

WRITING & JOURNALISM



Writers' Program

Creative Writing

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

Basics of Writing

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

WRITING X 400

Introduction to Creative Writing

2.0 units

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

Reg# 368478

Fee: \$455

No refund after 25 July.

❖ Classroom

6 mtgs

Saturday, 1-4pm, July 20-Aug. 24

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 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 410

Fiction: Essential Beginnings

2.0 units

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

Reg# 368482

Fee: \$345

No refund after 4 Aug.

❖ Classroom

6 mtgs

Tuesday, 7-10pm, July 30-Sept. 3

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*.

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Reg# 368151

Fee: \$475

No refund after 5 Aug.

🌐 Online

July 31-Sept. 10

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 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# 368070

Fee: \$345

No refund after 22 July.

❖ Classroom

6 mtgs

Wednesday, 7-10pm, July 17-Aug. 21

UCLA: Kaplan Hall

Enrollment limited to 20 students. 🌐 📖

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

Reg# 368069

Fee: \$475

No refund after 5 Aug.

🌐 Online

July 31-Sept. 10

Enrollment limited to 15 students. 🌐

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

WRITING X 461.5E

The Joy of Writing:

A Six-Week Workshop in Creativity

2.0 units

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

Reg# 368483

Fee: \$345

No refund after 21 July.

❖ Classroom

6 mtgs

Tuesday, 11am-2pm, July 16-Aug. 20

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

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

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For more information call Writers' Program (310) 825-9415
Journalism (310) 825-7093.

WHAT OUR STUDENTS SAY

"The Writers' Program class provided me with an amazing foundation of what I needed as a writer, and I can, at different stages of my career, refer back to my notes and still learn more each time."

— **Zimran Jacob**, former Writers' Program student who was hired to write for television shows such as *Hannibal*, *Narcos*, *Hemlock Grove*, and *F is For Family*.

26th Annual Publication Party

A Free Event!

Wednesday, June 12, 7–9:30pm

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

Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles



Liz González, a featured reader at this year's Publication Party.

UCLA Extension Writers' Program students and friends are cordially invited to attend our 26th annual Publication Party.

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

Parking at the Skirball Cultural Center is free.

Please R.S.V.P.

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

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

Featured Readers

Rick Bursky

Stephen Cooper

Antonia Crane

Seth Fischer

liz gonzález

Rachel Kann

Cole Kazdin

Shawna Kenney

Henry Lien

Ben Loory

Suzanne Lummis

Lou Mathews

Judith Prager

Lilliam Rivera

Nancy Spiller

Liz Stephens

April Halprin Wayland

Harry E. Youtt

Special Topics for All Writers

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

WRITING 760.1

Writing Retreat at Lake Arrowhead

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

Reg# 366793

No refund after 15 July.

Independent Study/Internship

6 mtgs

Sunday-Friday, Sept. 8-13

Lake Arrowhead

Enrollment limited to 15 students.

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

Upon receipt of your fee, we will email you the itinerary and link to submit your \$1,699 fee directly to the UCLA Conference Center at Lake Arrowhead.

July 1: Last day to cancel registration for full refund.

July 15: Last day to cancel registration for a 50% refund.

For more information (310) 825-9415 or email writers@unex.ucla.edu

NEW

WRITING 761.5E

Making Friends with Your Inner Critic

Too often, our most compelling, honest, and original writing is silenced by the ruthless critic that dwells in our heads. The voice of the inner critic often bullies us into doubting the integrity of our own imaginations. In this course, you explore the essential quality of the critical voice that lives in you. You become familiar with what creates this critical voice and what drives those insidious messages it sends. By working with a variety of writing exercises across literary genres (poetry, fiction, creative nonfiction), along with simple mindfulness techniques, you learn new strategies that enable you to disarm the inner critic. By the end of the day, you make a surprising new friend (that dear inner critic!) and you have the beginnings of several new writing projects to explore with an unfettered mind.

Reg# 368679

Fee: \$159

No refund after 23 Aug.

❖ Classroom

1 mtg

Saturday, 9am-5pm, Aug. 24

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 25 students.

Lesley Hyatt, MFA and Fulbright Scholar, has taught imaginative writing to students of all ages and backgrounds for over 20 years. She is the founder of The WriteMind Project, a course that bridges creative writing and mindfulness practice, and also Joyriders LA, an ongoing mindfulness class.

WRITING X 413.3E

Creating Universes, Building Worlds: The Short Story in Science Fiction and Fantasy

3.0 units

How do you introduce an alien environment, create an alternate timeline or magical realm, and then populate it with characters whose problems matter to its readers—all in 5,000 words or less? Designed for those interested in focusing on short speculative fiction, this course deepens your understanding of its many sub-genres, including alternate history, horror, dark fantasy, sword and sorcery, urban fantasy, sociological sci-fi, hard science fiction, and others. At the same time it immerses you in the writing principles common to all of these genres. The course goal is to complete and polish a short science fiction or fantasy story and to identify three appropriate markets for the finished piece.

Reg# 368491

Fee: \$695

No refund after 8 July.

