

# WRITING & JOURNALISM



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For more information call **Writers' Program (310) 825-9415**  
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## WHAT OUR STUDENTS SAY

*"Classes taught through the Writers' Program helped give me the structure I needed to pursue a writing career."*

— **Brian Dunlap**, former Writers' Program student whose poetry chapbook, *Concrete Paradise*, was published by Finishing Line Press in 2018.

## Writers' Program

### Creative Writing

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

### Basics of Writing

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

#### NEW

#### WRITING X 404

### Defeating Distraction: Creating a Writing Practice

2.0 units

Whether you are writing a screenplay, short story, personal essay, or not even writing yet at all (but would like to!), the way to create and finish any project is through a consistent and committed writing practice. The regular discipline of writing can feel elusive and at times unattainable, but it can be done! In this course, students learn the fundamentals of creating a lasting writing practice as well as concrete tools to employ as defenses against procrastination and writer's block. Class time will consist of lectures, in-class writing prompts, and exercises to build craft, with homework assignments geared towards setting manageable goals and accountability. Think of it as "Couch to 5K" personal training—but for writing. Rather than focusing on revising or improving a particular writing project, the class will focus solely on committing to the writing practice itself. By the end of the course, students will have the skills to build a sustainable writing practice that they can maintain long after the class is over. All levels of writers are welcome.

#### Reg# 366413

Fee: \$345

No refund after 16 Apr.

- Classroom

6 mtgs

Thursday, 7-10pm, Apr. 11-May 16

UCLA: Kaplan Hall

Enrollment limited to 20 students. 🌐 📅

**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 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 workshopped 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.

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#### Reg# 366679

Fee: \$455

No refund after 18 Apr.

- Classroom

6 mtgs

Saturday, 1-4pm, Apr. 13-May 18

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. 🌐 📅

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

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

#### WRITING X 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# 366414

Fee: \$345

No refund after 28 Apr.

- Classroom

6 mtgs

Tuesday, 7-10pm, Apr. 23-May 28

UCLA: Kaplan Hall

Enrollment limited to 20 students. 🌐 📅

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

#### Reg# 366415

Fee: \$475

No refund after 6 May.

- Online

May 1-June 11

Enrollment limited to 15 students. 🌐 📅

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

#### 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.

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**Reg# 366524****Fee: \$345**

No refund after 29 Apr.

❖ Classroom

6 mtgs

Wednesday, 7-10pm, Apr. 24-May 29

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. 🌐

**Tony DuShane**, Author of *Confessions of a Teenage Jesus Jerk* and award winning screenwriter of the adaptation directed by Eric Stoltz. His work has appeared in the *Los Angeles Times*, *The Believer*, *Mother Jones*, and he was a music columnist for the *San Francisco Chronicle*.

**Reg# 366523****Fee: \$475**

No refund after 6 May.

🌐 Online

May 1-June 11

Enrollment limited to 15 students. 🌐

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

**WRITING X 402****Finding Your Voice**

2.0 units

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

**Reg# 366525****Fee: \$345**

No refund after 16 Apr.

❖ Classroom

6 mtgs

Tuesday, 7-10pm, Apr. 23-June 4

UCLA: School of Public Affairs Bldg.

No meeting May 14.

Enrollment limited to 20 students. 🌐

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

**WRITING X 403****Finding Your Story**

2.0 units

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

**Reg# 366542****Fee: \$475**

No refund after 18 Apr.

🌐 Online

Apr. 13-May 18

Enrollment limited to 15 students. 🌐

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

**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# 366526****Fee: \$475**

No refund after 6 May.

🌐 Online

May 1-June 11

Enrollment limited to 15 students. 🌐

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

**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.**

**NEW****WRITING X 462.2****Setting and Description**

3.0 units

Setting and description are foundational to a story and can support larger themes well if done thoughtfully with fresh and vivid language, and with attention to detail, implication, and perspective. They can, in effect, give one's characters a home or space to work within, as well as open up possibilities for deepening and expanding the scope of any story. In this reading and exercise-based class, we explore and practice descriptive writing and its power in establishing setting and mood while enlivening action and supporting symbolic relationships in fiction and creative nonfiction. Each week, we read sample fiction and creative nonfiction to identify how the content is influenced by the description of setting, action, events, and objects. By the end of class, you have improved skills in writing descriptively to enrich and enliven your work.

**Reg# 366716****Fee: \$695**

No refund after 8 Apr.

🌐 Online

Apr. 3-June 11

Enrollment limited to 15 students. 🌐

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

# New Creative Writing

## Courses for Spring

**Behind the Scenes in Publishing:  
3-Hour Workshop**

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**How to Create Original Middle Grade  
Concepts: 3-Hour Workshop**

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**Picture Book II**

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**Poetry Toolbox**

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**Defeating Distraction:  
Creating a Writing Practice**

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**Setting and Description**

Page 151.

**Romance Writing I**

Page 152.



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

September 8-13

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 single rooms and baths, three meals a day, and all the beverages you can drink for one affordable all-inclusive price of \$1,699, plus a \$25 non-refundable registration fee.

**Daily Schedule**

7am-12pm

Writing Time

8am-9am

Buffet Breakfast

12pm-1pm

Buffet Lunch

1pm-2pm

Optional Group Craft Talk

1pm-6pm

Writing Time

5:30pm

Optional Social Time

6pm

Dinner

8pm

Optional Open Mic

7pm-12am

Writing Time

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



WRITING X 462.1

**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# 366736****Fee: \$695**

No refund after 8 Apr.



Apr. 3-June 11

**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.

## 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.**

**NEW**

WRITING X 414.1E

**Romance Writing I**

3.0 units

Romance novels generate just over one billion dollars in sales revenue annually in the United States. And with online platforms allowing authors to learn to write better, to find compatible publishers or publishing options, and to market the work product, there has never been a more welcoming climate for romance writers. Whether you're an aspiring author interested in learning the basics of writing a romance, or an experienced writer looking to refine your craft, Romance Writing I provides students with the fundamental skills necessary to write a romance novel. By studying samples from the genre and craft essentials specific to the genre, students understand the building blocks of the romance novel and create a "build out" for their own romance novel in the first of this two-course sequence.

**Reg# 366761****Fee: \$695**

No refund after 8 Apr.



