

WRITING & JOURNALISM



WRITER'S PROGRAM

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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*.

Enroll at uclaextension.edu or call (800) 825-9971

Writers' Program

Creative Writing

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

Basics of Writing

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

WRITING X 400

Introduction to Creative Writing

2.0 units

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

Reg# 369746

Fee: \$455

No refund after 31 Oct.

❖ Classroom

6 mtgs

Saturday, 1-4pm, Oct. 26-Dec. 7

UCLA: School of Public Affairs Bldg.

No meeting Nov. 30.

Enrollment limited to 12 students. 🌐

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

Reg# 369747

Fee: \$455

No refund after 31 Oct.

❖ Classroom

6 mtgs

Saturday, 1-4pm, Oct. 26-Dec. 7

UCLA: School of Public Affairs Bldg.

No meeting Nov. 30.

Enrollment limited to 12 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 404

Defeating Distraction: Creating a Writing Practice

2.0 units

Whether you are writing a screenplay, short story, personal essay, or not even writing yet at all (but would like to!), the way to create and finish any project is through a consistent and committed writing practice. The regular discipline of writing can feel elusive and at times unattainable, but it can be done! In this course, students learn the fundamentals of creating a lasting writing practice as well as concrete tools to employ as defenses against procrastination and writer's block. Class time will consist of lectures, in-class writing prompts, and exercises to build craft, with homework assignments geared towards setting manageable goals and accountability. Think of it as "Couch to 5K" personal

training—but for writing. Rather than focusing on revising or improving a particular writing project, the class will focus solely on committing to the writing practice itself. By the end of the course, students will have the skills to build a sustainable writing practice that they can maintain long after the class is over. All levels of writers are welcome.

Reg# 369742

Fee: \$345

No refund after 15 Oct.

❖ Classroom

6 mtgs

Thursday, 7-10pm, Oct. 10-Nov. 14

UCLA: Kaplan Hall

Enrollment limited to 20 students. 🌐

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

WRITING X 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# 369745

Fee: \$475

No refund after 4 Nov.

🌐 Online

Oct. 30-Dec. 10

Enrollment limited to 15 students. 🌐

Mary Jones, MFA, writer whose stories and essays have appeared in *EPOCH*, *Southwest Review*, *Alaska Quarterly Review*, *The Hopkins Review*, *Santa Monica Review*, *Indiana Review*, *Brevity*, and elsewhere. Ms. Jones is the recipient of a fellowship from The University of Arizona Poetry Center. Her work has been cited as notable in *The Best American Essays*, and has been nominated for the Pushcart Prize.

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# 369743

Fee: \$475

No refund after 4 Nov.

🌐 Online

Oct. 30-Dec. 10

Enrollment limited to 15 students. 🌐

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

The Young and the Reckless

Writing for Teens

Saturday, August 24, 1-5pm

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

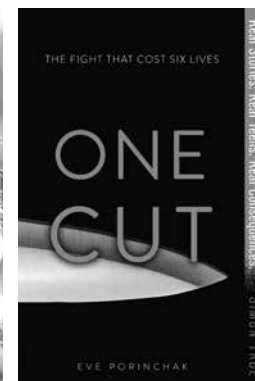
Call (800)825-9971 and have your American Express, Discover, JCB, MasterCard, or Visa ready.



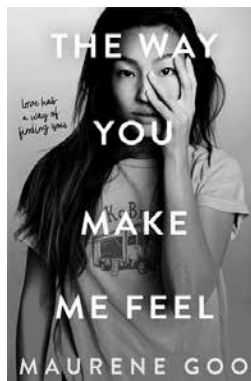
Nilah Magruder



Eve Porinchak



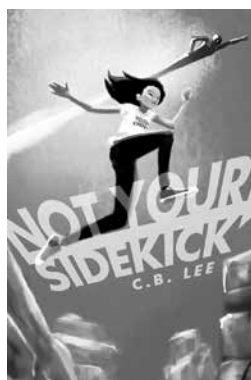
Maurene Goo



Alexa Donne



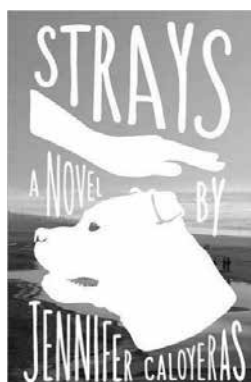
C.B. Lee



Hollie Overton



Jennifer Caloyeras



Zac Hug



For More Information

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



Writers' Program

New Student Orientation

Tuesday, September 17, 4–6pm; UCLA Extension Gayley Center

Whether you're a new or current student looking for information on all the opportunities available, the New Student Orientation is here to answer your questions on our quarterly schedules, attendance policies, refund deadlines, how to navigate Canvas online courses, parking, and other logistical questions. Students can have a Q&A session with advisors and enter a raffle to win giveaway bags that include Writers' Program merchandise and one free 10-week course.

For More Information

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

WRITING X 461.2E

Power Up Your Writing: Deeper Characters, Deeper Truths

2.0 units

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

Reg# 369744

Fee: \$475

No refund after 4 Nov.

Online

Oct. 30–Dec. 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*.

Special Topics for All Writers

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

NEW

WRITING 790.1

Information Session: MFA Programs

Learn about the various types of MFA programs and what they look for in prospective students.

Reg# 370250

Free Event

Information Session

1 mtg

Saturday, 10–11:30am, Sept. 28

Location to be announced

Open to all Writers' Program students.