🌐 Online

July 3-Sept. 10

Enrollment limited to 15 students. 🌐

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

NEW

WRITING X 462.3

Character and Conflict

3.0 units

One of the most misunderstood concepts in the craft of fiction writing is the relationship between character and conflict. A story can involve a complex character with fascinating thoughts, ideas, and interests, but without a conflict that motivates the character to act, the ensuing story will be stagnant and flat. In this class, we explore, through our own writing and through published work, how to create richly imagined characters and how to challenge them with conflicts that threaten their hidden, most deeply held desires, forcing them to act in ways that change the world around them. Each week, we read sample fiction to identify craft tools that help us identify and convey the flaws in our characters, flaws that then help us pick a conflicted situation to push our characters into action. Weekly writing exercises put theory into practice and help you discover what works (and doesn't) in your own writing practice.

Reg# 368619

Fee: \$695

No refund after 8 July.

🌐 Online

July 3-Sept. 10

Enrollment limited to 15 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 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# 368526

Fee: \$475

No refund after 3 July.

🌐 Online

July 10-Aug. 20

Enrollment limited to 15 students. 🌐

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

WRITING X 461.1E

Emotion Into Art: Infusing Your Writing with Feeling

2.0 units

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

Reg# 368487

Fee: \$475

No refund after 5 Aug.

🌐 Online

July 31-Sept. 10

Enrollment limited to 15 students. 🌐 📖

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

WRITING X 461.15E

Finding Your Unique Voice

1.5 units

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

Reg# 368310**Fee: \$269**

No refund after 19 July.

❖ **Classroom**

2 mtgs

Saturday, Sunday, 9:30am-5:30pm, July 20-21
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. Visitors not permitted

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

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.

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# 368490**Fee: \$575**

No refund after 7 July.

❖ **Classroom**

10 mtgs

Tuesday, 7-10pm, July 2-Sept. 3
UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. 🌐

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

Reg# 368489**Fee: \$695**

No refund after 8 July.

🌐 **Online**

July 3-Sept. 10

Enrollment limited to 15 students. 🌐

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

WRITING X 411.1

Novel I

3.0 units

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

Reg# 368615**Fee: \$575**

No refund after 4 July.

❖ **Classroom**

10 mtgs

Saturday, 1-4pm, June 29-Sept. 7
UCLA: School of Public Affairs Bldg.

No meeting Aug. 31.

Enrollment limited to 20 students. 🌐

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

Reg# 368149**Fee: \$695**

No refund after 8 July.

🌐 **Online**

July 3-Sept. 10

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*.

WRITING X 413.2E

Committing the Perfect Crime: Writing Your First Mystery

3.0 units

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

Reg# 368146**Fee: \$695**

No refund after 8 July.

🌐 **Online**

July 3-Sept. 10

Enrollment limited to 15 students. 🌐

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

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.

Deadline to submit materials is June 21.

For More Information(310) 825-9415 | writers.uclaextension.edu

WRITING X 413.10E

Wired for Story: Seven Steps to Creating an Irresistible Novel

1.5 units

Every writer wants two things: to tell a story that hooks readers and never lets them go, and to find a way to accomplish that without going through the long slog of endlessly writing draft after draft. This workshop gives you actionable ways to meet both goals. We examine the five steps to take before you start writing that will save you months (or years) of hard work, not to mention heartache and frustration. Instead of rooting around in your plot for the story, you unearth the key story elements beneath the plot that bring it to life, drive it forward, and give it meaning. These elements have little to do with the surface plot or “writing well” and everything to do with what we're hardwired to respond to in every story we read. Learning what your reader's brain craves, and why, allows you to zero in on what your story is really about before you write word one (or, if you've already started, before you write another word). You will not only produce a more powerful novel, chances are you will drastically reduce your rewrite time. Also of value to those writing memoirs, short stories, screenplays, or any other form of story.

Reg# 368311**Fee: \$269**

No refund after 2 Aug.

❖ **Classroom**

2 mtgs

Saturday, Sunday, 9am-5pm, Aug. 3-4
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.

Enrollment limited to 20 students. Visitors not permitted.

Lisa Cron, author of *Story Genius: How to Use Brain Science to Go Beyond Outlining and Write a Riveting Novel* and *Wired for Story: The Writer's Guide to Using Brain Science to Hook Readers from the Very First Sentence*. She has been a consultant, agent, story analyst, and editor and publicist.

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 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# 368140**Fee: \$695**

No refund after 8 July.

🌐 **Online**

July 3-Sept. 10

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*.

🌐 ONLINE COURSE, page 5.

🌐 HYBRID COURSE, page 5.

🌐 WEB-ENHANCED COURSE, page 5.

❖ ON-GROUND COURSE, page 5.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 6.



Writers' Program

Open House

Tuesday, July 30, 4–6pm; UCLA Extension Lindbrook Center

Want to be a writer but don't know where to start? The Writers' Program at UCLA Extension invites you to a special Open House event where you can learn more about who we are, what we do, and why we're the best choice for your writing education.

Whether you're a prospective student or a current student looking for more information on all the opportunities available, the Open House is here to answer your questions on our courses, certificate programs and specializations, competitions, scholarships, mentorships, events, and more.