Apr. 3-June 11

Enrollment limited to 15 students. 🌐

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

ENGL XL 137

**Creative Writing: Short Story**

3.0 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# 366528****Fee: \$699**

No refund after 8 Apr.



Classroom

11 mtgs

Wednesday, 6:30-9:30pm, Apr. 3-June 12

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Enrollment limited to 20 students. 🌐

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

WRITING X 412.1

**Short Story I**

3.0 units

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

**Reg# 366573****Fee: \$695**

No refund after 27 Mar.



Apr. 3-June 11

Enrollment limited to 15 students. 🌐

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

**Reg# 366572****Fee: \$575**

No refund after 9 Apr.



Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 23 &amp; 30

Thursday, 7-10pm, Apr. 25-June 13

UCLA: Kaplan Hall

Enrollment limited to 20 students. 🌐

**Colette Sartor**, MFA, fiction writer, author of the story collection *Once Removed and Other Stories* (upcoming 2019, UGA Press) and winner of the 2018 Flannery O'Connor Award for Short Fiction. Ms. Sartor's work has appeared in *Kenyon Review Online*, *Carve Magazine*, *Slice Magazine*, *Chicago Tribune*, *Colorado Review*, *Prairie Schooner*, and elsewhere.

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.

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**Reg# 366575****Fee: \$575**

No refund after 8 Apr.



Classroom

10 mtgs

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

UCLA: Franz Hall

Enrollment limited to 20 students. 🌐

**Robin Finn**, MPH, MA, is the author of the novel *Restless in L.A.* Her writing has appeared in *The Washington Post*, *The Los Angeles Times*, *BuzzFeed*, and many others. She is a creativity and project coach, and the creator and founder of Heart. Soul. Pen., an L.A.-based course that blends deep-dive creativity and writing.

**Reg# 366576****Fee: \$695**

No refund after 8 Apr.



Online

Apr. 3-June 11

Enrollment limited to 15 students. 🌐

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

**Reg# 366574****Fee: \$575**

No refund after 16 Apr.



Classroom

10 mtgs

Thursday, 1-4pm, Apr. 11-June 13

UCLA Extension Woodland Hills:

21650 Oxnard St.

Enrollment limited to 20 students.

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

### 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# 366661****Fee: \$695**

No refund after 8 Apr.



Online

Apr. 3-June 11

Enrollment limited to 15 students. 🌐

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

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# 366577****Fee: \$665**

No refund after 7 Apr.



Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 2-June 4

UCLA: Bunche Hall

Enrollment limited to 15 students.

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

**Reg# 366578****Fee: \$695**

No refund after 8 Apr.



Online

Apr. 3-June 11

Enrollment limited to 15 students. 🌐

**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 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# 366670****Fee: \$695**

No refund after 8 Apr.



Online

Apr. 3-June 11

Enrollment limited to 15 students. 🌐

**Jessica Barksdale**, MFA, MA, fiction writer, poet, and author of 14 published novels, including *The Burning Hour*, *Her Daughter's Eyes* and *When You Believe*. Her short stories, poems, and essays have appeared in *Compose*, *Salt Hill Journal*, *The Coachella Review*, *Carve Magazine*, *Mason's Road*, and *So to Speak*.

**Reg# 366672****Fee: \$665**

No refund after 13 Apr.



Classroom

10 mtgs

Monday, 7-10pm, Apr. 8-June 17

UCLA: School of Public Affairs Bldg.

No meeting May 27.

Enrollment limited to 15 students.

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

## 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# 366662****Fee: \$695**

No refund after 8 Apr.



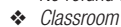
Apr. 3-June 11

Enrollment limited to 15 students. 🌐

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

**Reg# 366669****Fee: \$665**

No refund after 9 Apr.



Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. 🌐

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

## 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# 366660****Fee: \$695**

No refund after 8 Apr.



Online

Apr. 3-June 11

Enrollment limited to 15 students. 🌐

**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 *story South* Million Writers Award.

**Advanced Fiction Writing**

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

**Submission Guidelines for Advanced Fiction Writing Courses**

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

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

## WRITING X 412.3

**Short Story III**

3.0 units

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

**Reg# 366648****Fee: \$755**

No refund after 26 Mar.



Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 2-June 4

UCLA: Rolfe Hall

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable. Discounts cannot be applied to fees for this course.

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

**Reg# 366647****Fee: \$785**

No refund after 27 Mar.



Online

Apr. 3-June 11

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable. Discounts cannot be applied to fees for this course. 🌐

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

## WRITING X 411.4

**Novel IV**

3.0 units

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

**Reg# 366643****Fee: \$785**

No refund after 27 Mar.



Online

Apr. 3-June 11

Enrollment limited to 12 students. \$100 nonrefundable. Discounts cannot be applied to fees for this course. 🌐

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

## WRITING X 411.5

**Novel V**

3.0 units

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

**Reg# 366646****Fee: \$755**

No refund after 26 Mar.



Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 2-June 4

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. \$100 nonrefundable. Discounts cannot be applied to fees for this 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.

**Course Icons Provide Information At-a-Glance**

ONLINE COURSE  
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ON-GROUND COURSE

TEXTBOOK REQUIRED  
Visit our website for textbook information.

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**Creative Nonfiction****Beginning Creative Nonfiction Writing**

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

## WRITING X 424.15E

**Writing the Thinkpiece**

2.0 units

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

**Reg# 366416****Fee: \$345**

No refund after 16 Apr.



Classroom

6 mtgs

Thursday, 7-10pm, Apr. 11-May 16

UCLA: Kaplan Hall

Enrollment limited to 20 students. 🌐

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

## WRITING X 424.20E

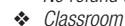
**Writing Short Form Nonfiction**

2.0 units

Short, well-focused articles provide one of the surest pathways for breaking into publication. It's easier than you might think—if you know how the print and online publishing worlds work, understand the needs and demands of particular markets, and put some effort into polishing your skills. In this enjoyable six-week course, you achieve all those goals while you produce weekly assignments of 250-500 words in specific nonfiction genres, including personal essay, how-to story, interview/profile, reviews, trends stories, ghostwriting, narrative nonfiction, and research essays—which are then workshoped in class. You gain valuable experience in thinking and writing like a pro, all while having fun in a positive, supportive, constructive environment. The course goal is to write and begin polishing at least eight short nonfiction pieces while gaining a clearer understanding of what editors look for, how they think, and how to pitch to them.