NEW

WRITING 790.2

Writers' Program New Student Orientation

The Writers' Program New Student Orientation provides information for new or newly enrolled students. This is an opportunity for students interested in the Writers' Program to learn more about our quarterly schedules, our attendance policy, refund deadlines, and how to navigate Canvas, parking, and other logistical questions. Students can participate in a Q&A session with advisors. Students also have the opportunity to win giveaway bags that include WP merchandise and one free 10-week course.

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Reg# 370248

Fee: \$0

No refund after 10 Sept.

Classroom

1 mtg

Tuesday, 4–6pm, Sept. 17

UCLA Extension Gayley Center:

1145 Gayley Ave.

Free event. Open to all Writers' Program students.

NEW

WRITING X 461.20E

Smart Strategies for Successful Writers

3.0 units

Most writers have no problem describing what they are working on: a novel, a screenplay, a memoir, personal essay, or poem. And yet many writers struggle to complete their work successfully. We lose our way, most often due to that insidious multi-headed entity: Resistance. Procrastination. Writer's Block. The Brain Bully. No matter what you call it, it does the same thing: stops you from finishing your work to your own satisfaction. Just when your imagination ignites, The Insidious Thing renders you either silent or too afraid to move on. Almost every creative person confronts The Thing—but some people seem to have a secret weapon for combatting it. The good news? There is no secret weapon! There are simple techniques you can easily learn. In Smart Strategies for Successful Writers, you explore a variety of practices that offer concrete ways to escape the insidious voice that derails the creative process. You examine methods used by well-known writers and develop your own unique protocol that allow you to achieve optimum success with your work. This workshop is suitable for writers across genres (fiction; poetry; non-fiction; screenplay.) You have ample opportunity to experiment with new work and to move forward with your own work-in-progress. Dress comfortably and carry an open mind.

Reg# 369738

Fee: \$575

No refund after 6 Oct.

Classroom

10 mtgs

Tuesday, 7–10pm, Oct. 1–Dec. 10

UCLA: Rolfe Hall

No meeting Oct. 8.

Enrollment limited to 20 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 461.21E

Creating Memorable Characters

1.5 units

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

Reg# 369870

Fee: \$269

No refund after 11 Oct.

Classroom

2 mtgs

Saturday, Sunday, 9:30am–5pm, Oct. 12 & 13

Location to be announced

Enrollment limited to 20 students.

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

NEW

WRITING X 461.19E

Waking Up Your Prose

3.0 units

Just like with physical exercise, when we're not getting the results we want, it's often helpful to change things up. If we only do aerobics, it can be a game-changer to incorporate Pilates or Yoga. The same is true for our writing. Maybe it's time to try alternative ways to wake up our prose, and discover how being playful, loosening up, and taking a chance with words can lead to prose-on-fire! This ten-week course offers prose writers the opportunity to learn how to ignite and reinvigorate their work by applying techniques, exercises, prompts, (and secrets) poets use to create concise, energetic, fresh imagery. Through reading poetry, practicing automatic writing to prompts, and workshoping students' prose, students learn how implementing these poetic techniques will awaken and elevate the work they are already doing.

Reg# 369670

Fee: \$575

No refund after 7 Oct.

Classroom

10 mtgs

Wednesday, 6:30–9:30pm, Oct. 2–Dec. 11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

No meeting Nov. 27.

Enrollment limited to 20 students.

Kim Dower, BFA, former City Poet Laureate of West Hollywood, author of four poetry collections including *Air Kissing on Mars*, *Slice of Moon*, and *Sunbathing on Tyrone Power's Grave*. Kim's poems have been featured in "The Writer's Almanac," *Academy of American Poets*, "Poem-a-Day," and are widely anthologized.

WRITING X 461.8E

Finding Inspiration

3.0 units

In this cross-genre creative writing course, we explore how writing ideas can spring from visual artworks, which are, in essence, a representation of our lives without the use of language. We examine specific works of art including Renaissance painting, Dutch still life, abstract expressionism, and 20th century photography and collage, then read the poetry, short fiction, and essays that evolved from the work. By the end of the course, students will have sparked a number of new projects they can continue after class ends.

Reg# 369267

Fee: \$695

No refund after 7 Oct.

Online

Oct. 2–Dec. 10

Enrollment limited to 15 students. 🌐 📺

Miguel Murphy, MFA, author of two collections of poetry, *Detainee* and *A Book Called Rats*, winner of the Blue Lynx Prize for Poetry. His poetry and reviews appear in numerous publications including *The New England Review*, *Ploughshares*, *Los Angeles Review*, and *Rain Taxi*.

NEW

WRITING X 461.13E

Conquering Your Story and Its Superstructure

2.0 units

The first fundamental challenge facing all writers, whether novice or professional, is the process of transforming your premise into a compelling, sustainable story. This intensive workshop focuses solely on the art of the story, with an emphasis on such fundamentals as character development, super-objective, rising conflict, scene work, and the all-important quest to find your story's superstructure. Through a series of lectures, published examples, and in-class writing exercises, writers learn how to spot critical mistakes often made in the initial development of any narrative. This workshop is designed for writers with a specific story they feel passionate about telling. After the course you have a greater understanding of what makes a story work, along with your own detailed superstructure outline to use in the development, completion, and revision of your story.

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Reg# 370092

Fee: \$345

No refund after 22 Oct.

❖ Classroom

6 mtgs

Thursday, 11am-2pm, Oct. 17-Nov. 21

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 20 students.

