of fiction.

Reg# 363012

Fee: \$159



Classroom

1 mtg

Saturday, 9am-5pm, Oct. 6

UCLA: School of Public Affairs Bldg.

Enrollment limited to 25 students. No refund after

Oct. 5.

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

WRITING X 461.15E

### Finding Your Unique Voice

1.5 units

Just as every human being has a unique personality, every writer has—potentially—a unique voice through which his/her vision may be best expressed. Designed to help beginning and established writers discover/develop that voice, this workshop includes exercises to discover personal patterns of diction and imagery, dissolve blocks, recover lost memories, tap into the individual wellsprings of creativity, and explore personal mythologies. You also study selected writers to determine what constitutes a "style" and read student works in a supportive atmosphere. Through active and playful class participation, you learn how to listen for your own writing voice and let it emerge.

Reg# 363020

Fee: \$269



Classroom

2 mtgs

Saturday, Sunday, 9am-5pm, Nov. 3-4

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after

Nov. 2.

**Maria Amparo Escandon**, bestselling bilingual writer originally from Mexico whose first novel, *Esperanza's Box of Saints* (*Santitos* in Spanish), has been translated into 21 languages and made into a Sundance Festival Award-winning film produced by John Sayles. Her latest novel is *Gonzalez & Daughter Trucking Co.*

UCLA Extension Writers' Program Presents

# The 2019 Writers Studio

Thursday–Sunday, February 7–10, 2019

UCLA Extension Westwood Center: 1010 Westwood Center

Fast-forward your screenwriting and creative writing skills in 1 of 11 4-day workshops taught by professionals in the fields of feature film, television, fiction, and creative nonfiction writing.

## Creative Writing Workshops

### Writing the Young Adult Novel

Instructor: Jennifer Caloyeras

### Writing Your Memoir

Instructor: Antonia Crane

### Writing the Personal Essay

Instructor: Amy Friedman

### Writing Memorable Scenes for Fiction and Nonfiction

Instructor: Billy Mernit

### Writing Your First Novel

Instructor: Mark Sarvas

### Conquering Your Story and Its Superstructure

Instructor: Steven Wolfson



Writers Studio Instructor Mark Sarvas

## Screenwriting Workshops

### Writing Your First Feature Film

Instructor: Cindy Davis

### Showrunners Bootcamp

Instructor: Cynthia Hsiung

### Creating Powerful Scenes and Sequences for the Movies

Instructor: Corey Mandell

### Creating the One-Hour Television Pilot

Instructor: Zac Hug

### Creating the Half-Hour Television Pilot

Instructor: Eric Abrams

"The Writers Studio is taught by experienced industry experts who know their stuff."

—Owen Fitzpatrick (Dublin, Ireland), 2018 Writers Studio Participant

For More Information

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

## Work One-on-One

## with a Writers' Program

## Instructor

If you prefer a one-on-one approach to learning over a traditional or online classroom setting, consider our mentorship and consultation services. Both of these options allow for a close review of your work plus extensive feedback from a published or produced writer.

For more information and a list of the many Writers' Program instructors who provide these services, go to [writers.uclaextension.edu/programs-services/](http://writers.uclaextension.edu/programs-services/).

For More Information

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



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

*Last Chance to Register!*

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.

### Daily Schedule

7am-12pm Writing Time	1pm-6pm Writing Time
8am-9am Buffet Breakfast	5:30pm Optional Social Time
12pm-1pm Buffet Lunch	6pm Dinner
1pm-2pm Optional Group Craft Talk	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/)

## Course Icons Provide Information At-a-Glance

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-  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

### WRITING X 413.2E Committing the Perfect Crime: Writing Your First Mystery

3.0 units

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

**Reg# 363117**  
**Fee: \$695**

 Online  
Sept. 26-Dec. 4

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

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

## Fiction

### Beginning Fiction Writing

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

ENGL XL 137

#### Creative Writing: Short Story

5.0 units

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

**Reg# 362965**

**Fee: \$745**

 Online  
Sept. 26-Dec. 11

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

**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.

**Reg# 362967**

**Fee: \$699**

 Classroom  
11 mtgs  
Wednesday, 7-10pm, Sept. 26-Dec. 5  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. No refund after Sept. 28.

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

WRITING X 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# 362968**

**Fee: \$695**

 Online  
Sept. 26-Dec. 4

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

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

WRITING X 413.6E

#### Write a Novel in 10 Weeks

3.0 units

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

**Reg# 362978**

**Fee: \$665**

 Classroom  
10 mtgs  
Thursday, 7-10pm, Sept. 27-Dec. 6  
UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Nov. 22.

Enrollment limited to 15 students. No refund after Oct. 1.

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

WRITING X 413.7E

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

3.0 units

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

**Reg# 363132**

**Fee: \$300**

 Classroom  
10 mtgs  
Thursday, 7-10pm, Oct. 18-Dec. 13  
UCLA: School of Public Affairs Bldg.  
Wednesday, 7-10pm, Nov. 21  
UCLA: School of Public Affairs Bldg.  
Saturday, 10am-1pm, Dec. 1  
UCLA: School of Public Affairs Bldg.

No meeting Nov. 22.

Enrollment limited to 50 students. No refund after Oct. 22. 

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

## 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# 363036****Fee: \$575**❖ **Classroom**

10 mtgs

Monday, 1-4pm, Sept. 24-Dec. 3

UCLA Extension Woodland Hills:

21650 Oxnard Street

No meeting Nov. 12.

Enrollment limited to 20 students. No refund after Sept. 26.

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

**Reg# 363039****Fee: \$695**🌐 **Online**

Sept. 26-Dec. 4

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

**Natashia Deón**, MFA, NAACP Image Award nominee, and author of the critically acclaimed novel *Grace*. Her writing has appeared in *American Short Fiction*, *Buzzfeed*, *The Feminist Wire*, and other places. She is a practicing attorney, law professor, and creator of the popular L.A.-based reading series *Dirty Laundry Lit*.

**Intermediate Fiction Writing**

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

## WRITING X 413.1E

**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# 362956****Fee: \$695**🌐 **Online**

Sept. 26-Dec. 4

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

**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 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# 363092****Fee: \$665**❖ **Classroom**

10 mtgs

Tuesday, 7-10pm, Sept. 25-Nov. 27

UCLA: School of Public Affairs Bldg.

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

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

**Reg# 363089****Fee: \$695**🌐 **Online**

Sept. 26-Dec. 4

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

**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 461.9E

**Intensive Revision**

3.0 units

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

**Reg# 362979****Fee: \$695**🌐 **Online**

Sept. 26-Dec. 4

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

**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 411.2

**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# 363094****Fee: \$665**❖ **Classroom**

10 mtgs

Tuesday, 7-10pm, Sept. 25-Nov. 27

UCLA: School of Public Affairs Bldg.