For More Information

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

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# 368114

Fee: \$695

No refund after 8 July.



July 3–Sept. 10

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# 368120

Fee: \$665

No refund after 16 July.



Classroom

10 mtgs

Thursday, 7–10pm, July 11–Sept. 12

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 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# 368113

Fee: \$695

No refund after 8 July.



July 3–Sept. 10

Enrollment limited to 15 students. 🌐 📖

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 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# 368111

Fee: \$695

No refund after 8 July.



July 3–Sept. 10

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.

Advanced Fiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for summer is June 10 at 9am (PT). Visitors are not permitted in advanced-level courses.

Submission Guidelines for Advanced Fiction Writing Courses

Please note that there are **no pre-approvals**. To be eligible for an advanced creative writing course, all students must 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 411.4

Novel IV

3.0 units

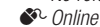
For students with at least 100 pages of a novel, this advanced workshop focuses on elements of technique and vision necessary for a work to be considered complete. You receive intensive instructor and peer critiques of manuscript chapters and their relation to the overall work, including a review as 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.

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Reg# 368110

Fee: \$785

No refund after 26 June.



July 3–Sept. 10

Enrollment limited to 12 students. Visitors not permitted. \$100 non-refundable. Not eligible for any discounts.

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

WRITING X 413.8E

Advanced Novel Revision Techniques

3.0 units

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

Reg# 368108

Fee: \$755

No refund after 25 June.



Classroom

10 mtgs

Tuesday, 7–10pm, July 2–Sept. 3

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. Visitors not permitted. \$100 non-refundable. Not eligible for any discounts.

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
Technical requirements, page 5

HYBRID COURSE, page 5

WEB-ENHANCED COURSE, page 5

ON-GROUND COURSE

TEXTBOOK REQUIRED
Visit our website for textbook information.

UC CREDIT
May be transferable to other colleges and universities, page 6

Creative Nonfiction

Beginning Creative Nonfiction Writing

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

NEW

WRITING X 424.21E Storytelling for Social Justice

3.0 units
Well-told, new narratives can change the world. Living in a time of rising movements such as Black Lives Matter, MeToo, DACA/refugee and immigrant rights, LGBTQ rights, and more, students are encouraged to uncover stories that are not included in our history textbooks. Through workshops, students gain access to pathways to explore personal history, family narratives, and stories amidst their communities. Students read and produce compelling creative nonfiction—memoir, essays, literary journalism, blogging, audio/video recording, live performance, and more—to share with larger audiences. Integral to the creation of new work is revision, peer feedback, and literary work that serves as models. By the end of the course, students have begun a narrative in a format of their choice that they will develop into a completed project in order to share with the larger community.

Reg# 368677

Fee: \$695

No refund after 8 July.



July 3–Sept. 10

Enrollment limited to 15 students. 🌐

Sehba Sarwar, MA, author of the novel *Black Wings*. Ms. Sarwar's writings have appeared in *New York Times Sunday Magazine*, *Asia: Magazine of Asian Literature*, *Callaloo* and elsewhere. She has taught writing workshops at University of Houston and through nonprofits.

WRITING X 424.15E Writing the Thinkpiece

3.0 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# 368642

Fee: \$695

No refund after 8 July.



July 3–Sept. 10

Enrollment limited to 15 students. 🌐

Mathew Rodriguez, MA, contributing editor for the anthology *Modern Loss: Candid Conversations about Grief*. Mr. Rodriguez is a staff writer at *Out*, an LGBTQ 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 424.2E 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# 368071

Fee: \$695

No refund after 8 July.



July 3–Sept. 10

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 Distinguished Instructor Award and the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 421.1 Creative Nonfiction I

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

Reg# 368072

Fee: \$695

No refund after 8 July.



July 3–Sept. 10

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*.



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	1–6pm Writing Time
8–9am Buffet Breakfast	5:30pm Optional Social Time
12–1pm Buffet Lunch	6pm Dinner
1–2pm Optional Group Craft Talk	8pm Optional Open Mic
	7pm–12am Writing Time

For More Information

(310) 825-9415 | writers.uclaextension.edu/writing-retreat-at-lake-arrowhead

WRITING X 422.1 Personal Essay I

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

Reg# 368073

Fee: \$695

No refund after 8 July.



July 3–Sept. 10

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.

WRITING X 424.8E Narrative Techniques for Nonfiction Writers

3.0 units
Designed for writers of narrative nonfiction, this course teaches you the nuts and bolts of storytelling, from handling point-of-view to structuring scenes. You try a new technique each week, then receive feedback from the instructor and from fellow students. By the end of the course, you will have developed the key elements of a single long narrative (or several short ones) and written 25 pages of it.

Reg# 368074

Fee: \$695

No refund after 8 July.



July 3–Sept. 10

Enrollment limited to 15 students. 🌐

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

WRITING X 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# 368075**Fee: \$695**

No refund after 8 July.



July 3-Sept. 10

Enrollment limited to 15 students.

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

WRITING X 424.6E

Memoir and Personal Essay Weekend Workshop

1.5 units

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

Reg# 368107**Fee: \$269**

No refund after 26 July.