**Reg# 366417****Fee: \$345**

No refund after 12 May.



Classroom

6 mtgs

Tuesday, 7-10pm, May 7-June 11

UCLA: Kaplan Hall

Enrollment limited to 20 students. 🌐

**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**

3.0 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# 366418****Fee: \$695***No refund after 8 Apr.*

Apr. 3-June 11

*Enrollment limited to 15 students.*

**Jacqueline Stenson**, MSJ, nonfiction writer who has been published in the *Los Angeles Times*, NBC News, Reuters, *Health*, *Self*, *Fit Pregnancy*, *Shape*, *Women's Health*, *BabyTalk*, *Family Circle*, and *Ladies' Home Journal*. Ms. Stenson has worked as an editor with Condé Nast Publications, and NBC News.

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# 366419****Fee: \$695***No refund after 8 Apr.*

Apr. 3-June 11

*Enrollment limited to 15 students.*

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

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

WRITING X 424.4E

**Travel Writing**

3.0 units

Travel writing has been imaginatively transporting readers for centuries and remains one of the most robust areas of publishing. This course guides you to elevate the mere travelogue or guidebook entry into a thoughtful, well-crafted piece of literature as you study elements of theme, structure, dialogue, descriptive language, and tone in the works of some of the most lauded travel writers. You apply what you've learned in weekly writing exercises that are developed into at least one fully realized essay by course's end. You learn how to conduct research, take field notes, and tackle the unique challenges and ethical questions that face travel writers, as well as look at various publishing venues and career opportunities for new travel writers. The course goal is to fully develop one polished travel essay (600-3,000 words) and generate material for future essays.

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**Reg# 366420****Fee: \$695***No refund after 8 Apr.*

Apr. 3-June 11

*Enrollment limited to 15 students.*

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

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 of the basic techniques for reporting and writing such journalism and at least one project started.

**Reg# 366421****Fee: \$695***No refund after 8 Apr.*

Apr. 3-June 11

*Enrollment limited to 15 students.*

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

WRITING X 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# 366422****Fee: \$695***No refund after 8 Apr.*

Apr. 3-June 11

*Enrollment limited to 15 students.*

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

WRITING X 422.1

**Personal Essay I**

3.0 units

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

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**Reg# 366423****Fee: \$695***No refund after 8 Apr.*

Apr. 3-June 11

*Enrollment limited to 15 students.*

**Michael Luongo**, author or editor of 16 books, including *Frommer's Buenos Aires* and Argentina guidebooks. Mr. Luongo was twice named Journalist of the Year for the North American Travel Journalists Association. His journalism and photography work have appeared in the *New York Times*, *National Geographic Traveler*, and *Bloomberg News*, among many others.

WRITING X 423.1

**Memoir I**

3.0 units

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

**Reg# 366424****Fee: \$575***No refund after 16 Apr.*

Classroom

10 mtgs

Thursday, 7-10pm, Apr. 11-June 13

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 20 students.*

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

**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# 366425****Fee: \$695***No refund after 8 Apr.*

Apr. 3-June 11

*Enrollment limited to 15 students.*

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

WRITING X 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# 366426****Fee: \$695***No refund after 8 Apr.*

Apr. 3-June 11

*Enrollment limited to 15 students.*

**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.

**Reg# 366427****Fee: \$665***No refund after 15 Apr.*

Classroom

10 mtgs

Wednesday, 7-10pm, Apr. 10-June 12

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 15 students.*

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

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# 366428****Fee: \$695***No refund after 8 Apr.*

Apr. 3-June 11

*Enrollment limited to 15 students.*

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

## Advanced Creative Nonfiction Writing

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

### Submission Guidelines for Advanced Creative Nonfiction Writing Courses

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

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

WRITING X 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# 366429

Fee: \$755

No refund after 2 Apr.

❖ Classroom

10 mtgs

Tuesday, 10am-1pm, Apr. 9-June 11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Restricted Course. **Not eligible for any discounts.**

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

**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 for Young Readers

### Writing Picture Books

WRITING 741.1E

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

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

Reg# 366430

Fee: \$159

No refund after 12 Apr.

❖ Classroom

1 mtg

Saturday, 9:30am-4:30pm, Apr. 13

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 100 students.

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

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

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

### NEW

WRITING X 441.2

### Picture Book II

3.0 units

This workshop takes you beyond the picture book basics and teaches you to master the specific craft techniques used in creating successful picture books, including strong beginnings and endings, the power of the page turn, audience participation, engaging language, humor, and musicality. Short writing exercises help you develop a deeper understanding of each of these techniques and their purposes, and prepare you to undertake your main project for the course: a picture book manuscript. You engage in an ongoing feedback process overseen by the instructor, which provides a "safe zone" for discussion of student work and helps you hone your own critique skills. The course goal is to complete a picture book manuscript.

Reg# 366433

Fee: \$695

No refund after 8 Apr.

🎧 Online

Apr. 3-June 11

Enrollment limited to 15 students. 🌐

**Terry Pierce**, MFA, author of 17 children's books including *Blackberry Banquet*, *Laughin' Jammin' Slammin' Jokefest*, and *Tae Kwon Do!* Ms. Pierce has received an Association of Educational Professionals Distinguished Achievement Award and was an AEP Golden Lamp Finalist for *Mother Goose Rhymes*.

## Writing for Kids and Middle Grade Readers

### NEW

WRITING 744.1E

#### How to Create Original Middle Grade Concepts

Original concepts are some of the rarest and most powerful tools in a middle grade novel writer's arsenal. This workshop guides middle grade writers through concept generation, analysis, and development to create concepts that are unique and personal, and differentiate themselves. Workshop techniques will include combining ideas to form unique hybrids; genre challenge exercises such as creating fantasy worlds that contain no magic; surrealist parlor games; exercises and rituals to promote brainstorming; and in-class workshoping with analysis by the instructor and fellow students. Students will leave the workshop with at least one polished concept to begin developing into a middle grade novel.

Reg# 366431

Fee: \$79

No refund after 17 May.

❖ Classroom

1 mtg

Saturday, 10am-1pm, May 18

UCLA Extension 1010 Westwood :

1010 Westwood Blvd.

Enrollment limited to 100 students.