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

**Adam McOmber**, MFA, author of *My House Gathers Desires: Stories*, *The White Forest: A Novel*, and *This*

**Success!**

*"I learned to think critically about the YA novels I loved and what drove me to them. Specifically, I learned more about storytelling and how to craft better dialogue."*

—Writers' Program student **Nikki Barthelmess** whose debut young adult contemporary novel, *The Quiet You Carry*, will be published by Flux, an imprint of North Star Editions, in March 2019.



Nikki Barthelmess

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

*New & Poisonous Air*. His stories have appeared in *Conjunctions*, *Kenyon Review*, and *Fairy Tale Review*.

**Reg# 363100****Fee: \$695**🌐 **Online**

Sept. 26-Dec. 4

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

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

## WRITING X 411.3

**Novel III**

3.0 units

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

**Reg# 362958****Fee: \$695**🌐 **Online**

Sept. 26-Dec. 4

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

**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# 363105****Fee: \$665**❖ **Classroom**

10 mtgs

Thursday, 7-10pm, Sept. 27-Dec. 6

UCLA: School of Public Affairs Bldg.

No meeting Nov. 22.

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

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

**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 fall is August 27 at 9am (PST). Visitors are not permitted in advanced-level courses.**

## WRITING X 412.3

**Short Story III**

3.0 units

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

**Reg# 362952****Fee: \$755**❖ **Classroom**

10 mtgs

Tuesday, 7-10pm, Sept. 25-Nov. 27

UCLA: Rolfe Hall

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable; no refund after Sept. 18.

**Submission Guidelines for Short Story III with Lou Mathews**

Please submit a writing sample, up to 5,000 words, and a letter describing your writing experience (classes taken, publication history, workshops, writers' conferences, etc.), how you heard about the class and why you want to take it. (Your submission should be in one file as a PDF Document.)

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

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

# New Creative Writing

## Courses for Fall

### Introduction to Literary Journalism

Page 162.

### The “F” Word: Innovative Poetic Forms

Page 165.

### Marketing and PR for Writers and Agents

Page 165.



### 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# 362950

Fee: \$755

#### Classroom

10 mtgs

Tuesday, 7-10pm, Sept. 25-Nov. 27

UCLA: Rolfe Hall

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

#### Submission Guidelines for Novel IV with Mark Sarvas

Please submit a one or two-page synopsis and the first 20 pages of your work-in-progress.

Your submission should be on ONE document, double-spaced, Times New Roman, and 12 point font. Accepted file types: PDF or docx only.

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

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

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

Reg# 362948

Fee: \$785

#### Online

Sept. 26-Dec. 4

Enrollment limited to 12 students. No refund after Sept. 19. 

#### Submission Guidelines for Novel IV with Robert Eversz

Please submit a one or two-page synopsis and the first 20 pages of your work-in-progress.

Your submission should be on ONE document, double-spaced, Times New Roman, and 12 point font. Accepted file types: PDF or docx only.

If you are pre-approved\* by the instructor of this advanced course, please provide the following: full

name, email, and telephone number.

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

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

### WRITING X 411.5

#### Novel V

3.0 units

For students who have completed Novel Writing IV, this intensive workshop is specifically directed toward refining an advanced manuscript into a polished novel. The focus is on structural and thematic aspects and the maintenance of the author's unique voice. You work closely with your peers and the instructor to assess portions of individual manuscripts. Emphasis is given to developing and perfecting self-editing techniques. The overall goal of the course is for each novel to reach a professional level appropriate for eventual publication.

Reg# 362924

Fee: \$785

#### Online

Sept. 26-Dec. 4

Enrollment limited to 12 students. No refund after Sept. 19. 

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

Please submit a two-page synopsis and the first 20 pages of your work-in-progress.

Your submission should be on ONE document, double-spaced, Times New Roman, and 12-point font. Accepted file types: PDF or docx only.

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

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

**Lynn Hightower**, nationally and internationally best-selling novelist with 14 books in print. Ms. Hightower's books have appeared on *The New York Times* “Notable” list, *The London Times* best seller list, and have been selections of The Literary Guild and The Mystery Guild. She also is a recipient of the Shamus Award.

### WRITING X 411.6

#### Master Class in Novel Writing

9.0 units

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

Reg# 362231

Fee: \$3,860

#### Hybrid

34 mtgs

Online sessions

Oct. 3-June 5

Onsite residency

Thursday, Friday, Saturday, Sunday, 9am-5pm,

Mar. 14-17

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Deadline for application is 9am (PST), Aug. 27.

Restricted course. Enrollment limited to 8 students.

Visitors not permitted. No refund after enrolling.  

#### Submission Guidelines for Master Class in Novel Writing with Alyx Dellamonica

Please submit the following materials (Word Document or PDF only): a one-page personal statement that includes your writing background, previous creative writing courses taken; a two-page synopsis of your novel-in-progress; the completed first draft of your novel; and in a separate document from the full manuscript, pull one complete scene you feel is one of the best and accurately reflects your novel-in-progress (no longer than 12 pages). (Note: participants in this master class work only on the novel submitted for admission. No exceptions. Each page should be numbered, typed in 12-point Times New Roman font, and double-spaced with 1-inch margins.)

**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*.

## Creative Nonfiction

### Beginning Creative Nonfiction Writing

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

### WRITING X 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# 363015

Fee: \$695

#### Online

Sept. 26-Dec. 4

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

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

### NEW

#### WRITING X 424.18E

#### Introduction to Literary Journalism

3.0 units

Literary journalism is nonfiction prose that transcends “who, what, where, and when” to give a more detailed, richer, more vivid picture of real events. It combines an immersive approach to reporting with the aims and techniques of fiction. Although this type of writing has roots in antiquity (i.e. Thucydides's *The Peloponnesian War*), contemporary practitioners include Tom Wolfe, Joan Didion, John McPhee, and Gay Talese. Today, literary journalism appears in periodicals such as *The New Yorker*, *The Atlantic Monthly*, *Esquire*, and *Harper's Magazine*, as well as in the magazines or literary supplements of many major newspapers. By the end of the course, you have an understanding the basic techniques for reporting and writing such journalism and at least one project started.

Reg# 362850

Fee: \$695

#### Online

Sept. 26-Dec. 4

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

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

 ONLINE COURSE, page 4.

 HYBRID COURSE, page 4.

 WEB-ENHANCED COURSE, page 4.

 ON-GROUND COURSE, page 4.

 TEXTBOOK REQUIRED

 UC CREDIT, page 5.