2 mtgs

Saturday, Sunday, 9:30am-5:30pm, July 27-28

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 20 students. Visitors not permitted.

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

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# 368076**Fee: \$695**

No refund after 8 July.



July 3-Sept. 10

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 422.2

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, and 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# 368077**Fee: \$695**

No refund after 8 July.



July 3-Sept. 10

Enrollment limited to 15 students.

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

WRITING X 423.2

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# 368078**Fee: \$695**

No refund after 8 July.



July 3-Sept. 10

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. The submission deadline for summer is June 10 at 9am (PT). Visitors are not permitted in advanced-level courses.

Submission Guidelines for Advanced Creative Nonfiction Writing Courses

Please note that there are **no pre-approvals**. To be eligible for an advanced creative writing course, all students must submit one document (double-spaced, 12-point font, 1-inch margins on all sides) containing a 10-page writing sample; a synopsis of up to one page for any longer submitted works (novels); a personal statement of one paragraph outlining what the student hopes to gain from the class; and a list of previous courses completed in the Writers' Program or other programs, with instructors (when known).

WRITING X 422.3

Personal Essay III

3.0 units

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

Reg# 368079**Fee: \$755**

No refund after 3 July.



10 mtgs

Wednesday, 7-10pm, July 10-Sept. 11

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. Visitors not permitted. \$100 non-refundable. Not eligible for any discounts.

Antonia Crane, MFA, author of memoir *Spent*. Ms. Crane is the 2018 Creative Nonfiction Grand Prize Winner for PRISM International Magazine, and the Distinguished Alum in the area of Activism and Community Service (AULA). She has written for *The New York Times*, *Quartz*, *Bustle*, *Narratively*, *The Establishment*, *The Rumpus*, *Buzzfeed*, *DAME*, among others.

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# 368684**Fee: \$159**

No refund after 12 July.



1 mtg

Saturday, 9:30am-4:30pm, July 13

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited.

April Haiprin 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.

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

Writing for Kids and Middle Grade Readers

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# 368568**Fee: \$79**

No refund after 30 Aug.



1 mtg

Saturday, 10am-1pm, Aug. 31

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited.

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 *Peasprout Chen* middle grade fantasy series has received *New York Times* acclaim and starred reviews from *Publishers Weekly*, *Kirkus*, and *Booklist*.

Course Icons Provide Information At-a-Glance

ONLINE COURSE
Technical requirements, page 5

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ON-GROUND COURSE

TEXTBOOK REQUIRED
Visit our website for textbook information.

UC CREDIT
May be transferable to other colleges and universities, page 6

The Young and the Reckless

Writing for Teens

Join us for an opportunity to engage with accomplished writers in writing for young adults, from inspiring presentations and panels to working directly with professional writers to develop your skills in special topics.

Young Adult Symposium Breakout Sessions

Developing Your Story and Characters

World-Building

How to Talk About Your Books

Trends in YA

Adapting YA for the Screen

Writing a YA Book Series

Featured Authors

Jennifer Caloyeras

Alexa Donne

Maurene Goo

Zac Hug

C.B. Lee

Nilah Magruder

Hollie Overton

Eve Porinchak

Offered by the UCLA Extension Writers' Program, The Young and the Reckless: Writing for Teens brings together the writing community and some of Southern California's most accomplished writers and teachers in writing for young adults. This symposium will include the opportunity to hear from keynote speakers and engage with authors in several interactive formats, including special topic sessions and a multi-author question and answer panel. Participants can choose from six special topics workshop sessions.

Symposium Registration

The \$50 registration fee includes:

- Keynote presentation
- Two 45-minute special topic sessions
- Panel presentation with special guests
- Reception and light refreshments
- Book signing with speakers

How to Register

Online

Visit writers.uclaextension.edu/events/ya-symposium for full information on the YA Symposium. Follow the links to complete your registration.

Phone

Call 800-825-9971 and have your American Express, Discover, JCB, MasterCard, or Visa ready.



Nilah Magruder



Eve Porinchak



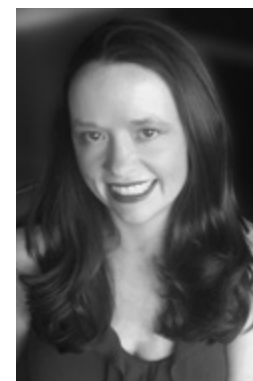
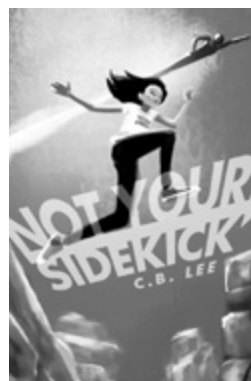
Maurene Goo



Alexa Donne



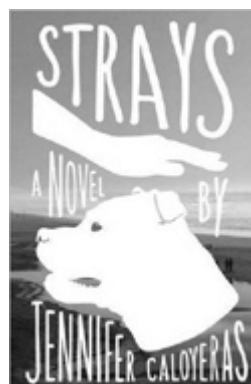
C.B. Lee



Hollie Overton



Jennifer Caloyeras



Zac Hug



For More Information

writers@uclaextension.edu | (310) 825-9415 | writers.uclaextension.edu/events/ya-symposium

New Creative Writing and Screenwriting Courses for Summer

Making Friends with Your Inner Critic

Lesley Hyatt

Page 136.