**Henry Lien**, JD, UCLA Law. Mr. Lien teaches law in the Architecture-Interior Design Department and was awarded Outstanding Instructor of the Year. He practiced as an attorney, served as the Glass Garage Gallery owner and as President of the West Hollywood Fine Art Gallery Association; and currently works as a private art dealer. Mr. Lien also teaches for the Writers' Program. His work the *Peasprout Chen* middle grade fantasy series, has received *New York Times* acclaim and multiple starred reviews from Publishers Weekly and Booklist.

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 children's book writer also are covered in detail.

Reg# 366432

Fee: \$575

No refund after 15 Apr.

❖ Classroom

10 mtgs

Wednesday, 7-10pm, Apr. 10-June 12

UCLA: Haines Hall

Enrollment limited to 20 students.

**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

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# 366434

Fee: \$695

No refund after 8 Apr.

🎧 Online

10 mtgs

Apr. 3-June 11

Enrollment limited to 15 students. 🌐

**Beth Ann Bauman**, MFA, author of the young adult novels, *Jersey Angel* (Wendy Lamb Books, 2012) and *Rosie and Skate* (Random House), which was selected for *The New York Times* Editors' Choice list and Booklist's 2009 Top 10 First Novels for Youth. Ms. Bauman also is the author of the short story collection, *Beautiful Girls* (MacAdam/Cage).

## Poetry

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

### NEW

WRITING X 432.10E

### Poetry Toolbox

2.0 units

Poets push language to the limits of its potential by forming words into sounds and images. In this workshop, you read examples from diverse contemporary poets as you learn how to craft images while avoiding clichés, employ simile and metaphor to enhance description, and apply the effects of sound as masterful elements of your poetry. In reading and discussing contemporary works and the works of classmates, you learn how poets choose and use these essential writing tools to craft poems that are striking, inspiring, and unforgettable.

Reg# 366436

Fee: \$475

No refund after 6 May.

🎧 Online

May 1-June 11

Enrollment limited to 15 students. 🌐

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

🎧 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

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📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.





## Courses in Editing and Publishing

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

### Behind the Scenes in Publishing: 3-Hour Workshop

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

### Copyediting

**Instructor:**  
**Jeanne De Vita**, developmental editor for Waterhouse Press, and award-winning author.

### Developmental Editing

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

Courses begin on page 156.

## One Mentor, One Month

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

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

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

### For More Information

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

## 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 432.6E Hybrid and Cross-Genre Poetics

2.0 units

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

**Reg# 366437**

**Fee: \$475**

No refund after 6 May.

Online

May 1-June 11

Enrollment limited to 15 students.

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

### WRITING X 431.1

#### Poetry I

3.0 units

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

**Reg# 366438**

**Fee: \$695**

No refund after 27 Mar.

Online

Apr. 3-June 11

Enrollment limited to 15 students.

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

### WRITING X 431.2

#### Poetry II

3.0 units

For those with some previous training in poetry, this intermediate workshop focuses on creating work which emphasizes lyrical and innovative language, personal insight, and individual voice. In addition, you refine your knowledge of a number of the craft's formal elements, including structure, imagery, metaphor, and pace, in order to stretch the boundaries of your creative experience. The goal is to produce work which is ambitious and resonant.

**Reg# 366439**

**Fee: \$575**

No refund after 15 Apr.

Classroom

10 mtgs

Wednesday, 7-10pm, Apr. 10-June 12

UCLA Extension Gayley Center:

1145 Gayley Ave.

Enrollment limited to 20 students.

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

## Editing and Publishing

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

### NEW

#### WRITING 751.3E

##### Behind the Scenes in Publishing

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, 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 this introductory workshop, students understand the full outline of publishing a book, how and why it develops through each department, and begin to understand how editors meet the demands of their profession and thrive in the workplace

**Reg# 366440**

**Fee: \$79**

No refund after 31 May.

Classroom

1 mtg

Saturday, 10am-1pm, June 1

UCLA: Royce Hall

Enrollment limited to 100 students.

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

#### WRITING X 451.1

##### Copyediting

3.0 units

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

**Reg# 366441**

**Fee: \$695**

No refund after 8 Apr.

Online

Apr. 3-June 11

Enrollment limited to 15 students.

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

#### WRITING X 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. This skill is also invaluable for writers, who can use it to shape their own work or to make extra money as they work on their own projects. Using exercises and readings, students learn how to use the elements of craft to draft editorial letters and representative line edits. 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.

→ → →

# Jumpstart Revisions

## with Advice from a Pro

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

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

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

### For More Information

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

#### Reg# 366442

**Fee: \$575**

No refund after 16 Apr.

❖ **Classroom**

10 mtgs

Thursday, 7-10pm, Apr. 11-June 13

UCLA: Kaplan Hall

Enrollment limited to 20 students.

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

## Screenwriting

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

## Special Topics for Film & Television Writers

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

### NEW

FILM TV 733.999

#### Sound to Scene: Narrative Writing for Podcasts

Podcasting's exploding popularity has spurred a flurry of new opportunities in audio storytelling. Whether you are a seasoned print writer or a beginning audio producer, you come away with the basics of crafting compelling nonfiction narratives with sound and scenes. You learn how to prep for an interview, write to tape, structure for moments of revelation and develop your public radio story pitch or podcast pilot.

#### Reg# 367018

**Fee: \$79**

No refund after 3 May.

❖ **Classroom**

1 mtg

Saturday, 10am-1pm, May 4

UCLA: Haines Hall

Advanced enrollment required; no admittance at the door.

**Annie Gilbertson**, an award-winning journalist, audio producer and host of the serialized investigative podcast *Repeat* for KPCC, (LA's public radio station). Ms.

Gilbertson is a frequent contributor to NPR and she is also a consultant on story development and narrative craft for audio and print.

### NEW

FILM TV 731.67

#### Writing for Kids & Family

This course guides you through the landscape of writing for kids and family television. What is it like to pitch a TV show or movie for a kid's network? What should you expect as a staff writer of a family sitcom? What writing samples are most appropriate? And what writing programs and fellowships are available to help you break into this genre? These are the types of questions covered in class. By the end, you gain a thorough understanding of working in this very specific and growing market in television.

#### Reg# 367021

**Fee: \$79**

No refund after 17 May.