## WRITING X 424.9E

**New Forms in Creative Nonfiction**

3.0 units

Have you ever wondered what story your “to do” list might tell about your life? Have you ever had the urge to write a short story based on diary entries—either yours or another’s? In this course, you explore the richness of “found texts” in the world and discover ways to incorporate them into your fiction and nonfiction writing projects. You engage in a series of writing exercises designed to get you working with a variety of texts, including advertisements, “to do” lists, emails, recipe collections and menus, historical documents, social media texts, timelines, and diaries. Short weekly reading assignments illustrate inventive ways that writers in different genres have made use of found texts. Lorrie Moore has used a “how to” guide in her work, Jennifer Egan incorporated a PowerPoint presentation in her novel, and Laura Esquivel framed her book with recipes. How will you use found texts to enrich your own writing? By the end of the course, you learn to incorporate found texts in your storytelling to give it more depth, edge, invention, and nuance. The course goal is to complete a short story, personal essay, or a chapter of your novel or memoir that makes use of one or more found texts.

**Reg# 363006****Fee: \$695**

Sept. 26-Dec. 4

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

**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

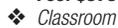
A memoir is a book-length narrative that is told from the writer’s point of view and captures a meaningful slice of the writer’s life. If you have a story to tell and would like to figure out how best to tell it, this course helps you get started. In-class writing exercises help you identify significant 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# 363018****Fee: \$695**

Sept. 26-Dec. 4

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

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

**Reg# 363021****Fee: \$575**

Classroom

10 mtgs

Thursday, 7-10pm, Sept. 27-Dec. 6

UCLA: Humanities Bldg.

Enrollment limited to 20 students. No refund after Oct. 1.

**Tom Fields-Meyer**, journalist and author of *Following Ezra: What One Father Learned About Gumbo, Otters, Autism and Love from His Extraordinary Son*. Mr. Fields-Meyer was a senior writer for *People* and his work has appeared in *The New York Times Magazine*, the *Los Angeles Times*, and *The Washington Post*.

## WRITING X 424.7E

**Memoir Intensive: A Two-Weekend Workshop**

3.0 units

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

**Reg# 363008****Fee: \$665**

Classroom

4 mtgs

Saturday, Sunday, 10am-5:30pm, Oct. 20-21

UCLA Extension DTLA: 261 S. Figueroa St.

Saturday, Sunday, 10am-5:30pm, Dec. 8-9

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 15 students. No refund after Oct. 19.

**Samantha Dunn**, author of the memoirs *Faith in Carlos Gomez: A Memoir of Salsa, Sex, and Salvation* (Henry Holt and Co.), and *Not by Accident: Reconstructing a Careless Life*, as well as the novel *Falling Paris*. She is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

## WRITING X 424.12E

**Storytelling for Live Audiences**

3.0 units

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

**Reg# 363005****Fee: \$575**

Classroom

10 mtgs

Tuesday, 7-10pm, Sept. 25-Nov. 27

UCLA: Humanities Bldg.

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

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

## WRITING X 424.2E

**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# 363516****Fee: \$695**

Online

Sept. 26-Dec. 4

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

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

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

## NEW

## WRITING X 424.19E

**The Taste of Success: Writing and Publishing the Cookbook**

2.0 units

Ever dreamed of writing a cookbook? Many good cooks have. But the current media-obsessed publishing climate too often favors celebrities over great home cooks. In this six-week workshop, you learn what it takes to beat the odds by writing and publishing the cookbook of your dreams—and, in the process, develop the building blocks of a proposal that could win you a contract and become the blueprint for your actual book. Widely experienced and published cookbook author and editor Norman Kolpas guides you through the crucial steps of deciding on and refining your concept; developing and writing recipes; researching and writing narrative text; finding a publisher; completing the project; and promoting your finished book. We also cover how blogging can help you raise your profile and earn some money en route to winning a book contract—and the option of publishing your own e-cookbook. By the end of the course, you should be well on the way toward completing a marketable, polished book proposal ready to send to agents or publishers.

**Reg# 363004****Fee: \$345**

Classroom

6 mtgs

Tuesday, 7-10pm, Sept. 25-Oct. 30

UCLA: Bunche Hall

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

**Norman Kolpas**, author and editor whose several hundred nonfiction pieces have appeared in many publications, including *Bon Appetit*, *HOME*, *Elle*, *Sunset*, *Southwest Art*, and *The Times of London*. Mr. Kolpas also is the author of more than 40 nonfiction books and consults with and ghost-writes for many top personalities and brands.

## WRITING X 424.5E

**How to Sell Your Nonfiction Work**

2.0 units

This course is designed to teach beginning writers basic writing and marketing skills to jump-start a career in nonfiction writing. You discover where to get ideas, how to shape them into marketable feature stories, and how to write query letters that sell. You also study research methods and interviewing techniques. Finally, you become familiar with the business and legal aspects of nonfiction writing.

**Reg# 363002****Fee: \$475**

Online

Oct. 24-Dec. 4

Enrollment limited to 15 students. No refund after Oct. 30. 🌐

**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.

## WRITING X 424.17E

**Creative Flow: Writing & Yoga**

2.0 units

Between the breath—that pause between the inhale and exhale—is our still center. This is the creative mind, where words and images dwell. When writers gain access to this core, they contact the original mind and their work becomes charged with heat, energy, emotions, and naked truth. This course helps you focus and gain access to the wide open spaces of your own inner being and arm you with techniques as sharp as swords to allow your own voice to spill onto the page. You examine disciplines like breath control, meditation, intention, ahimsa, visualization, mindless activities, and physical disciplines, like yoga asanas and Thich Nhat Hanh’s walking meditation. You experiment with these various spiritual tools, discuss obstacles in a supportive milieu, design your own daily practice, and post work in any genre along the way. Designed for students with some background in yoga or another physical discipline and interest in Indian philosophy. Featuring podcasts and video clips exploring practical ways to shift into stillness prior to writing.

**Reg# 363000****Fee: \$475**

Online

Oct. 24-Dec. 4

Enrollment limited to 15 students. No refund after Oct. 30. 🌐 📖

**Virginia Schwartz**, award-winning author of numerous novels for middle grade and young adult readers, including *Messenger*; *Initiation*; *Nutz!*; and a novel about writing, *4 Kids, 5-E, One Crazy Year*. Ms. Schwartz has 35 years of practice in yoga. She received her yoga teaching certification in at the Sivananda Ashram.

**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# 363025****Fee: \$665**

Classroom

10 mtgs

Wednesday, 6:30-9:30pm, Sept. 26-Dec. 5

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Oct. 31.

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

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



## Try One of Our Fall Short Courses

### Three-Hour Workshop

#### Adapting Literature, Myths, and Fairy Tales for New YA Audiences

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### One-Day Workshops

#### Creating Memorable Characters

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#### The Professional, Successful Screenwriter: Career Coaching

Page 166.

#### Showrunners and Show Writers

Page 167.