Character and Conflict

Colette Sartor

Page 136.

Storytelling for Social Justice

Sehba Sarwar

Page 139.

Prose Poetry

Ruben Quesada

Page 142.

Narrative Storytelling for Podcasts

Annie Gilbertson

Page 144.

Ultimate Character Creation

Donald Hewitt

Page 144.

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

Phil Kellard

Page 147.

Advanced TV Series Showrunning

Cynthia Hsiung

Page 148.

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

Courses in Editing and Publishing

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

How to Land a Literary Agent: 3-Hour Workshop

Instructor:

Eve Porinchak, literary agent with Jill Corcoran Literary Agency and award-winning nonfiction author.

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 143.

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# 367683

Fee: \$695

No refund after 8 July.

Online

July 3-Sept. 10

Enrollment limited; early enrollment advised. 🌐 📖

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

WRITING X 445.2

Young Adult Novel II

3.0 units

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

Reg# 368574

Fee: \$695

No refund after 8 July.

Online

July 3-Sept. 10

Enrollment limited to 15 students. 🌐

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

Poetry

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

NEW

WRITING X 432.11E

Prose Poetry

2.0 units

This class explores the boundaries of poetry as a genre. We focus on story, structure, music, and imagination to construct and discuss poems. We attempt to discover the difference between a prose poem and a short-short. You learn vocabulary to discuss both fiction and poetry through reading. The intersection of poetry and prose offers a range of possibilities for style and subject. What elements are essential to a poem? To a story?

Reg# 368530

Fee: \$475

No refund after 5 Aug.

Online

July 31-Sept. 10

Enrollment limited to 15 students. 🌐

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

WRITING X 432.8E

The "F" Word:

Innovative Poetic Forms

2.0 units

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

Reg# 368584

Fee: \$475

No refund after 22 July.

Online

July 17-Aug. 27

Enrollment limited to 15 students. 🌐

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

🌐 ONLINE COURSE, page 5.

📖 HYBRID COURSE, page 5.

🌐 WEB-ENHANCED COURSE, page 5.

📍 ON-GROUND COURSE, page 5.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 6.

2019-2020 Master Class and Pro-Series Workshops

If you have the talent, passion, and determination necessary to produce professional-quality work, apply for 1 of 5 master classes or pro-series offered this fall for 6-9 months. Each of these advanced workshops is limited to 8 writers and requires submission of a complete novel, feature-length screenplay, or television pilot.

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

The deadline to apply is at 4pm on August 26.



Kelly Barson

Master Class in Writing the Young Adult Novel (Online/Low Residency)

A 6-month course.

Instructor: **Kelly Barson**

Designed for YA novelists determined to produce professional-level work; includes a 4-day residency at UCLA.



Mark Sarvas

Master Class in Novel Writing (Onsite)

A 9-month course.

Instructor: **Mark Sarvas**

Designed for novelists committed to revising their projects to a publishable level.



Chrysanthy Balis

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

A 9-month course.

Instructor: **Chrysanthy Balis**

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



Phil Kellard

Pro-Series in Half-Hour Television Pilot Writing (Onsite)

A 6-month course.

Instructor: **Phil Kellard**

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



Erica Byrne

Pro-Series in One-Hour Television Pilot Writing (Online/Low Residency)

A 6-month course.

Instructor: **Erica Byrne**

Designed for those interested in taking their idea for a one-hour television pilot from beginning to rewrite; includes a 2-day residency at UCLA.

For More Information

(310) 825-9415

writers.uclaextension.edu/courses/master-classes

WRITING X 432.9E

Poetry Goes to the Movies: The Poem Noir

3.0 units

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

Reg# 368587

Fee: \$575

No refund after 8 July.

❖ Classroom

10 mtgs

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

UCLA: Kaplan Hall

Enrollment limited to 20 students.

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

WRITING X 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# 368591

Fee: \$575

No refund after 7 July.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, July 2-Sept. 3

UCLA: Kaplan Hall

Enrollment limited to 20 students. 🌐

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

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# 368600

Fee: \$79

No refund after 16 Aug.

❖ Classroom

1 mtg

Saturday, 10am-1pm, Aug. 17

UCLA: Royce Hall

Enrollment limited to 30 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 755.4E

How to Land a Literary Agent

The vast majority of writers who pitch in popular Twitter contests like PitchWars, at writing conferences all over the country, and directly to agents are crossing their fingers and wishing for a good outcome rather than working in a strategic way to make sure their pitch actually works. In this course, you learn how to identify the most likely agents to offer you a deal, write a pitch that knocks their socks off, and follow it up with materials that prove you are a writer worth investing in. Whether you are writing fiction, memoir, or nonfiction, this class will teach you everything you need to do to position yourself to earn the money, prestige, and opportunity of a traditional book deal.

Reg# 368616

Fee: \$159

No refund after 26 July.