❖ **Classroom**

1 mtg

Saturday, 10am-1pm, May 18

UCLA: School of Public Affairs Bldg.

Advanced enrollment required; no admittance at the door.

**Ernie Bustamante**, MFA, TV writer/producer and WGA member, whose credits include *Liv and Maddie* and *Lab Rats*, among others. Mr. Bustamante has also created pilots and written for ABC, FOX, and Nickelodeon. He is an alumnus of the ABC/Disney Writing Program and the 2018 Montreal Just for Laughs Festival.

### NEW

FILM TV X 487.65

#### All About Women's Storytelling

2.0 units

The Year of the Woman continues—in our culture, in Congress, and in storytelling. Women-centered storytelling is claiming its place on our television screens and streaming services. In this course, you look at the history of women-centered storytelling on TV, from *Murphy Brown*, to *How to Get Away With Murder*, to *The Marvelous Mrs. Maisel*, and from our good old, likeable heroines, to female anti-heroines, to the rich and more complex portrayals of women appearing on TV today. You discuss the importance of telling stories from a woman's point of view, as well as its economic impact. You create and write pitches for your own stories. By the end of the course you find your strongest, most authentic voice and make it heard!

→ → →

## New Screenwriting Courses for Spring

#### Half-Hour TV Spec Script Writing in a Month: Part I

Page 161.

#### Writing the One-Hour Pilot II

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#### Writing the Half-Hour Pilot II

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#### All About Women's Storytelling

Page 157.

#### Sound to Scene: Narrative Writing for Podcasts

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#### Writing for Kids & Family

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#### Pitching and Selling Your Hit Original Feature Film

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

#### Reg# 366628

**Fee: \$345**

No refund after 20 Apr.

❖ **Classroom**

6 mtgs

Monday, 7-10pm, Apr. 15-May 20

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students.

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

FILM TV X 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# 366986

**Fee: \$695**

No refund after 8 Apr.

🌐 **Online**

Apr. 3-June 4

Enrollment limited to 15 students.

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

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# 366987

**Fee: \$575**

No refund after 11 Apr.

❖ **Classroom**

10 mtgs

Saturday, 10am-1pm, Apr. 6-June 15

UCLA: School of Public Affairs Bldg.

No meeting May 25.

Enrollment limited to 20 students.

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



# The Writers' Program

## Proudly Announces the

### Debut of The Write Process

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



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

#### Season 1 includes:

**Dorothy Blyskal**, *The 15:17 to Paris*  
**Jennifer Caloyeras**, *Unruly Creatures*  
**Greta Heineman**, *NCIS: New Orleans*  
**Zac Hug**, *Shadowhunters*  
**Liska Jacobs**, *Catalina*  
**Elissa Matsueda**, *Dog Days*  
**Miguel Murphy**, *Detainee*  
**Laurel Ollstein**, *They Promised Her the Moon*  
**Mae Respicio**, *The House that Lou Built*  
**Lilliam Rivera**, *The Education of Margot Sanchez*  
**Mark Sarvas**, *Memento Park*  
**Moisés Zamora**, *American Crime*

#### FILM TV X 430.72 The Power of Emotional Structure in Film and Television Drama

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

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

**Reg# 366972**  
**Fee: \$575**  
*No refund after 6 Apr.*

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

*Enrollment limited to 20 students.*

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

#### FILM TV X 433.584 TV Pilot Essentials and the TV Business

2.0 units  
 What is a pilot? Most people think of a pilot as the first episode of a series, which it often is—but not always. In this comprehensive course, you explore how a pilot is different from a regular episode of a series; define elements of a great pilot and how those differ from a feature film; and discover why some pilots get ordered to series and others, even great ones, do not. In addition, you discuss real-world pilots and series, and dissect their conceptual strengths and weaknesses, as well as specific execution (for those publicly available) as it relates to the associated networks' brand. Through this process, you gain a better understanding of the differences between a network pilot and a cable pilot, a franchise show, and a mythology show, and see how those ideas fit within existing network brand identities. Course also includes insight into the business of television development and network programming/scheduling. During the course, each student's one original pilot idea is evaluated to determine its most suitable network(s) based on its creative content and the network brands as identified in class. Each student is also responsible for creating and presenting an original network schedule.

**Reg# 366985**  
**Fee: \$345**  
*No refund after 20 Apr.*

- ❖ Classroom
- 6 mtgs
- Monday, 7-10pm, Apr. 15-May 20
- UCLA: Rolfe Hall

*Enrollment limited to 20 students.*

**Lee Hollin**, MEIM, serves as the Senior Vice President, Current Programming at Lions Gate. As the former Vice President of Current Programming at CBS Entertainment, Mr. Hollin oversaw *Madam Secretary*, *The Odd Couple*, *Jane The Virgin*, and *Criminal Minds*.

#### FILM TV X 430.73 Writing Funnier and Better Using Improv Comedy Techniques

2.0 units  
 Taught by a successful writer and seasoned improvisational player, this workshop introduces you to the basic principles of improv comedy performance and applies those principles to writing for television and film. As a comedy writer, you gain so much through learning improv techniques, a greater understanding of the elements of a scene and character and knowing how to find comedic moments within a scene. Improv also gives you greater confidence in yourself and your abilities, and can be an effective tool in overcoming writing blocks, working with other writers on a writing staff, and pitching stories to producers and development executives. In a comfortable and supportive environment, you actively participate in improv exercises, games, and scenes. The goal is to learn the basics of comedy sketch writing, and you leave the course with three completed sketches/scenes (each three-to-five pages).

**Reg# 366970**  
**Fee: \$345**  
*No refund after 20 Apr.*

- ❖ Classroom
- 6 mtgs
- Monday, 7-10pm, Apr. 15-May 20
- UCLA: School of Public Affairs Bldg.

*Enrollment limited to 20 students.*

**Mark Steen**, writer/producer and WGA member whose writing credits include sitcom, animation, and sketch comedy programs. He has performed with various improv groups in Los Angeles, including *The Groundlings*, *Funny You Should Ask*, and *The Company of Angels*.

**Stephen Mazur**, screenwriter and WGA member whose credits include co-writing *Liar, Liar*; *The Little Rascals*; and *Heartbreakers*. Mr. Mazur also wrote *The Crooked E: The Unshredded Truth about Enron* for CBS and *Wedding March* for A&E. He is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.