### Weekend Workshop

#### Finding Your Unique Voice

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### Two-Weekend Workshops

#### Memoir Intensive

Page 163.

#### Spoken Word Intensive

Page 165.

### Six-Week Workshop

#### Introduction to Creative Writing

Page 158.

## 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 92.

## 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 August 27 at 9am (PST). Visitors are not permitted in advanced-level courses.

### WRITING X 421.3

#### Creative Nonfiction III

3.0 units

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

Reg# 363045

Fee: \$755

Classroom

10 mtgs

Monday, 10am-1pm, Sept. 24-Dec. 3

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

No meeting Nov. 12.

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable. No refund after Sept. 17.

**Barbara Abercrombie**, author of 15 books, including *Courage and Craft: Writing Your Life into Story*; *A Year of Writing Dangerously*; and *Kicking in the Wall*. Ms. Abercrombie is a recipient of the UCLA Extension Distinguished Instructor Award and the UCLA Extension Outstanding Instructor Award in Creative Writing.

### WRITING X 422.2

#### Personal Essay II

3.0 units

Unlike fiction, personal essay offers an opportunity to explore the choices you've made, whether life-changing moments or those little decisions that set us on a new course. Through this exploration, you come to a better understanding of family dynamics, and how events from the past have affected the choices you make today. In this course, you expand your knowledge of what makes an essay stronger, more compelling, more honest. This course guides you to write and revise one or more personal essays to be submitted for publication and to pinpoint the best markets and outlets for your work.

Reg# 363031

Fee: \$665

Classroom

10 mtgs

Monday, 7-10pm, Sept. 24-Dec. 3

UCLA: School of Public Affairs Bldg.

No meeting Nov. 12.

Enrollment limited to 15 students. No refund after Sept. 26.

**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# 363029

Fee: \$695

Online

Sept. 26-Dec. 4

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

**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# 363034

Fee: \$695

Online

Sept. 26-Dec. 4

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

**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

### Writing Picture Books

#### WRITING X 441.1

##### Picture Book I

3.0 units

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

Reg# 363199

Fee: \$575

Classroom

10 mtgs

Monday, 10am-1pm, Sept. 24-Dec. 3

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

No meeting Nov. 12.

Enrollment limited to 20 students. No refund after Sept. 26.

**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.

## Writing for Kids and Middle Grade Readers

### WRITING X 446.2E

#### Introduction to Writing for Young Readers

3.0 units

If you want to write for kids, you need to think like a kid and enjoy the process of returning to the imaginative, possibility-filled world of childhood. This course introduces you to all major categories of writing for young people, including concept books, picture books, beginning readers, chapter books, middle grade novels, young adult (YA) novels, and nonfiction for all age ranges. You learn the basic storytelling principles of story structure, plot, character development, and dialogue as it applies to each genre, and discover your own niche in world of children's publishing. You also learn how to tailor your work to the psychological and emotional development, reading abilities, and interests of each age group. The goal is to complete a draft of a manuscript for a picture book or a sample chapter and chapter outline for older readers. Query letters, marketing, and resources for the children's writer also are covered in detail.

Reg# 363212

Fee: \$575

Classroom

10 mtgs

Wednesday, 7-10pm, Sept. 26-Oct. 24

UCLA: Haines Hall

Wednesday, 7-10pm, Nov. 7-Dec. 5

UCLA: Haines Hall

Enrollment limited to 20 students. No refund after Sept. 28.

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

## Writing for Young Adults

### NEW

WRITING 745.2E

### Adapting Literature, Myths, and Fairy Tales for New YA Audiences

Learn how to adapt classic literature to craft your own contemporary YA novel, and boldly step into the fastest-growing genre in publishing. We explore how to put your spin on plot, theme, character, setting, and point-of-view and then how to breathe life into your creation. With in-class writing exercises, you have a chance to flex your writing muscles and receive feedback on a high-level concept. You leave with an idea (or several) as well as a rough outline and synopsis for your novel.

Reg# 363194

Fee: \$79

- ❖ Classroom
- 1 mtg
- Saturday, 10am-1pm, Oct. 20
- UCLA: Humanities Bldg.

Enrollment limited to 100 students. No refund after Oct. 19.

**Kim Askew**, MA, co-author of the *Twisted Lit* novels, contemporary YA adaptations of Shakespeare plays, and the screenplay for a forthcoming Hallmark Channel movie. Ms. Askew's work has appeared in *The Wall Street Journal*, *Elle*, the anthology *The May Queen*, and elsewhere.

WRITING X 445.1

### Young Adult Novel I

3.0 units

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

Reg# 363216

Fee: \$695

- 🌐 Online
- Sept. 26-Dec. 4

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

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

## Poetry

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

ENGL XL 136

### Creative Writing: Poetry

5.0 units

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

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Reg# 363295

Fee: \$699

- ❖ Classroom
- 11 mtgs
- Tuesday, 7-10pm, Sept. 25-Dec. 4
- UCLA: Haines Hall

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

**Laurel Ann Bogen**, MPW, award-winning poet and author of 11 books. Ms. Bogen's work has been included in *California Poetry from the Gold Rush to the Present*, *The Outlaw Bible of American Poetry*, *Stand-Up Poetry*, and *Spot Literary Magazine*. She received the UCLA Extension Outstanding Instructor Award in Creative Writing.

### NEW

WRITING X 432.9E

### Poetry Goes to the Movies: The Poem Noir

3.0 units

Small wonder many poets feel an affinity for those low-budget black-and-white movies that emerged in the 1940s. Unlike the big studio romances and musicals of the day with their inevitable happy endings, the noir "B movies" seemed to expose the American dream's dark flipside. Through reading examples of "poems noir" and watching the classics *Night and the City* and *L.A. Confidential*, you explore ways in which movies can inform and become the source for your poems. In-class exercises as well as your own independent writings use noir's snappy dialogue, themes, mood, and signature imagery as starting places for poetry. The goal is to take your first drafts of poems noir through the workshop process with attention to clarity, vividness of language, and impact on the reader, and to emerge with polished work. Those who successfully complete the course will have an opportunity to present some portion of their writings at a public event celebrating Bunker Hill.

Reg# 363299

Fee: \$575

- ❖ Classroom
- 10 mtgs
- Wednesday, 7-10pm, Sept. 26-Oct. 24
- UCLA: Humanities Bldg.
- Wednesday, 7-10pm, Nov. 7-Dec. 5
- UCLA: Humanities Bldg.

No meeting Oct. 31.

Enrollment limited to 20 students. No refund after Sept. 28.

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

WRITING 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# 363302

Fee: \$665

- ❖ Classroom
- 4 mtgs
- Saturday, Sunday, 9am-5:30pm, Oct. 13-14
- UCLA Extension DTLA: 261 S. Figueroa St.
- Saturday, Sunday, 9am-5:30pm, Dec. 1-2
- UCLA Extension DTLA: 261 S. Figueroa St.