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

WRITING X 461.6E

Dialogue and Point of View

3.0 units

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

Reg# 369569

Fee: \$695

No refund after 7 Oct.

🌐 Online

Oct. 2-Dec. 10

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.

ENGL XL 138

Creative Writing: Screenplay

5.0 units

Available for UCLA transferable credit and designed specifically for creative writers, this workshop introduces you to writing the feature-length screenplay. To ground your understanding of what distinguishes this narrative form from long and short fiction and plays, you study screenplay form and theory as well as published screenplays. Through weekly writing assignments, you learn key elements of feature film writing, including story, plot, structure, characterization, dialogue, and visual storytelling; and you build your critical skills through the process of giving and taking critiques. The course goal is to complete one full treatment and the first 10 pages of one feature. 🏠

Reg# 369740

Fee: \$745

No refund after 30 Sept.

🌐 Online

Sept. 25-Dec. 10

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.

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 413.12E

Writing Experimental Fiction

3.0 units

Designed for writers well-versed in the elements of traditional literary fiction, this course focuses on creating a new generation of innovative fiction by showing you how to subvert every craft strategy and practice you've learned—and thereby opening up a vast number of bold and exciting directions your work can take. You learn to question conventional definitions of plot structure, character, use of language, placement of text on the page, and even how to construct your own author bio. Through this process, your own prose, mainstream or not, is infused with your own authentic voice and originality of vision, and by the end of the course, you have several pieces of experimental fiction, and if appropriate, you revisit and revise your own work. Readings include selections by masters of experimental fiction, including Italo Calvino and Kyle Muntz, and opportunities to engage with the experimental community and publications.

Reg# 369568

Fee: \$695

No refund after 7 Oct.

🌐 Online

Oct. 2-Dec. 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*.

ENGL XL 137

Creative Writing: Short Story

5.0 units

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

Reg# 369741

Fee: \$745

No refund after 30 Sept.

🌐 Online

Sept. 25-Dec. 10

Enrollment limited to 15 students. 🌐

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

WRITING X 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.

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New Creative Writing Courses for Fall

Romance Writing II 🌐

Instructor: Jeanne De Vita

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Waking Up Your Prose

Instructor: Kim Dower

Page 155.

Smart Strategies for Successful Writers

Instructor: Lesley Hyatt

Page 154.

Finding Inspiration 🌐

Instructor: Miguel Murphy

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Young Adult Novel Intensive: Two Weekend Workshop

Instructor: Jennifer Caloyeras

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Marketing and PR for Writers and Agents

Instructor: Katie Dunham

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Building a Network of Writers, Editors, and Publishers 🌐

Instructor: Eve Porinchak

Page 160.

Story Structure for Nonfiction 🌐

Instructor: Seth Fischer

Page 158.

Writing the First Novel

Instructor: Lisa Lieberman Doctor

Page 156.

🌐 Offered online.



"There's no right way to be a successful writer. There's only the belief in your own right to write successfully."

—Lesley Hyatt

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

Reg# 369737

Fee: \$575

No refund after 5 Oct.

❖ Classroom

10 mtgs

Monday, 7-10pm, Sept. 30-Dec. 9

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. 🌐

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

Reg# 369739

Fee: \$575

No refund after 8 Oct.

❖ Classroom

10 mtgs

Thursday, 7-10pm, Oct. 3-Dec. 12

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Nov 28.

Enrollment limited to 20 students.

Noel Alunit, author of the novels *Letters to Montgomery Clift* and the *Los Angeles Times* bestseller *Talking to the Moon* (2007). Mr. Alunit's work has been published in *USA Today*, *The Advocate*, *the Huffington Post* and others and his awards include the Stonewall Book Award.

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 90.

2019–2020 Master Class in Creative Writing

If you have the talent, passion, and determination necessary to produce professional-quality work, apply for 1 of 2 master classes this fall for 6–9 months. Each of these advanced workshops is limited to 8 writers and requires submission of a complete novel.

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

The deadline to apply is at 9pm PT on September 9.



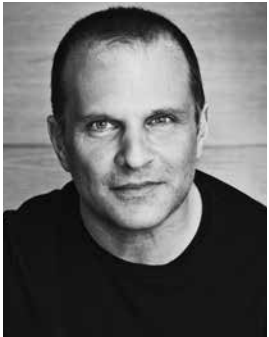
Kelly Barson

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 and 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.

For More Information

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

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# 370292

Fee: \$575

No refund after 28 Sept.

❖ Classroom

10 mtgs

Monday, 7–10pm, Sept. 23–Dec. 9

UCLA: Franz Hall

No meeting Sept 30; Nov 11.

Enrollment limited to 20 students.

Robin Finn, MPH, MA, is the author of the novel *Restless in L.A.* Her writing has appeared in *The Washington Post*, *The Los Angeles Times*, *BuzzFeed*, and many others. She is a creativity and project coach, and the

creator and founder of Heart. Soul. Pen. an L.A.-based course that blends deep-dive creativity and writing.

Reg# 369735

Fee: \$695

No refund after 7 Oct.

❖ Online

Oct. 2–Dec. 10

Enrollment limited to 15 students. 🌐

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

Reg# 369736

Fee: \$575

No refund after 7 Oct.

❖ Classroom

10 mtgs

Wednesday, 7–10pm, Oct. 2–Dec. 11

UCLA: School of Public Affairs Bldg.

No meeting Nov. 27.

Enrollment limited to 20 students.