❖ Classroom

1 mtg

Saturday, 9:30am-5:30pm, July 27

UCLA: Dodd Hall

Enrollment limited to 100 students.

Eve Porinchak, Agent with Jill Corcoran Literary Agency, specializing in teen and adult fiction and nonfiction with social justice themes. Ms. Porinchak is the author of *One Cut*, a true crime novel that won the In The Margins Book Award honoring titles for youth that tackle difficult topics including gangs, homelessness, violence, and addiction.

Learn the Art & Business of Entertainment

Top Hollywood professionals teach:

Acting

Business & Management of Entertainment

Cinematography

Directing

Entertainment Development

Post-Production

Producing

Film Scoring

Music Business

Music Production

Courses start on page 86.

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# 368605

Fee: \$695

No refund after 8 July.



July 3-Sept. 10

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.

Reg# 368611

Fee: \$695

No refund after 8 July.



July 3-Sept. 10

Enrollment limited to 15 students. 🌐

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

Screenwriting

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

Special Topics for Film & Television Writers

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

WRITING X 471.1

Video Game Writing I

3.0 units

Videogame players demand deep stories with rich characters, as hits such as *Red Dead Redemption 2*, *God of War*, and *The Last of Us* prove. Further, the rise of touch-screen devices of all sizes opens up exciting new innovations for storytelling techniques. In this course, you tackle all the key elements of narrative design and game writing, learn how to generate a winning concept, develop characters, integrate gameplay and story, and, most importantly, collaborate with a game's development team. To make sure you know what it takes to work on a project and target possible employment and freelance opportunities, you survey the business side of videogames. You will learn the basics of designing your own independent project. The course goal is to develop a polished portfolio, including an interactive choose-your-own-adventure game.

Reg# 368656

Fee: \$695

No refund after 1 July.



June 26-Sept. 3

Enrollment limited to 15 students. 🌐 📖

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

NEW

FILM TV X 473.999

Narrative Storytelling for Podcasts

3.0 units

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# 368361

Fee: \$575

No refund after 30 June.



Classroom

10 mtgs

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

UCLA Extension DTLA:

261 S. Figueroa St.

Enrollment limited to 20 students.

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 X 433.91

Ultimate Character Creation

3.0 units

Having a great story is crucial, but the key to selling your screenplay is character. You must have great characters. In this class, you learn how to create dynamic, exciting characters that audiences will love and actors will be dying to play (the real secret to selling and getting your screenplay made!) You analyze great movie characters, focusing on key scenes that make us fall in love with a character. You examine unlikable characters, villains, and supporting characters. You will also dive into narrative function, character arc, backstory, psychology and motivation, personality, and body language. Step by step you will build your characters through the use of weekly assignments including exercises, worksheets, and scene writing, giving you the ultimate toolbox for creating truly great characters every time.

Reg# 368030

Fee: \$575

No refund after 2 July.



Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting July 4.

Enrollment limited to 20 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.

FILM TV X 437.99

Fundamentals of Story

3.0 units

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

Reg# 368622

Fee: \$575

No refund after 29 June.



Classroom

10 mtgs

Monday, 7-10pm, June 24-Aug. 26

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students.

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

FILM TV X 433.59

Adapting Literature for TV: The Pitch

2.0 units

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

Reg# 368645

Fee: \$475

No refund after 15 July.



July 10-Aug. 20

Enrollment limited to 15 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 431.67

How To Write Funny Compelling Dialogue That Doesn't Suck

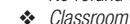
3.0 units

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

Reg# 368628

Fee: \$575

No refund after 30 June.



Classroom

10 mtgs

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

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Enrollment limited to 20 students.

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

ONLINE COURSE, page 5.

HYBRID COURSE, page 5.

WEB-ENHANCED COURSE, page 5.

ON-GROUND COURSE, page 5.

TEXTBOOK REQUIRED

UC CREDIT, page 6.

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# 368638**Fee: \$695**

No refund after 1 July.



Online

June 26-Sept. 3

Enrollment limited to 15 students.

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

FILM TV X 431.24B

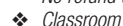
How to Pitch Your Feature Film and Television Series: A 2-Day Workshop

1.0 units

In today's media landscape, knowing how to pitch both film and television projects is essential to a successful career. Understanding the difference between the two is the first important step. In this course, you demystify the pitch process for both film and television, as well as study the key similarities and the subtle differences in each format. Topics include outlining and preparing your live pitch, character building, pacing with emotion, sizzle versus story, presenting yourself as a passionate expert, dealing with notes, and post-pitch strategies. Lectures and workshop time allow you to apply these lessons to your original material, with an opportunity by the end of class to practice some live pitching on your own.

Reg# 368651**Fee: \$269**

No refund after 12 July.



Classroom

2 mtgs

Saturday, 1-6pm, July 13-20

UCLA: School of Public Affairs Bldg.

Advance enrollment required; no enrollment at the door. Enrollment limited to 20 students.

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

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 serves 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# 368080**Fee: \$665**

No refund after 29 June.



Classroom

10 mtgs

Monday, 7-10pm, June 24-Aug. 26

UCLA: School of Public Affairs Bldg.