## Courses in Editing and Publishing

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

### Introduction to Editing and Publishing 🏠

Instructor: **Tobi Harper**

### Copyediting 🏠

Instructor: **Karen Craigo**

### Developmental Editing 🏠

Instructor: **Seth Fischer**

New

### Marketing and PR for Writers and Agents 🏠

Instructor: **Katie Dunham**

Enrollment limited to 15 students. No refund after Oct. 12.

**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.

### NEW

WRITING X 432.8E

### The "F" Word: Innovative Poetic Forms

2.0 units

When we approach writing poems, we should distinguish between "pattern" (repetition) and "form" (shape). In this workshop, we boldly seek new forms our poems can take, taking inspiration from contemporary poets who experiment with form and from writing prompts that encourage risky writing. Each week, you workshop poems and discuss ways to incorporate form more centrally in your poetry. You leave the course with all the tools you need to structure your work creatively and innovatively. A familiarity with traditional poetic forms (however slight) is especially helpful for this workshop.

Reg# 362868

Fee: \$475

- 🌐 Online
- Oct. 24-Dec. 4

Enrollment limited to 15 students. No refund after Oct. 30. 🌐

**Charles Jensen**, MFA, author of six chapbooks of poetry and two collections, including *Nanopedia* (2018). His poems have appeared in *American Poetry Review*, *New England Review*, and *Prairie Schooner*. He received the 2018 Zócalo Poetry Prize and a grant from the Arizona Commission on the Arts.

## 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 X 455.3

### Marketing and PR for Writers and Agents

3.0 units

This course provides a comprehensive introduction to communications with a focus on personal branding, public relations, and marketing. Aspiring authors or literary agents will learn about the work of a book publicist or marketing professional and develop the skills necessary to effectively communicate about a book or literary project to a wide audience.

Reg# 362852

Fee: \$575

- ❖ Classroom
- 10 mtgs
- Tuesday, 7-10pm, Sept. 25-Nov. 27
- UCLA: Haines Hall

Enrollment limited to 20 students. No refund after Oct. 1. 🌐

**Katie Dunham**, Freelance arts and culture communications consultant whose clients include GRAMMY Museum, Library Foundation of Los Angeles, USC, LACMA, CalArts, *LA Times*, and others.



## New Screenwriting

## Courses for Fall

### How To Write Funny Compelling Dialogue That Doesn't Suck

Instructor: **Michael Jann**

Page 166.

### How to Research Your Story

Instructor: **Daniel Sussman**

Page 166.

### MFA Prep for Screenwriters

Instructor: **Jule Selbo**

Page 166.

### Pitching and Selling Your Hit TV Series

Instructor: **Victoria Wisdom**

Page 167.

### Tools to Help Sell Your Project: Advanced Workshop

Instructor: **Cynthia Riddle**

Page 169.

### One-Hour TV Spec Script Writing in a Month: Part 1

Instructor: **Zac Hug**

Page 170.

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

### WRITING X 451.3

#### Introduction to Editing and Publishing

3.0 units

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

Reg# 363312

Fee: \$695

Online

Sept. 26-Dec. 4

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

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

### WRITING X 451.1

#### Copyediting

3.0 units

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

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Reg# 363309

Fee: \$695

Online

Sept. 26-Dec. 4

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

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

### WRITING X 451.2

#### Developmental Editing

3.0 units

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

Reg# 363306

Fee: \$695

Online

Sept. 26-Dec. 4

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

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

## Screenwriting

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

## Special Topics for Film & Television Writers

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

FILM TV 776.5

### The Professional, Successful Screenwriter: Career Coaching

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

Reg# 363824

Fee: \$79

Classroom

1 mtg

Saturday, 10am-1pm, Dec. 1

UCLA: School of Public Affairs Bldg.

Advanced enrollment required; no enrollment at the door. No refund after Nov. 30.

**Theresa Corigliano**, MFA, WGA and Publicists Guild member; former VP of Publicity at CBS Television Network and VP of Communications for *Dr. Phil* and *The Doctors*. Ms. Corigliano served as a publicity consultant for Alliance Atlantis, Amazon Studios and Disney. She is also a produced TV writer.

## NEW

FILM TV X 488.68

### MFA Prep for Screenwriters

3.0 units

This course concentrates on your preparation to apply to and succeed in a Master of Fine Arts program in screenwriting. You focus on preparing the required writing samples to show off your skill and creative spirit as well as the academic expectations of a master's student. You also look at the various options, including traditional on-campus programs, hybrid programs (online classes and mentorship combined with on-campus offerings), distance-learning programs (online combined with mentorship, scheduled retreats) and completely online programs. In addition to working on writing samples that will stand out in the application process, you focus on individual goals, expectations, fellowships and scholarships, and putting together strong applications.

Reg# 363682

Fee: \$695

Online

Sept. 26-Dec. 4

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

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

## NEW

FILM TV X 433.77

### How to Research Your Story

3.0 units

Research always pays off (and not just when it comes to historical works of fiction). This is especially true when it comes to things that we think we know, things we've seen depicted before, like the inner workings of a law firm or the emergency room in a hospital. The most important step in writing a screenplay (or novel) is gaining the breadth of knowledge and mastery of the material that's necessary to write with authority. The facts you find are almost always better than the stuff that you make up, and the creative decisions and choices you make based on research leads to improvements that won't happen in any other way. The goal of the course is to learn how to gain mastery, and become an authority, on the subject of a script that you intend to write.

Reg# 363683

Fee: \$695

Online

Sept. 26-Dec. 4

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

**Daniel Sussman**, MFA, JD, screenwriter; WGA member who served as a staff writer for ABC's *The Practice*. Mr. Sussman most recently sold his big-budget disaster feature *Galveston* to Warner Bros. Pictures. He has sold scripts to production companies including Polaris Pictures and NBC Television Network.

## NEW

FILM TV X 431.67

### How To Write Funny Compelling Dialogue That Doesn't Suck

3.0 units

Great, funny, compelling dialogue is easier than you think. It comes when you focus on one single thing: your moral premise. There's a vice, and a virtue, ready to argue with each other. Funny lines arrive when you see the strengths and weaknesses in your argument. In this workshop, you learn how screenplay structure can be dialogue's best friend; how to write great dialogue by drawing from your worst life moments, and how to be a ruthless editor. You also learn how to avoid dialogue pitfalls like wordiness, clunkiness, ambivalence, and wishy-washiness. By the end of the course you write dialogue that cracks like a whip.

Reg# 363684

Fee: \$575

Classroom

10 mtgs

Monday, 7-10pm, Sept. 24-Dec. 3

UCLA: School of Public Affairs Bldg.

No meeting Nov. 12.