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

WRITING X 413.7E

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

3.0 units

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

Reg# 369734

Fee: \$300

No refund after 24 Oct.

❖ Classroom

10 mtgs

Saturday, 10am–1pm, Oct. 19–Dec. 14

UCLA: School of Public Affairs Bldg.

Sunday, 10am–1pm, Dec. 15

UCLA: School of Public Affairs Bldg.

Enrollment limited to 30 students. 📖 🌐

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

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# 369732

Fee: \$665

No refund after 6 Oct.

❖ Classroom

10 mtgs

Tuesday, 7–10pm, Oct. 1–Dec. 3

UCLA: Bunche Hall

Enrollment limited to 15 students.

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

Reg# 369733

Fee: \$695

No refund after 7 Oct.

❖ Online

Oct. 2–Dec. 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*.

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# 369731

Fee: \$665

No refund after 3 Oct.

❖ Classroom

10 mtgs

Saturday, 1–4pm, Sept. 28–Nov. 30

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 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# 369730

Fee: \$695

No refund after 7 Oct.

❖ Online

Oct. 2–Dec. 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*.

NEW

WRITING X 411.2E

Writing the First Novel

3.0 units

The goal of this class is to continue the development of your long-form fiction project. With an emphasis on voice, viewpoint, characterization, and different approaches to structure, course assignments will include crafting new pages of the novel and discussing your in-progress work. There will be mini-lectures each week. Your goal is to complete the next 20–30 well-executed pages and be prepared to complete the rest of your novel with confidence in both story-telling ability and technique.

Reg# 370112

Fee: \$665

No refund after 15 Oct.

❖ Classroom

10 mtgs

Thursday, 1–4pm, Oct. 10–Dec. 12

UCLA Extension Woodland Hills:

21650 Oxnard St.

Monday, 1–4pm, Oct. 21

UCLA Extension Woodland Hills:

21650 Oxnard St.

No meeting Nov. 28.

Enrollment limited to 15 students.

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

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# 369729**Fee: \$695**

No refund after 7 Oct.



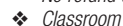
Oct. 2-Dec. 10

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# 369728**Fee: \$665**

No refund after 8 Oct.



10 mtgs

Thursday, 7-10pm, Oct. 3-Dec. 12

UCLA: School of Public Affairs Bldg.

No meeting Nov. 28.

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 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; 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# 369726**Fee: \$695**

No refund after 7 Oct.



Oct. 2-Dec. 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.

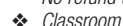
WRITING X 413.6E**Write a Novel in 10 Weeks**

3.0 units

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

Reg# 369727**Fee: \$665**

No refund after 6 Oct.



10 mtgs

Tuesday, 7-10pm, Oct. 1-Dec. 3

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 15 students.

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

tional speaker.

NEW**WRITING X 414.2E****Romance Writing II**

3.0 units

This workshop-based course will support students who have completed Romance Writing I make demonstrable progress on a romance novel (at least 25,000 words of a 50,000 word minimum novel). Weekly word count and structure goals will be supported by peer and instructor-led critique, and each student will develop a personalized submission plan. Students may bring works in progress or new/in development concepts, but completing Romance I or receiving instructor approval will be required.

Reg# 369664**Fee: \$695**

No refund after 7 Oct.



Oct. 2-Dec. 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 and Acquisitions Editor for several boutique publishing companies and private clients, ranging from *New York Times* best-selling authors to aspiring writers.

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 fall is Sept. 9 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 412.3**Short Story III**

3.0 units

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

Reg# 369725**Fee: \$755**

No refund after 24 Sept.



10 mtgs

Tuesday, 7-10pm, Oct. 1-Dec. 3

UCLA: Rolfe Hall

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

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

WRITING X 411.4**Novel IV**

3.0 units

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

Reg# 369724**Fee: \$785**

No refund after 25 Sept.



Oct. 2-Dec. 10

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable. Not eligible for any discounts. 🌐

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

WRITING X 411.5**Novel V**

3.0 units

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

Reg# 369723**Fee: \$785**

No refund after 25 Sept.



Oct. 2-Dec. 10

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable. 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 411.6**Master Class in Novel Writing**

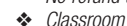
9.0 units

This dynamic and rigorous Master Class in Novel Writing is designed for those serious about revising and polishing their novels and getting published. The nine-month, 30-week structure allows for intensely individual instruction, peer critiques from a community of liked-minded, talented writers, and a focus on process and results. Each participant's unique voice is cultivated so that it remains true to the singular vision for his or her novel, while ongoing one-on-one mentoring by a professional novelist provides distinctly personal support. Workshops include discussion and implementation of the basic craft elements of writing including, but not limited to, developing structure, creating vibrant, memorable characters, setting and maintaining tone, creating scenes that further your theme, and the art of revision. Guest speakers (authors, agents, editors) share their insights on writing, publishing and staying balanced through the sometimes daunting process of it all. Master Class students' novel excerpts are submitted to an established agent for review and consideration at the completion of the course. Participants may withdraw their application anytime before acceptance. A full novel manuscript submission and a \$10 nonrefundable application fee are required.

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Reg# 369722**Fee: \$3,860**

No refund after 1 Oct.



30 mtgs

Tuesday, 7-10pm, Oct. 8-Dec. 17;

Jan. 7-Mar. 10; Mar. 24-May 26

UCLA: Haines Hall

No meeting Nov. 26.

Deadline for application is Sept. 9 at 9am (PST) and there is a \$10 nonrefundable application fee.