#### FILM TV X 433.71 Creating Memorable Characters Through Their Core

2.0 units  
 Memorable stories are grounded by great characters. The core of who those characters are drive the story, but characters need to take action, and those actions need to ring true to their core as they move from one plot point to the next. Why is your character making that specific choice at a particular moment? What's their motivation? Whether you are finished with a draft or just have a nugget of an idea, the core of your characters must be excavated. Through examples, discussions, and writing exercises, you discover your characters' needs, wants, and drives. You flush out how your characters think and feel, to discover who they are fundamentally. You also address how the core elements of your characters influence plot and structure, and discover ways to reveal that through action and dialogue. The goal of this course is to chart the emotional journey of your protagonist character and leave with tools that can be applied to make every character, regardless of how big or small, play meaningful roles in your story.

**Reg# 366984**  
**Fee: \$475**  
*No refund after 22 Apr.*

- 🌐 Online
- Apr. 17-May 28

*Enrollment limited to 15 students.*

**Roz Weisberg**, MFA, creative producer and book editor, whose credits include *Beastly* and *Where the Heart Is*. Ms. Weisberg is a former senior VP of development and production for Storefront Pictures. She has been a creative consultant for The Disney Channel, *National Geographic*, and Focus Features.

#### NEW

#### FILM TV X 433.79 Pitching and Selling Your Hit Feature Film Script

1.0 units  
 Students often ask how to find the key creative ingredients that will help them pitch and sell their feature film. You have one sentence or up to three minutes to reveal your character's inner struggles so that their lives feel real, and to invent an entire universe that will come alive on the page. Learning how to create these worlds and these characters is a great challenge. Learning how to pitch them and their universe is crucial to a writer's success.

**Reg# 366634**  
**Fee: \$305**  
*No refund after 29 Apr.*

- ❖ Classroom
- 4 mtgs
- Tuesday, 7-10pm, Apr. 16-May 7
- UCLA: Haines Hall

*Enrollment limited to 15 students.*

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

#### FILM TV X 478.39 Writing Screenplay Coverage

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

**Reg# 366983**  
**Fee: \$695**  
*No refund after 8 Apr.*

- 🌐 Online
- Apr. 3-June 4

*Enrollment limited to 15 students.*

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

🌐 ONLINE COURSE, page 4.

🌐 HYBRID COURSE, page 4.

🌐 WEB-ENHANCED COURSE, page 4.

❖ ON-GROUND COURSE, page 4.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 5.

## Feature Film

### Beginning Feature Film Writing

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

FILM TV X 440A

#### Writing the First Screenplay I

3.0 units

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

Reg# 366681

Fee: \$665

No refund after 6 Apr.

❖ Classroom

10 mtgs

Monday, 7-10pm, Apr. 1-June 10

UCLA: School of Public Affairs Bldg.

No meeting May 27.

Enrollment limited to 15 students. 📄

**Roberto Marinas**, MFA, screenwriter/producer and WGA member, whose credits include *Lasso*, *Headgame*, and *Alien Vs. Zombies*. His award-winning screenplay *Last Road Home* was selected for the 2007 Tribeca Film Festival and he is also a recipient of the Walt Disney Studios Screenwriting Fellowship.

Reg# 366678

Fee: \$665

No refund after 7 Apr.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 2-June 4

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. 📄

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

Reg# 366682

Fee: \$665

No refund after 7 Apr.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 2-June 4

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. 📄

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

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Reg# 366684

Fee: \$695

No refund after 8 Apr.

📄 Online

Apr. 3-June 4

Enrollment limited to 15 students. 📄

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

Reg# 366685

Fee: \$695

No refund after 8 Apr.

📄 Online

Apr. 3-June 4

Enrollment limited to 15 students. 📄

**Valerie Brandy**, screenwriter/director/actress and WGA member, who wrote, directed, and starred in the feature film *Lola's Last Letter*. Ms. Brandy has written for both the Disney Channel and Denver and Delilah Productions. She currently serves as a full-time staff writer for Disney's live-action feature department.

Reg# 366686

Fee: \$695

No refund after 8 Apr.

📄 Online

Apr. 3-June 4

Enrollment limited to 15 students. 📄

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

Reg# 366680

Fee: \$665

No refund after 9 Apr.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. 📄

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

Reg# 366683

Fee: \$665

No refund after 11 Apr.

❖ Classroom

10 mtgs

Saturday, 10am-1pm, Apr. 6-June 15

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting May 25.

Enrollment limited to 15 students. 📄

**Koji Steven Sakai**, MFA, award-winning screenwriter/producer/novelist and WGA member, whose feature credits include *Dying to Kill*, *Monsters & Me*, *#1 Serial Killer*, *The People I've Slept With*, and *Haunted Highway*. Mr. Sakai has produced a comedy special for Netflix and the series *Comedy InVAsian*.

FILM TV X 440B

#### Writing the First Screenplay II

3.0 units

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

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

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The Writers' Program Congratulates the Winners of the

# 2018 UCLA Extension Screenwriting Competitions

### Feature Film Writing

1st Place: **Yisong Chen and Jeremy Ball**, *Fortune Springs* (Suspense Thriller)

2nd Place: **Sophie de Rakoff**, *Heart of Glass* (Coming-of-Age Drama)

3rd Place: **Elise Wanger Zell**, *Zoe+Ari* (Family Dramedy)

### Television Pilot Writing

1st Place: **Lisa Kors**, *Princes' Hospital* (One-Hour)

2nd Place: **Alia Little**, *Inconspicuous* (One-Hour)

3rd Place: **Jelena Woehr**, *The Crafty Women's Wednesday Morning Murder Club* (One-Hour)

### Television Spec Writing

1st Place: **Riccardo Angelini**, *Ash Vs Evil Dead*: "Live After Death" (Half-Hour)

2nd Place: **Lynda Brendish**, *The Handmaid's Tale*: "Bounty" (One-Hour)

3rd Place: **Jonathan Redding**, *Designated Survivor*: "Trauma" (One-Hour)

Applications for this year's competitions are now available. Deadline is April 1, 2019. Visit [uclaextension.edu/competitions](http://uclaextension.edu/competitions) for submission details.

### For More Information

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

Reg# 366747

Fee: \$665

No refund after 6 Apr.