Enrollment limited to 20 students. No refund after Sept. 26.

**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.

FILM TV X 450.1

### Adaptation for Screenwriters I

3.0 units

The first part in a two-part sequence designed for writers who want to focus on adapting literary material, fiction or nonfiction, into films and television pilots. The goal is to help you develop the skills associated with adaptation so vital in the current industry and your unique voice and style. This course will introduce screenwriters, writers of fiction and drama, and creators of new media to the aesthetic and techniques of creating visual, dramatically compelling scripts. Your major project is to complete and polish an outline and the opening scene of your script, based on a public domain material from literary, theatrical, mythical, and traditional sources. The participant may also work other available material including biographies, fact-based and personal material. In addition, you learn how to source for original material and the attaining of rights, including life rights. The scripts can be preparation for Adaptation II in which full-length features and television pilots will be developed and written.

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

**Reg# 363800**

**Fee: \$575**

❖ *Classroom*

10 mtgs

Monday, 7-10pm, Sept. 24-Dec. 3

UCLA: School of Public Affairs Bldg.

No meeting Nov. 12.

Enrollment limited to 20 students. No refund after Sept. 26. 🌐

**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.

## NEW

FILM TV X 433.89

### Pitching and Selling Your Hit TV Series

2.0 units

In television, you invite characters and their world into your living room to share the couch. They become your friends. You invite them back in on a regular basis because you have bonded with them: their issues and the obstacles to solving them become yours. Most importantly, their world is an essential leading character that becomes your own world. Familiarity is key. A series has to hit the nail on the head in inventing a story that is fresh, but still understand what has gone before it historically in the genre, effectively climbing the rungs of the previous generation to introduce the new one. By the end of this course, you have a refined pitch that captures the essence and uniqueness of your original series.

**Reg# 363686**

**Fee: \$345**

❖ *Classroom*

6 mtgs

Tuesday, 7-10pm, Oct. 9-Nov. 13

UCLA: Haines Hall

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

**Victoria Wisdom**, producer/former literary agent at ICM, she represented the careers of Christopher McQuarrie (*The Usual Suspects*), Ernest Thompson (*On Golden Pond*), Bryan Singer (*X-Men*), and Lone Scherfig (*An Education*). She was a partner at Becsey Wisdom Kalajian Agency and sold *Criminal Minds* to CBS.

FILM TV X 432.1

### Strategies for Getting Representation

2.0 units

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

**Reg# 363807**

**Fee: \$475**

🌐 *Online*

Oct. 10-Nov. 20

Enrollment limited to 15 students. No refund after Oct. 16. 🌐

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

## Digital Storytelling & Multi-Platform Strategy Specialization

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

### MGMT 838.I Digital Content Foundations: An Overview of Storytelling Across Platforms

Page 44.

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

FILM TV X 445.1

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

3.0 units

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

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

**Reg# 363793**

**Fee: \$695**

🌐 *Online*

Sept. 26-Dec. 4

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

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

FILM TV X 430.5

### Writing Animation

3.0 units

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

## Success!



*"Taking classes at UCLA Extension definitely set me on the path to becoming a screenwriter. I was lucky enough to work with incredible teachers—not to mention the other students. UCLA Extension introduced me to a vibrant community of writers, many of whom I'm still in touch with now."*

—**Elissa Matsueda**, former Writers' Program student and 1st place winner of the UCLA Extension Feature Film Competition, who has two films being released this year including *The Miracle Season* starring William Hurt and Helen Hunt, and *Dog Days* starring Eva Longoria and Vanessa Hudgens.

## For More Information

(310) 206-1542 | [writers.uclaextension.edu](http://writers.uclaextension.edu)

**Reg# 363797**

**Fee: \$665**

❖ *Classroom*

10 mtgs

Thursday, 7-10pm, Sept. 27-Dec. 6

UCLA: Royce Hall

No meeting Nov. 22.

Enrollment limited to 20 students. No refund after Oct. 1. 🌐

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

FILM TV X 437.99

### Fundamentals of Story

3.0 units

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

**Reg# 363798**

**Fee: \$575**

❖ *Classroom*

10 mtgs

Monday, 7-10pm, Sept. 24-Dec. 3

UCLA: Haines Hall

No meeting Nov. 12.

Enrollment limited to 20 students. No refund after Sept. 26. 🌐

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

FILM TV 785.56

### Showrunners and Show Writers

Join a panel of current TV showrunners, writers and producers as they describe their paths to success, and guide you through the process of crafting a successful and commercially viable one-hour drama or half-hour comedy series. You learn how to develop characters and situation, as well as create compelling story—the primary factor in any effective script. Other topics include writing on staff vs. freelance, writing “in the room,” network vs. cable shows, and career-building advice. You participate in direct conversation with the producers throughout the session. Past scheduled guest panelists included: Chris Silber, producer/writer *NCIS New Orleans* (CBS); Jennifer Corbett, producer/writer *NCIS* (CBS); Britte Anchor, producer/writer *Mom* (CBS); Howard J. Morris, co-creator, exec producer *Grace and Frankie* (Netflix); Michael Price, co-creator, exec producer *F is for Family* (Netflix animated) and exec producer *The Simpsons* (Fox animated); Billy Grundfest, producer/writer *Mad About You* and creator, exec producer international version of *Mad About You* and other series

**Reg# 363822**

**Fee: \$79**

❖ *Classroom*

1 mtg

Saturday, 10am-1pm, Nov. 17

UCLA Extension Gayley Center:

1145 Gayley Ave.

Advance enrollment required; no enrollment at the door. No refund after Nov. 16.

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

🌐 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

FILM TV X 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# 363791****Fee: \$695**

Sept. 26-Dec. 4

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

**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.

## 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# 363533****Fee: \$575**

10 mtgs

Monday, 7-10pm, Sept. 24-Dec. 3

UCLA Extension DTLA: 261 S. Figueroa St.

*No meeting Nov. 12.*

*Enrollment limited to 20 students. No refund after Sept. 26.*

**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# 363528****Fee: \$575**

10 mtgs

Tuesday, 7-10pm, Sept. 25-Dec. 4

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 20.*

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



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

**Reg# 363534****Fee: \$575**

10 mtgs

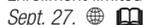
Tuesday, 7-10pm, Sept. 25-Dec. 4

UCLA Extension Woodland Hills:

21650 Oxnard Street

*No meeting Nov. 20.*

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



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

**Reg# 363591****Fee: \$695**

Online

Sept. 26-Dec. 4

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



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

**Reg# 363596****Fee: \$695**

Online

Sept. 26-Dec. 4

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



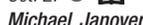
**Jim Staahl**, writer, producer, and actor; WGA member; two-time Emmy Award nominee whose comedy feature credits include *The Beverly Hillbillies*, *Under Surveillance*, and *Blow Hard*. Mr. Staahl also has written sketch/variety shows for Steve Martin, Martin Short, and Howie Mandel.