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 Malik, Julian Schnabel, Robert De Niro, Keanu Reeves, Don Cheadle, Bruce Willis, and Arnold Schwarzenegger as well as for Amazon Studios and Regency.

Reg# 368082**Fee: \$665**

No refund after 30 June.



Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

Reg# 368083**Fee: \$665**

No refund after 1 July.



Classroom

10 mtgs

Wednesday, 7-10pm, June 26-Aug. 28

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.

→ → →

One Mentor, One Month

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

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

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

For More Information(310) 825-9415 | writers.uclaextension.edu**Reg# 368084****Fee: \$695**

No refund after 1 July.



Online

June 26-Sept. 3

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# 368085**Fee: \$695**

No refund after 1 July.



Online

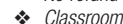
June 26-Sept. 3

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# 368081**Fee: \$665**

No refund after 4 July.



Classroom

10 mtgs

Saturday, 10am-1pm, June 29-Sept. 7

UCLA: School of Public Affairs Bldg.

No meeting Aug. 31.

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.

Reg# 368152**Fee: \$665**

No refund after 30 June.



Classroom

10 mtgs

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

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# 368153**Fee: \$695**

No refund after 1 July.



Online

June 26-Sept. 3

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# 368150**Fee: \$665**

No refund after 4 July.



Classroom

10 mtgs

Saturday, 10am-1pm, June 29-Sept. 7

UCLA: School of Public Affairs Bldg.

No meeting Aug. 31.

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.

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 writing the next 45 pages of your script. You also 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 learn the habits you need to sustain the work of writing a screenplay. The goal is to write up to 45 pages from beginning of 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# 368170

Fee: \$665

No refund after 1 July.

❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 26-Aug. 28

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

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# 368171

Fee: \$695

No refund after 1 July.

📺 Online

June 26-Sept. 3

Enrollment limited to 15 students.

Ron 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.

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 completing your script, 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# 368362

Fee: \$665

No refund after 30 June.

❖ Classroom

10 mtgs

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

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# 368363

Fee: \$695

No refund after 1 July.

📺 Online

June 26-Sept. 3

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.

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# 368364

Fee: \$695

No refund after 30 June.

📺 Online

June 25-Sept. 3

Enrollment limited to 15 students.

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

FILM TV X 431.102

Feature Film Writing Workshop: Acts II and III

3.0 units

This workshop guides you to complete your current project. You focus on developing a successful second and third act, with special attention given to structure, character development, emotional content, and cinematic style. You also acquire self-editing techniques essential for the professional writer. This is not a rewrite course; you must be working toward the completion of a feature-length script and have your outline and Act I of your script in hand.

Prerequisite(s): X 430.101 Feature Film Writing Workshop: Outline and Act I, or equivalent, or consent of instructor.

Reg# 368365

Fee: \$665

No refund after 1 July.

❖ Classroom

10 mtgs

Wednesday, 7-10pm, June 26-Aug. 28

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

Reg# 368366

Fee: \$695

No refund after 1 July.

📺 Online

June 26-Sept. 3

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.

Television Writing

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# 368368

Fee: \$695

No refund after 1 July.

📺 Online

June 26-Sept. 3

Enrollment limited to 15 students.

Gisselle Legere, MSPH, former epidemiologist turned screenwriter/producer/actress, WGA member, and staff writer on *Quantico*. Ms. Legere is a recipient of two fellowships including the Disney/ABC Writing Fellowship and Sundance Screenwriters Intensive.

Reg# 368367

Fee: \$665

No refund after 2 July.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting July 4.

Enrollment limited to 15 students.

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

FILM TV X 439.22

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

3.0 units

One-hour network and cable 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# 368479

Fee: \$665

No refund after 12 July.

❖ Classroom

4 mtgs

Saturday, Sunday, 9am-5pm, July 13 & 14

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Saturday, Sunday, 9am-5pm, Aug. 10 & 11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students.

Advanced enrollment required; no admittance at the door.

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

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# 368462

Fee: \$695

No refund after 1 July.

📺 Online

June 26-Sept. 3

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.

Reg# 368457

Fee: \$665

No refund after 4 July.

❖ Classroom

10 mtgs

Saturday, 10am-1pm, June 29-Sept. 7

UCLA: School of Public Affairs Bldg.

No meeting Aug. 31.

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.

FILM TV X 431.4

Beginning Writing for the One-Hour Spec II

3.0 units

Mirroring the process that professionals undergo in current episodic series production, this course guides you to write a solid first draft of your script and work on polishing it. You begin by refining your story idea and outline as needed, and then write your script, focusing on capturing the essence of the show through its four-act structure, plot and story, multiple storylines, characters, scenes, and dialogue. On the business side, you learn how to develop your career game plan and hear from industry guest speakers on the business of the

one-hour drama. Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots. This course counts toward the 4-course Writer's Fellowship Prep Specialization.

Prerequisite(s): X 430.4 Beginning Writing for the One-Hour Spec I.

Reg# 368474

Fee: \$695

No refund after 1 July.



June 26-Sept. 3

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# 368473

Fee: \$665

No refund after 4 July.