Restricted course; approval needed to enroll. Not eligible for any discounts. Enrollment limited to eight students. Visitors not permitted. No refund after enrolling.

Submission Guidelines for Master Class in Novel Writing with Mark Sarvas

Please submit the following materials (Word Document or PDF only): a one-page personal statement that includes your writing background, previous creative writing courses taken; a two-page synopsis of your novel-in-progress and the completed first draft of your novel. (Note: participants in this master class work only on the novel submitted for admission. No exceptions. Each page should be numbered, typed in 12-point Times New Roman font, and double spaced with 1-inch margins.)

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.

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

WRITING X 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# 369661**Fee: \$695**

No refund after 7 Oct.



Oct. 2-Dec. 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.

A New Certificate in Literary Representation

The Certificate in Literary Representation provides practical education and professional development for people who want to transition into a career as a literary agent, representing writers' books to publishers and linking together the artistic and commercial elements of writing and publishing. Students complete four foundational courses and round out their education with an internship or special topic coursework.

Certificate Candidacy Fee: \$200

Required Courses

WRITING X 451.2 Developmental Editing, page 161.

WRITING X 455.1 Contracts, Rights, and Signing Authors

WRITING X 455.2 Building a Network of Writers, Editors, and Publishers, page 160.

WRITING X 455.3 Sales and Marketing for Writers and Agents, page 160.

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# 369653

Fee: \$695

No refund after 7 Oct.



Oct. 2-Dec. 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.

Reg# 369652

Fee: \$575

No refund after 7 Oct.



10 mtgs

Wednesday, 6:30-9:30pm, Oct. 2-Dec. 11

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Nov. 27.

Enrollment limited to 20 students. 🌐

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

WRITING X 422.1 Personal Essay I

3.0 units

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

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Reg# 369655

Fee: \$695

No refund after 7 Oct.



Oct. 2-Dec. 10

Enrollment limited to 15 students. 🌐

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

WRITING X 423.1 Memoir I

3.0 units

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

Reg# 369658

Fee: \$575

No refund after 7 Oct.



10 mtgs

Wednesday, 7-10pm, Oct. 2-Dec. 11

UCLA: School of Public Affairs Bldg.

No meeting Nov. 27.

Enrollment limited to 20 students. 🌐 📖

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.

Reg# 369657

Fee: \$695

No refund after 7 Oct.



Oct. 2-Dec. 10

Enrollment limited to 15 students. 🌐

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

Intermediate Creative Nonfiction Writing

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

NEW

WRITING X 424.22E

Story Structure for Nonfiction

3.0 units

Many narrative nonfiction writers find themselves writing into a memory, problem, image, or question, but they struggle to create meaning out of it. Other writers have a theme or meaning in mind but struggle to find a narrative. Finding a structure for your narrative nonfiction can build momentum and meaning while giving your work the skeleton it needs to come to life. This course gives you an overview of many different types of skeletons found in narrative nonfiction, and it encourages you to experiment with these skeletons as you work on your project. You learn tools to deal with the particular challenge nonfiction writers have in building meaning in their writing: how much do you use the reflective voice, and how does this affect how a story is built? Each week, you submit writing intended to help you practice the craft tools we discuss. By the end of the course, you have a synopsis and outline for your project.

Reg# 370117

Fee: \$695

No refund after 7 Oct.



Oct. 2-Dec. 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*.

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# 369656

Fee: \$695

No refund after 7 Oct.



Oct. 2-Dec. 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 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# 369659

Fee: \$665

No refund after 24 Sept.



10 mtgs

Tuesday, 7-10pm, Oct. 1-Dec. 3

UCLA: Haines Hall

Enrollment limited to 15 students. 🌐

Shawna Kenney, MFA, award-winning author of the memoir *I Was a Teenage Dominatrix* and Contributing Editor with *Narratively* magazine. Her latest book is *Live at the Safari Club* and her essays have been published in *The New York Times*, *Playboy*, *Creative Nonfiction* and more.

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 fall is Sept. 9 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 423.3

Memoir III

3.0 units

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

Reg# 369660

Fee: \$785

No refund after 25 Sept.



Oct. 2-Dec. 10

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable. Not eligible for any discounts. 🌐

Shawna Kenney, MFA, award-winning author of the memoir *I Was a Teenage Dominatrix* and Contributing Editor with *Narratively* magazine. Her latest book is *Live at the Safari Club* and her essays have been published in *The New York Times*, *Playboy*, *Creative Nonfiction* and more.

WRITING X 421.3

Creative Nonfiction III

3.0 units

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

Reg# 369654**Fee: \$755***No refund after 23 Sept.*❖ **Classroom**

10 mtgs

Monday, 10am-1pm, Sept. 30-Dec. 9

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

No meeting Nov 11.

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable. Not eligible for any discounts. 🌐

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

Writing for Young Readers

Writing Picture Books

WRITING X 441.1

Picture Book I

3.0 units

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

Reg# 369557**Fee: \$575***No refund after 30 Sept.*❖ **Classroom**

10 mtgs

Wednesday, 5-8pm, Sept. 25-Dec. 11

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

*No meeting Oct. 24; Nov. 27.**Enrollment limited to 20 students.* 🌐

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

Writing for Kids and Middle Grade Readers -

CANCELLED

WRITING X 444.1

Middle Grade I

3.0 units

Middle grade novels have a demanding audience. Young readers want interesting stories that either transport them to a world unlike their own or that show them that they are not alone, that there are others who feel and experience the same things that they do. They want gut-wrenchingly true stories, even if they are fantasy or sci-fi. This course helps you shape your middle grade novel idea into a workable outline and gives you the tools to execute that plan. You read and study successful middle grade novels, practice and experiment with fiction-writing techniques, give and take feedback with your peers' work through workshop, and learn revision techniques. By the end of the course, you will have a synopsis or outline and a solid draft of two chapters.