**Reg# 363597****Fee: \$695**

Online

Sept. 26-Dec. 4

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



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

**Reg# 363414****Fee: \$575**

10 mtgs

Thursday, 7-10pm, Sept. 27-Dec. 6

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 22.*

*Enrollment limited to 20 students. No refund after Oct. 1.*



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

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**Reg# 363950****Fee: \$575**

10 mtgs

Saturday, 10am-1pm, Sept. 29-Dec. 15

UCLA: School of Public Affairs Bldg.

*No meetings Nov. 10 & 24.*

*Enrollment limited to 20 students. No refund after Oct. 2.*



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

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# 363598****Fee: \$575**

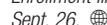
10 mtgs

Monday, 7-10pm, Sept. 24-Dec. 3

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 12.*

*Enrollment limited to 20 students. No refund after Sept. 26.*



**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# 363602****Fee: \$575**

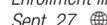
10 mtgs

Saturday, 10am-1pm, Sept. 29-Dec. 8

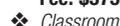
UCLA Extension DTLA: 261 S. Figueroa St.

*No meeting Nov. 20.*

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



**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.

**Reg# 363601****Fee: \$575**

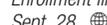
10 mtgs

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

UCLA: Humanities Bldg.

*No meeting Nov. 21.*

*Enrollment limited to 20 students. No refund after Sept. 28.*



**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.

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**Reg# 363611****Fee: \$695**

Online

Sept. 26-Dec. 4

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



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

**Reg# 363613****Fee: \$695**

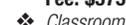
Online

Sept. 26-Dec. 4

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



**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# 363951****Fee: \$575**

10 mtgs

Saturday, 10am-1pm, Sept. 29-Dec. 8

UCLA Extension Woodland Hills:

21650 Oxnard Street

*No meeting Nov. 24.*

*Enrollment limited to 20 students. No refund after Oct. 2.*



**Marc Sedaka**, MFA, screenwriter; WGA member who has written for Disney, New Line, Fox, Paramount, and Warner Bros. Mr. Sedaka's credits include *Overnight Delivery*, starring Reese Witherspoon, and *Vegas Kids*, which he co-wrote for Madonna's Maverick Films. He has written for CBS's *King of Queens*.

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# 363614****Fee: \$665**

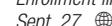
10 mtgs

Tuesday, 7-10pm, Sept. 25-Dec. 4

UCLA: Humanities Bldg.

*No meeting Nov. 20.*

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



**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# 363616****Fee: \$695**

Online

Sept. 26-Dec. 4

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



**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.

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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# 363617****Fee: \$665**❖ *Classroom*

10 mtgs

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

UCLA: Haines Hall

*No meeting Nov. 21.*

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

**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# 363618****Fee: \$695**🌐 *Online*

Sept. 26-Dec. 4

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

**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.

## 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# 363640****Fee: \$665**❖ *Classroom*

10 mtgs

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

UCLA: Haines Hall

*No meeting Nov. 21.*

*Enrollment limited to 15 students. No refund after Oct. 28.*

**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# 363644****Fee: \$695**🌐 *Online*

Sept. 26-Dec. 4

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

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

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# 363646****Fee: \$695**🌐 *Online*

Sept. 26-Dec. 4

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

**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*.

## 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 fall is August 27 at 9am (PST). Visitors are not permitted in advanced-level courses.**

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# 363650****Fee: \$755**❖ *Classroom*

10 mtgs

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

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 22.*

**Submission Requirements:** *The first 30 pages of the feature-length screenplay you wish to rewrite in class.*

*Enrollment limited to 12 students. \$100 nonrefundable until Sept. 27; 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.

### NEW

FILM TV X 434.19

**Tools to Help Sell Your Project: Advanced Workshop**

2.0 units

It's become a challenge to get film and television executives to read your material, especially if you're an unproduced writer. Whether your project is a feature film or television pilot, there are things you can do to help get producers, agents, managers, or funding entities to notice it and be interested in reading it. While it's important to write a great script, it's also important to find a way to market your project so that it stands out from the crowd and will be considered. Each week, we show unique and different ways to help sell the idea of your project. Topics include verbal pitches, written pitches, mood boards, pitch decks, proof of concept short films, Rip-o-matics, trailers, and sizzle reels. Each of these formats is fully explored, and examples are presented. Over the course, you pitch your project, write a one page treatment, and develop one of the sales tool methods you've learned in class. You leave armed with materials that can showcase your project to industry executives to help get it read and produced.

**Reg# 363673****Fee: \$455**❖ *Classroom*

6 mtgs

Thursday, 7-10pm, Oct. 11-Nov. 15

UCLA: Bunche Hall

*Submission requirement: the feature-length screenplay or TV pilot you wish to pitch in this class.*

*Enrollment limited to 12 students. \$100 nonrefundable until Oct. 4; no refund thereafter.* 🌐

**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.

FILM TV X 432.99

**Feature Film Writing: Pro-Series**

9.0 units

Starting with a story concept and developing it into a dynamic, compelling, and market-ready script, you learn how to articulate a personal vision while communicating with a wide audience, and balance the intuitive with the technical. Throughout the process, your originality is encouraged as you are guided to create complex characterizations, a powerful dramatic structure, thematic subtext, and tell your story visually. The intimate, eight-member workshop allows for in-depth and ongoing analysis of each writer's work, along with regularly occurring brainstorming and problem-solving sessions. Guest speakers provide insights into the working writer's process as well as speak to the realities of the movie industry. Participants may withdraw their application any time before acceptance. One writing sample consisting of your best completed screenplay, plus a one-page personal statement and \$10 nonrefundable fee are required. Participants will not be charged the full course fee unless they are selected for the series. Upon completion of the course, you also submit your completed script to receive feedback and consideration by an established agent, manager, or producer.

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**Reg# 363825****Fee: \$3,860**🌐 *Hybrid**Online sessions*

Oct. 3-June 18

*Classroom meetings*

Thursday, Friday, Saturday, Sunday, 9am-6pm, Mar. 14-17

UCLA: Location to be announced

*No meeting the week of Nov. 21; no meeting the week before, during, and after residency.*

*Restricted course; apply online by adding to cart.*

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

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

## 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# 363669****Fee: \$695**🌐 *Online*

Sept. 26-Dec. 4

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

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

**Reg# 363665****Fee: \$575**❖ *Classroom*

10 mtgs

Thursday, 7-10pm, Sept. 27-Dec. 6

UCLA: Humanities Bldg.