❖ Classroom

10 mtgs

Monday, 7-10pm, Apr. 1-June 10

UCLA: School of Public Affairs Bldg.

No meeting May 27.

Enrollment limited to 15 students.

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

Reg# 366748

Fee: \$665

No refund after 7 Apr.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 2-June 4

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 15 students.

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

→ → →

Reg# 366746

Fee: \$665

No refund after 8 Apr.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

Reg# 366749

Fee: \$695

No refund after 8 Apr.

📄 Online

Apr. 3-June 4

Enrollment limited to 15 students.

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

Reg# 366750

Fee: \$695

No refund after 8 Apr.

📄 Online

Apr. 3-June 4

Enrollment limited to 15 students.

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



## Learn the Art & Business of Entertainment

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[Post-Production](#)

[Producing](#)

[Film Scoring](#)

[Music Business](#)

[Music Production](#)

Courses start on page 90.

### 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# 366752**

**Fee: \$665**

*No refund after 7 Apr.*

❖ *Classroom*

10 mtgs

Tuesday, 7-10pm, Apr. 9-June 11

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 15 students.*

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

**Reg# 366751**

**Fee: \$695**

*No refund after 8 Apr.*

🌐 *Online*

Apr. 3-June 4

*Enrollment limited to 15 students.*

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

# The Phyllis Gebauer Scholarship in Writing

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

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

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

*Deadline to submit materials is June 21.*

### For More Information

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

### 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# 366753**

**Fee: \$665**

*No refund after 7 Apr.*

❖ *Classroom*

10 mtgs

Tuesday, 7-10pm, Apr. 2-June 4

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 15 students.*

**Donald H. Hewitt**, screenwriter and WGA member whose feature film credits include the English-language screenplay for Hayao Miyazaki's Oscar-winning film, *Spirited Away*, *My Neighbor Totoro*, and the Oscar-nominated *Howl's Moving Castle*. Mr. Hewitt has written for Pixar, Miramax, New Line, and Disney.

**Reg# 366754**

**Fee: \$695**

*No refund after 8 Apr.*

🌐 *Online*

Apr. 3-June 4

*Enrollment limited to 15 students.*

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

## 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# 366755**

**Fee: \$695**

*No refund after 8 Apr.*

🌐 *Online*

Apr. 3-June 4

*Enrollment limited to 15 students.*

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

**Reg# 366756**

**Fee: \$665**

*No refund after 8 Apr.*

❖ *Classroom*

10 mtgs

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

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 15 students.*

**Philip Eisner**, screenwriter-director and WGA member who wrote *Event Horizon* for Paramount Pictures and *Firestarter 2: Rekindled* for USA Networks. Mr. Eisner has written for Scott Rudin Productions, Robert De Niro's Tribeca Productions, Edward R. Pressman, TriStar, Universal Pictures, and The Jim Henson Company.

### 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# 366757**

**Fee: \$695**

*No refund after 8 Apr.*

🌐 *Online*

Apr. 3-June 4

*Enrollment limited to 15 students.*

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

## Advanced Feature Film Writing

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

### FILM TV X 432.5

#### Advanced Workshop: One-on-One Feature Film Rewrite

3.0 units

This advanced workshop is intended for 12 serious writers who want to turn good scripts into great ones. You first work closely with the instructor to analyze your script's overall strengths and weaknesses. Every week, you turn in pages, and receive back specific notes that help guide you to concentrate on structure, characterization, scene construction, and other aspects of the screenwriting process. As you rewrite, you get further feedback, designed to prepare you to enter screenplay competitions and the commercial marketplace. The course goal is to rewrite your full-length feature film script.

*Prerequisite(s):* Submit the feature-length screenplay that you will rewrite in the course.

**Reg# 366758**

**Fee: \$785**

*No refund after 3 Apr.*

🌐 *Online*

Apr. 10-June 11

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

*Restricted Course. Discount exempt.*

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

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

## Television

### Beginning Television Writing

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

FILM TV X 430.4

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

3.0 units

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

**Reg# 366784**

**Fee: \$695**

*No refund after 8 Apr.*



Apr. 3-June 4

*Enrollment limited to 15 students.*

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

**Reg# 366781**

**Fee: \$665**

*No refund after 11 Apr.*



Classroom

10 mtgs

Saturday, 10am-1pm, Apr. 6-June 15

UCLA: School of Public Affairs Bldg.

*No meeting May 25.*

*Enrollment limited to 15 students.*

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

FILM TV X 430.6

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

3.0 units

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

room.” All student projects must focus on current shows from a list provided by the instructor; no pilots. This course counts toward the four-course Writer's Fellowship Prep Specialization.

**Reg# 366790**

**Fee: \$695**

*No refund after 8 Apr.*



Apr. 3-June 4

*Enrollment limited to 15 students.*

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

**Reg# 366785**

**Fee: \$665**

*No refund after 11 Apr.*



Classroom

10 mtgs

Saturday, 10am-1pm, Apr. 6-June 15

UCLA: School of Public Affairs Bldg.

*No meeting May 25.*

*Enrollment limited to 15 students.*

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

FILM TV X 431.4

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

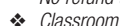
3.0 units

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

**Reg# 366795**

**Fee: \$665**

*No refund after 6 Apr.*



Classroom

10 mtgs

Monday, 7-10pm, Apr. 1-June 10

UCLA: School of Public Affairs Bldg.