Fee: \$695*No refund after 7 Oct.***Reg# 369565**🌐 **Online**

Oct. 2-Dec. 10

Enrollment limited to 15 students. 🌐

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

Writing for Young Adults

WRITING X 445.4

Master Class in Writing the Young Adult Novel

6.0 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 books. This Master Class in the Young Adult Novel offers both an online and low-residency component for students with serious commitments to revising and polishing their novels for publication. During the 16-class online component, students experience focused individual instruction in a supportive but challenging environment. They study the elements of a YA novel's plot, character, language, setting, and voice through lectures, discussions, manuscript peer critiques, and generative writing exercises. One-on-one instruction is also an important aspect of this program. The four-day residency in Los Angeles builds community through irreplaceable in-person bonding and provides workshops, seminars and guest lectures, all culminating in a literary field trip and possible public reading. You leave the class with a completed manuscript that stays true to your unique vision but also features the very best input from a professional novelist and your like-minded peers. Upon course completion, excerpts from this novel are submitted to an established agent for review and consideration.

Reg# 369561**Fee: \$2,650***No refund after 25 Sept.*🌐 **Hybrid**

20 mtgs

Online sessions

Oct. 2-Mar. 10

Onsite residency

Thursday-Sunday, 9am-5pm, Jan. 23-26

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

No meetings Jan. 15-22 and Jan. 29-Feb. 4; the week before, during, and after residency.

Deadline for application is Sept. 9 at 9am (PST) and there is a \$10 nonrefundable application fee.

Restricted course; approval needed to enroll.

UCLA Extension Writers' Program Presents

The 2020 Writers Studio

Thursday-Sunday, February 27-March 1, 2020

UCLA Extension Westwood Center: 1010 Westwood Center

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

Creative Writing Workshops

Writing the Young Adult Novel

Instructor: Erin Kelly

Writing Your Memoir

Instructor: Antonia Crane

Writing the Personal Essay

Instructor: Amy Friedman

Writing Memorable Scenes for Fiction and Nonfiction

Instructor: Natasha Deón

Writing Your First Novel

Instructor: Noel Alumit

Structuring Your Story

Instructor: Jeanne De Vita

Marketing and PR for Agents and Writers

Instructor: Katie Dunham

"If you're thinking of writing, sign up today. Do not hesitate and don't wait until the first draft."

—**Celia Xavier** (Malibu, USA), 2019 Writers Studio Participant

For More Information

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

Writers Studio Instructor Natasha Deón

Screenwriting Workshops

Creating the Half-Hour Television Pilot

Instructor: Eric Abrams

Creating the One-Hour Television Pilot

Instructor: Zac Hug

Writing Your First Feature Film

Instructor: Koji Sakai

Writing Powerful Scenes for Movies and TV

Instructor: Ron McCants

Showrunners Boot Camp

Instructor: Cynthia Hsiung

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 workshopping, 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# 369560**Fee: \$695***No refund after 7 Oct.*🌐 **Online**

Oct. 2-Dec. 10

Enrollment limited to 15 students. 🌐 📖

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



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

NEW

WRITING X 445.1N

Young Adult Novel Intensive: Two Weekend Workshop

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 this intensive two-weekend workshop, 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. 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# 369749

Fee: \$665

No refund after 11 Oct.

❖ Classroom

4 mtgs

Saturday, Sunday, 10am–6pm, Oct. 12–13

Location to be announced

Saturday, Sunday, 10am–6pm, Nov. 16–17

Location to be announced

Enrollment limited to 15 students.

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

Poetry

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

ENGL XL 136

Creative Writing: Poetry

5.0 units

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

Reg# 369566

Fee: \$699

No refund after 29 Sept.

❖ Classroom

11 mtgs

Tuesday, 7–10pm, Sept. 24–Dec. 3

UCLA: Haines Hall

Enrollment limited; early enrollment advised. For more information on programs and services offered by the Writers' Program, please visit our website. 🌐

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

WRITING X 432.10E

Poetry Toolbox

2.0 units

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

Reg# 369555

Fee: \$475

No refund after 30 Sept.

🌐 Online

Sept. 25–Oct. 22

Enrollment limited to 15 students. 🌐

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

WRITING X 432.7E

Reframing the Form

2.0 units

How can poets experiment with traditional forms of poetry so that they speak of the world today? This workshop explores contemporary and innovative approaches to poetic forms such as the ghazal, the elegy, the sestina, and more. Students will write and share poems, drawing inspiration from the work of poets like Patricia Smith, Larry Levis, Aimee Nezhukumatathil, Yusef Komunyakaa, Jamila Woods, and Aracelis Girmay. The course goal is to finish with a portfolio of four to five polished poems, utilizing new techniques and approaches to (re)writing form poetry.

Reg# 369556

Fee: \$475

No refund after 4 Nov.

🌐 Online

Oct. 30–Dec. 10

Enrollment limited to 15 students. 🌐

Rosebud Ben-Oni, MFA, author of the poetry collection

SOLECISM. Ms. Ben-Oni's poems appear in *Arts & Letters*, *American Poetry Review*, and *POETRY*, and she writes weekly for *The Kenyon Review* blog. She was a Rackham Merit Fellow, a Horace Goldsmith Scholar, and a CantoMundo Poetry Fellow.