*No meeting Nov. 22.*

*Enrollment limited to 20 students. No refund after Oct. 1.* 🌐

**Greg Elliot**, TV writer and WGA member whose credits include *Star Trek: Voyager*, for which he received a Sci-Fi Universe Award nomination. Mr. Elliot's credits also include *Savannah*, *Charmed*, and *In a Heartbeat*. He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

## NEW

FILM TV X 439.22

**One-Hour TV Spec Script Writing in a Month: Part 1**

3.0 units

Network and cable one-hour dramas have never been better, and the key to creating a strong hour-long spec script—regardless of the genre or outlet—is an airtight story and outline. In this intensive workshop, you learn how to turn the classic three-act story structure (beginning-middle-end) into a five or six act show, and more specifically how to use the tools of storytelling in a way that meets the demands of an existing one-hour television show. You make use of the time, effort, and creative resources involved in writing an hour-long episode of television, up to the point of completion of the outline, and just prior to writing an actual script. In short, the hard part. By the end of the course, students will have written three complete story documents, a blended story document, and a complete outline that will allow them to easily construct an episode of television. This is modeled on the process used in countless writers' rooms. All student projects must focus on current one-hour shows; no pilots.

**Reg# 363677****Fee: \$665**

❖ Classroom

4 mtgs

Saturday, Sunday, 10am-6pm, Oct. 6 &amp; 7

UCLA: School of Public Affairs Bldg.

Saturday, Sunday, 10am-6pm, Nov. 3 &amp; 4

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 20 students.**Advanced enrollment required; no admittance at the door.**No refund after Oct. 5.*

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

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# 363671****Fee: \$575**

❖ Classroom

10 mtgs

Monday, 7-10pm, Sept. 24-Dec. 3

UCLA: Haines Hall

*No meeting Nov. 12.**Enrollment limited to 20 students. No refund after Sept. 26.*

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

**Reg# 363672****Fee: \$695**

❖ Online

Sept. 26-Dec. 4

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

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

**Reg# 364077****Fee: \$575**

❖ Classroom

10 mtgs

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

UCLA Extension Woodland Hills:

21650 Oxnard Street

*No meeting Nov. 21.**Enrollment limited to 20 students. No refund after Sept. 28.*

**Joe Fisch**, Television writer/executive producer, WGA member who served as a co-executive producer for *3rd Rock from the Sun* and *Boston Common*, and as a showrunner for *ROC* and *Just for Kicks*. Mr. Fisch was a writer/producer for *Step By Step*, *A Different World*, and *Who's the Boss*.

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# 363720****Fee: \$665**

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 21.**Enrollment limited to 15 students. No refund after Sept. 28.*

**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# 363753****Fee: \$695**

❖ Online

Sept. 26-Dec. 4

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

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

FILM TV X 431.4

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

3.0 units

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

*Prerequisite(s): X 430.4 Beginning Writing for the One-Hour Spec I.***Reg# 363708****Fee: \$665**

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Sept. 25-Dec. 4

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 20.**Enrollment limited to 15 students. No refund after Sept. 27.*

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

**Reg# 363711****Fee: \$695**

❖ Online

Sept. 26-Dec. 4

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

**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.

**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.*

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**Reg# 363771****Fee: \$665**

❖ Classroom

10 mtgs

Monday, 7-10pm, Sept. 24-Dec. 3

UCLA: Bunche Hall

*No meeting Nov. 12.**Enrollment limited to 15 students. No refund after Sept. 26.*

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

**Reg# 363769****Fee: \$695**

❖ Online

Sept. 26-Dec. 4

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

**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 431.7

**Writing the Half-Hour Pilot I**

3.0 units

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

*Prerequisite(s): X 430.6 Beginning Writing for the Half-Hour Spec I and X 431.6 Beginning Writing for the Half-Hour Spec II, or equivalent, or consent of instructor.***Reg# 363765****Fee: \$695**

❖ Online

Sept. 26-Dec. 4

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

**Bill Taub**, screenwriter; WGA and WGC member who won a WGA Award for 101 Best Written TV Series including *Barney Miller* and *Hill Street Blues*. Mr. Taub has written for *Magnum P.I.*, *Newhart*, *In the Heat of the Night*, and others. He has written pilots for NBC, Columbia, Warner Bros, and Paramount.

**Reg# 363763****Fee: \$665**

❖ Classroom

10 mtgs

Thursday, 7-10pm, Sept. 27-Dec. 6

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 22.**Enrollment limited to 15 students. No refund after Oct. 1.*

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

FILM TV X 433.7

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

3.0 units

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

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

**Reg# 363776****Fee: \$665**

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Sept. 25-Dec. 4

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 20.**Enrollment limited to 15 students. No refund after Sept. 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# 363778****Fee: \$695**

🌐 Online

Sept. 26-Dec. 4

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

**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 fall is August 27 at 9am (PST). Visitors are not permitted in advanced-level courses.**

FILM TV X 432.888

**Advanced Sitcom Rewrite**

3.0 units

If 90% of writing is rewriting, then 99% of television comedy writing is rewriting. And rewriting, for the most part, means fixing story problems and maximizing the comic potential of a story idea. Story development is such a complex set of ideas, even for working television writers and executives, that probably half the comedy episodes produced each year need to be rethought in whole or part after their table readings. And that is after weeks of the initial hard work of breaking the story and writing and rewriting the script. In this workshop, the goal is to take your previously written half-hour scripts, both originals and specs, that ultimately did not fulfill their comic ambitions, and determine where they fell short and make the necessary changes so that each premise is fully realized.

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

**Reg# 363790****Fee: \$755**

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 22.**Enrollment limited to 12 students. \$100 nonrefundable until Sept. 27; no refund thereafter.*

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

FILM TV X 433.99

**TV Pilot Writing: Pro-Series**

6.0 units

In a highly focused and collaborative workshop environment, you take a concept for a television series and develop it through outline, the pitch, first draft, re-write, and the final product: a polished pilot script ready to take out to agents, producers, studios, and networks. You focus on complex characterization, structure, and the pilot story and potential for future episodes, and gain an in-depth understanding of the marketplace and where your series concept may be best suited, whether multi-camera, single-camera, drama, dramedy, or animation. In addition, you pitch your ideas to guest professionals who give network level feedback. One writing sample consisting of your best completed television pilot or spec script of an existing series, plus a one-page personal statement and \$10 nonrefundable fee are required. Participants will not be charged the full course fee unless they are selected for the series. Upon completion of the course, you also submit your completed script to receive feedback and consideration by an established agent, manager, or producer.

**Reg# 363826****Fee: \$2,650**

❖ Classroom

20 mtgs

Thursday, 7-10pm, Oct. 11-Dec. 20;

Jan. 10-Mar. 14

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 22.*

*Restricted course; approval needed to enroll. Visitors not permitted. Contact Writers' Program for info: (310) 825-9415. Enrollment limited to 8 students. No refund after enrolling.*

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

🌐 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.