Classroom

10 mtgs

Saturday, 10am-1pm, June 29-Sept. 7

UCLA: School of Public Affairs Bldg.

No meeting Aug. 31.

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 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# 368477

Fee: \$695

No refund after 1 July.



June 26-Sept. 3

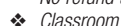
Enrollment limited to 15 students.

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# 368476

Fee: \$665

No refund after 4 July.



Classroom

10 mtgs

Saturday, 10am-1pm, June 29-Sept. 7

UCLA: School of Public Affairs Bldg.

No meeting Aug. 31.

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. Ron's 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.

NEW

FILM TV X 439.41

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

3.0 units

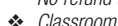
Mirroring the process that professionals undergo in current half-hour series production, this course guides you to write a solid first draft of your script and work on polishing it. You begin by refining your story idea and outline as needed, and then write your script, focusing on capturing the essence of the show through its 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 half-hour comedy. Students must bring a complete outline to the first class. All student projects must focus on current shows; animation is okay, no pilots.

Prerequisite(s): FILM TV X 439.31 Half-Hour TV Spec Script Writing in a Month: Part 1; FILM TV X 430.6 Beginning Writing for the Half-Hour Spec I; or equivalent.

Reg# 368029

Fee: \$665

No refund after 19 July.



Classroom

4 mtgs

Saturday, Sunday, 10am-6pm, July 20 & 21

UCLA: School of Public Affairs Bldg.

Saturday, Sunday, 10am-6pm, Aug. 17 & 18

UCLA: School of Public Affairs Bldg.

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.

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

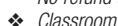
Anyone who wants to work as a professional television writer has to be able to submit top-notch original material to agents and showrunners. In this fast-paced course, you take your idea for a one-hour TV series and turn it into an outline, write intensively, and get feedback from the instructor and 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# 368484

Fee: \$665

No refund after 29 June.



Classroom

10 mtgs

Monday, 7-10pm, June 24-Aug. 26

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

Joel Thompson, MFA, TV writer; WGA member, who created the series *Superstition* for Syfy. Mr. Thompson's other writing credits include *House MD*, *Boomtown*, *Battlestar Galactica*, and *Falling Skies*. He has sold pitches to various networks including CBS, HBO Films, and Stage 9 Productions (Disney).



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For More Information

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

Reg# 368485

Fee: \$695

No refund after 1 July.



June 26-Sept. 3

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.

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.

Reg# 368480

Fee: \$665

No refund after 29 June.



Classroom

10 mtgs

Monday, 7-10pm, June 24-Aug. 26

UCLA: School of Public Affairs Bldg.

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# 368481

Fee: \$695

No refund after 1 July.



June 26-Sept. 3

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.

FILM TV X 433.7

Writing the One-Hour or Half-Hour Pilot II

3.0 units

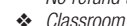
This workshop guides you to write a solid draft of an original pilot script from your one-hour or half-hour outline created in a previous course. You start by reworking your story idea and outline as needed, fixing story problems and maximizing the drama or comic potential. Special attention is paid 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# 366964

Fee: \$665

No refund after 2 July.



Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting July 4.

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.

ONLINE COURSE, page 5.

HYBRID COURSE, page 5.

WEB-ENHANCED COURSE, page 5.

ON-GROUND COURSE, page 5.

TEXTBOOK REQUIRED

UC CREDIT, page 6.

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.

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

Reg# 368486**Fee: \$695***No refund after 1 July.*

June 26-Sept. 3

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.

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.

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

Reg# 368488**Fee: \$695***No refund after 1 July.*

June 26-Sept. 3

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. The submission deadline for summer is June 10 at 9am (PT). Visitors are not permitted in advanced-level courses.

NEW

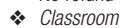
FILM TV X 459.1

Advanced TV Series Showrunning

3.0 units

There is currently high demand for skilled showrunners, the person who generally creates the series, writes the pilot, sells the series, and stays on to run the series. In this course, you gain access to the process from the first pilot script to getting the budget to send it to pilot, with the goal of ultimately getting picked up for a series. As the overall success of the series depends on both creative and business acumen, you also gain insight into the negotiation process with the studio, network, or distributor. You learn how to staff writers and break stories; run the writers' room; pull the production team together; work with rotational directors, production heads of departments, editors, and other matters of post-production—making sure all episodes are consistent and reflect the overall series arc—all while managing relationships with the network, studio, and broadcasters. Your final project will be to hand in your Series Bible complete with pilot summary and series arc. Guest speakers from the industry share inside knowledge and examples so you can plan your path to success as a showrunner.

Prerequisite(s): Half-hour or one-hour original pilot script submittal required.

Reg# 368031**Fee: \$755***No refund after 26 June.*

Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

*Restricted Course. Enrollment limited to 12 students.**Visitors not permitted. \$100 non-refundable. Not**eligible for any discounts.* 🌐

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*.

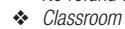
FILM TV X 432.888

Advanced Half Hour Rewrite

3.0 units

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

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

Reg# 368624**Fee: \$755***No refund after 26 June.*

Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. Visitors not permitted. \$100 non-refundable. Not eligible for any discounts.

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.