*No meeting May 27.*

*Enrollment limited to 15 students.*

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

**Reg# 366812**

**Fee: \$695**

*No refund after 8 Apr.*



Apr. 3-June 4

*Enrollment limited to 15 students.*

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

FILM TV X 431.6

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

3.0 units

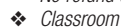
This workshop guides you to write a solid draft spec script from your half-hour comedy outline and move as far ahead as you can in polishing it. You begin by reworking your outline to simplify your story, nail down the essence of your characters, focus and tighten scenes, create mood and pacing, and 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# 366842**

**Fee: \$665**

*No refund after 6 Apr.*



Classroom

10 mtgs

Monday, 7-10pm, Apr. 1-June 3-10

UCLA: Kaplan Hall

*No meeting May 27.*

*Enrollment limited to 15 students.*

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

**Reg# 366843**

**Fee: \$695**

*No refund after 8 Apr.*



Apr. 3-June 4

*Enrollment limited to 15 students.*

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

FILM TV X 439.22

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

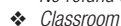
3.0 units

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# 366844**

**Fee: \$665**

*No refund after 5 Apr.*



Classroom

4 mtgs

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

May 4 & 5

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 15 students.*

*Advanced enrollment required; no admittance at the door.*

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

NEW

FILM TV X 439.31

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

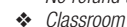
3.0 units

Network and cable half-hour comedies are experiencing the new “Golden Age” of television, and the key to creating a strong 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 three act show, and more specifically how to use the tools of storytelling in a way that meets the demands of an existing half-hour television show. You make use of the time, effort, and creative resources involved in writing a Half-hour comedy 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 two complete story documents, a blended story document and beat sheet, 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 half-hour shows; animation is okay, no pilots.tbd

**Reg# 366633**

**Fee: \$665**

*No refund after 12 Apr.*



Classroom

4 mtgs

Saturday, Sunday, 10am-6pm, Apr. 13 & 14;

May 18 & 19

UCLA: School of Public Affairs Bldg.

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

**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.

NEW

FILM TV X 439.23

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

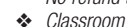
3.0 units

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

**Reg# 366845**

**Fee: \$665**

*No refund after 10 May.*



Classroom

4 mtgs

Saturday, Sunday, 10am-6pm, May 11 & 12;

June 8 & 9

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 15 students.*

*Advanced enrollment required; no admittance at the door.*

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



# Writers' Program

## Publication Party

### Save the Date!

Tuesday, June 12, 7-9:30pm

Skirball Cultural Center, 2701 N. Sepulveda Blvd.

(Doors open at 7pm; readings begin at 7:30pm.)

Admission and parking are free; refreshments will be served.

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

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

### For More Information

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

## 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 four-course Writer's Fellowship Prep Specialization. *Prerequisite(s)*: X 430.4 Beginning Writing for the One-Hour Spec I and X 431.4 Beginning Writing for the One-Hour Spec II, or equivalent, or consent of instructor.

Reg# 366849

Fee: \$695

No refund after 8 Apr.



Apr. 3-June 4

Enrollment limited to 15 students.

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

Reg# 366848

Fee: \$665

No refund after 9 Apr.



10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

**Charlie Craig**, MFA, television writer/executive producer; WGA member who has served as a showrunner for seven cable and network shows, including Syfy's *Eureka* and Freeform's *Pretty Little Liars*. Mr. Craig was a writer and supervising producer for *The X-Files* (Fox), and as a writer and consulting producer for *Invasion* (ABC), among others.

FILM TV X 431.7

### Writing the Half-Hour Pilot I

3.0 units

Television executives and showrunners want to read original pilots that demonstrate your unique voice and comedic sensibilities. This workshop shows you how to take your original comedy idea and develop a strong story, rife with memorable characters and even funnier jokes. Breaking story in the style of a real writer's room, you develop a compelling story, brainstorm, and support another's vision. By the end of course, you have strong act breaks, a full beat outline, and a critique of the first 10 pages of your original half-hour pilot script. This course counts toward the four-course Writer's Fellowship Prep Specialization. *Prerequisite(s)*: X 430.6 Beginning Writing for the Half-Hour Spec I and X 431.6 Beginning Writing for the Half-Hour Spec II, or equivalent, or consent of instructor.

*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# 366846

Fee: \$665

No refund after 7 Apr.



10 mtgs

Tuesday, 7-10pm, Apr. 2-June 4

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

**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# 366847

Fee: \$695

No refund after 8 Apr.



Apr. 3-June 4

Enrollment limited to 15 students.

**Barry Vign**, 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. Vign wrote for *Soap*, *Roseanne*, and *Fame*, and created pilots for CBS, NBC, ABC, and The Disney Channel.

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# 366957

Fee: \$665

No refund after 9 Apr.



10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

## NEW

FILM TV X 442.2

### Writing the One-Hour Pilot II

3.0 units

This workshop guides you to write a solid draft of an original pilot script from your one-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 potential. Special attention is paid to refining the world, characters, tone, and story of your pilot. You then move toward completing a 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.

Reg# 366630

Fee: \$695

No refund after 8 Apr.



Apr. 3-June 4

Enrollment limited to 15 students.

**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.

## NEW

FILM TV X 432.7

### Writing the Half-Hour Pilot II

3.0 units

This workshop guides you to write a solid draft of an original pilot script from your 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 comic potential. Special attention is paid to refining the world, characters, tone, and story of your pilot. You then move toward completing a 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.

Reg# 366631

Fee: \$695

No refund after 8 Apr.



Apr. 3-June 4

Enrollment limited to 15 students.

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

## Advanced Television Writing

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

FILM TV X 432.4B

### Writing the One-Hour Drama Pilot: Advanced Workshop

3.0 units

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

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

Reg# 366965

Fee: \$755

No refund after 4 Apr.



10 mtgs

Thursday, 7-10pm, Apr. 11-June 13

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. \$100

nonrefundable until Apr. 4; no refund thereafter.

Restricted Course. Discount exempt.

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

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

FILM TV X 432.6B

### Writing the Half-Hour Comedy Pilot: Advanced Workshop

3.0 units

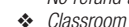
A key component of every television writing portfolio is an original writing sample which illustrates both the "voice" and saleable capabilities of a new writer. This workshop guides you to develop a half-hour premise that combines your original vision with a network's likely requirements. From the idea to pilot story structure and finished script, your goal is to create a half-hour comedy pilot that effectively establishes ongoing series elements while bringing your characters to life. This course is open to those who wish to write animated pilots as well as live action.

*Prerequisite(s)*: Submit a half-hour spec script or original pilot; for instructions on submitting a script visit [writers.uclaextension.edu/courses/advanced-submission-guidelines](http://writers.uclaextension.edu/courses/advanced-submission-guidelines).

Reg# 367406

Fee: \$775

No refund after 2 Apr.



10 mtgs

Tuesday, 7-10pm, Apr. 9-June 11

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. \$100

nonrefundable until Apr. 2; no refund thereafter.

Restricted Course. Discount exempt.

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

**Barry Vign**, 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. Vign wrote for *Soap*, *Roseanne*, and *Fame*, and created pilots for CBS, NBC, ABC, and The Disney Channel.