Editing and Publishing

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

NEW

WRITING X 455.3

Marketing and PR for Writers and Agents

3.0 units

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

Reg# 370034

Fee: \$575

No refund after 6 Oct.

❖ Classroom

10 mtgs

Tuesday, 7–10pm, Oct. 1–Dec. 3

UCLA: Dodd Hall

Enrollment limited to 20 students. 🌐

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

NEW

WRITING X 455.2

Building a Network of Writers, Editors, and Publishers

3.0 units

Creating a book (whether it be a picture book or an epic adult tome) is a highly complex and collaborative process involving many players. A literary agent's success hinges in part on their ability to build relationships on either side of the publication process. This includes identifying and nurturing writers through the various stages of their careers, and understanding what publishers want and need for upcoming projects. This course will give students an understanding of successful techniques, practices, and philosophies for building these networks. Students leave the course with a clear understanding of how all players in the book publishing industry are interdependent and interconnected, and what skills an agent must hone in order to maintain the collaborative spirit and, consequently, produce the best literature possible.

Reg# 367814

Fee: \$695

No refund after 7 Oct.

🌐 Online

Oct. 2–Dec. 10

Eve Porinchak, agent with Jill Corcoran Literary Agency, specializing in teen and adult fiction and non-fiction 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.

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# 369564**Fee: \$695**

No refund after 7 Oct.



Online

Oct. 2-Dec. 10

Enrollment limited to 15 students.

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

WRITING X 451.1

Copyediting

3.0 units

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

Reg# 369563**Fee: \$695**

No refund after 7 Oct.



Online

Oct. 2-Dec. 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 and Acquisitions Editor for several boutique publishing companies and private clients, ranging from *New York Times* best-selling authors to aspiring writers.

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.

SCRIPT X 415.10

It Takes Two: Relationship Driven Screenwriting

3.0 units

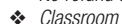
All movies are about people with feelings, problems, desires, and, most of all, relationships. Beneath any good script is a core relationship that makes us want to go on a journey, no matter where it leads, because we want to see where these two characters will end up. It's an element at the heart of every genre and story type, from the obvious—buddy cops, star-crossed lovers—to ones that take more creative routes, like a lonely man on a desert island talking to a volleyball (Tom Hanks in *Castaway*). When you let this relationship drive your screenwriting process, it allows you to build an active story, develop meaningful characters, write effective dialogue, and deliver a theme—all by way of that important, central vehicle. By the end of the course,

you craft a full story outline and write the first 30 pages of your script, launching yourself and that core relationship toward something incredible.

Prerequisite(s): X 410.1 Writing the First Screenplay I, X 410.2 Writing the First Screenplay II, X 410.3 Writing the First Screenplay III, and X 410.4 Writing the First Screenplay IV, or departmental approval.

Reg# 369666**Fee: \$665**

No refund after 30 Sept.



Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting Nov. 27.

Enrollment limited to 15 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.

SCRIPT X 415.4

Crafting Powerful Dialogue

3.0 units

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

Reg# 369667**Fee: \$695**

No refund after 7 Oct.



Online

Oct. 2-Dec. 10

Enrollment limited to 15 students.

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

SCRIPT X 426.3

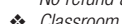
Pitching and Selling Your Hit TV Series

2.0 units

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

Reg# 369954**Fee: \$399**

No refund after 20 Oct.



Classroom

6 mtgs

Tuesday, 7-10pm, Oct. 15-Nov. 19

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

2019–2020 Pro Series

If you have the talent, passion, and determination necessary to produce professional-quality work, apply for 1 of 3 Pro Series courses this fall for 6–9 months. Each of these advanced workshops is limited to 8 writers and requires submission of a completed feature film or television pilot script.

In addition to instruction, each Pro Series participant receives written feedback from a reputable industry professional, discounted certificate enrollment fees, free entry into screenwriting competitions, and more.

The deadline to apply is at 9am PT on September 9.



Chrysanthy Balis

Feature Film Pro Series (Online/Low Residency)

A 9-month course.

Instructor: **Chrysanthy Balis**

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



Phil Kellard

Half-Hour TV Pilot Writing Pro Series (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

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

A 6-month course.

Instructor: **Erica Byrne**

Designed for those interested in taking their idea for a 1-hour television pilot from beginning to rewrite and includes a 2-day residency at UCLA.

For More Information

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

New Screenwriting Courses for Fall

One-Hour TV Pilot Script Writing in a Month: Part I

Instructor: **Zac Hug**

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One-Hour TV Pilot Script Writing in a Month: Part II

Instructor: **Zac Hug**

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Advanced One-Hour Pilot Rewrite

Instructor: **Douglas Steinberg**

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Half-Hour TV Pilot Writing Pro Series

Instructor: **Phil Kellard**

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

Instructor: **Erica Byrne**

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“A pilot has to be what the show’s going to be: if the majority of your episodes are going to have chase scenes, or a heartfelt moral lesson in the kitchen, or a lot of ghosts who kiss each other on the mouth, then we need to see those things in episode one.”

—Zac Hug

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

SCRIPT 726.1 Showrunners and Show Writers

Join a panel of current TV showrunners, writers and producers as they reveal their journey to a writing career and to creating, scripting, and running the popular TV series and describe their paths to success. Topics include writing on staff vs. freelance, writing and rewriting in the room, network vs. cable vs. streaming series, and a concentration on career-building advice. You participate in direct conversation with these producer/writers throughout the session. Past panelists include Mike Royce exec producer/writer (current *One Day at a Time*); Jennifer Crittenden co-exec producer/writer (*Veep*); Steve Holland co-exec producer/writer (*Big Bang Theory*); Rina Mimoun exec producer/writer (*Mistresses*, *Heartland*); Nat Bernstein exec producer/writer (*Doogie Howser, MD*, *Project MC 2*); and Billy Grundfest exec producer/writer (*Mad About You* and the current international version of that series, major award shows like the Oscars, Emmys, and Grammys).

Reg# 369981

Fee: \$79

No refund after 15 Nov.

❖ Classroom

1 mtg
Saturday, 10am-1pm, Nov. 16
UCLA Extension Gayley Center:
1145 Gayley Ave.

Early enrollment required; no enrollment at the door.

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

SCRIPT X 416.3E 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# 370212

Fee: \$695

No refund after 7 Oct.

🌐 Online

Oct. 2-Dec. 10

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.

SCRIPT X 462.1E Writing Animation

3.0 units

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

Reg# 369987

Fee: \$665

No refund after 1 Oct.

❖ Classroom

10 mtgs

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

UCLA: Royce Hall

No meeting Nov. 28.

Enrollment limited to 15 students.

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

SCRIPT X 464.9E Creating Memorable Characters Through Their Core

2.0 units

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

Reg# 369988

Fee: \$475

No refund after 7 Oct.

🌐 Online

Oct. 2-Nov. 12

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

SCRIPT X 451.1 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# 370045

Fee: \$575

No refund after 28 Sept.

❖ Classroom

10 mtgs

Monday, 7-10pm, Sept. 23-Dec. 2

UCLA: School of Public Affairs Bldg.

No meeting Nov. 11.

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.

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.

SCRIPT X 410.1 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 410.2 Writing the First Screenplay II.

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Reg# 369579**Fee: \$665**

No refund after 28 Sept.

❖ Classroom

10 mtgs

Monday, 7-10pm, Sept. 23-Dec. 2

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Nov. 11.

Enrollment limited to 15 students.

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

Reg# 369575**Fee: \$665**

No refund after 29 Sept.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Sept. 24-Nov. 19

UCLA: School of Public Affairs Bldg.

Tuesday, 7-10pm, Dec. 3

UCLA:

Enrollment limited to 15 students.

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

Reg# 369577**Fee: \$665**

No refund after 30 Sept.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting Nov. 27.

Enrollment limited to 15 students.

David Breckman, screenwriter, producer, director and WGA/DGA member. Mr. Breckman worked for eight years as writer/producer/director on *Monk* (USA), and as a writer on *Saturday Night Live*. He has also written screenplays for major studios, as well as pilots for ABC, NBC and USA.

Reg# 369578**Fee: \$665**

No refund after 1 Oct.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting Nov. 28.

Enrollment limited to 15 students.

Julia Camara, award-winning Brazilian screenwriter/filmmaker and WGA member who won a Telly Award for the sci-fi found footage feature *Occupants*. Ms. Camara's feature directorial debut *In Transit*, won Best Experimental Film at four different festivals. Her other writing credits include *Area Q* and *Open Road*.

Reg# 369576**Fee: \$665**

No refund after 28 Sept.

❖ Classroom

10 mtgs

Monday, 7-10pm, Sept. 23-Dec. 2

UCLA: School of Public Affairs Bldg.

No meeting Nov. 11.

Enrollment limited to 20 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# 369580**Fee: \$695**

No refund after 7 Oct.

📺 Online

Oct. 2-Dec. 10

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.

Reg# 369581**Fee: \$695**

No refund after 7 Oct.

📺 Online

Oct. 2-Dec. 10

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# 369582**Fee: \$695**

No refund after 7 Oct.

📺 Online

Oct. 2-Dec. 10

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.

SCRIPT X 410.2

Writing the First Screenplay II

3.0 units

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

Prerequisite(s): X 410.1 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# 369602**Fee: \$665**

No refund after 29 Sept.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting Nov. 26.

Enrollment limited to 15 students.

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

Reg# 369601**Fee: \$665**

No refund after 3 Oct.

❖ Classroom

10 mtgs

Saturday, 1-4pm, Sept. 28-Dec. 7 UCLA

Extension DTLA: 261 S. Figueroa St.

No meeting Nov. 30.

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*.

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2020 Feature Film and Television Writing Competitions

Deadline: Wednesday, April 1, 2020, 5pm PT

Eligibility Requirements**Feature Film**

You must have completed at least 2 full-length feature film writing courses (at least 3 units each) or 1 advanced level feature film writing course in the UCLA Extension Writers' Program between March 2017 and March 2020. The script must have been developed in at least one of those courses within the time frame.

TV Spec of Existing Series

You must have completed at least 2 full-length television spec writing courses (at least 3 units each) or 1 advanced level pilot writing course in the UCLA Extension

Writers' Program between March 2018 and March 2020. The script must have been developed in at least one of those courses within the time frame.

Original TV Pilot

You must have completed at least 2 full-length television pilot writing courses (at least 3 units each) or 1 advanced level spec writing course in the UCLA Extension Writers' Program between March 2018 and March 2020. The script must have been developed in at least one of those courses within the time frame.

Scripts that have been sold or optioned before the application deadline are ineligible.

For More Information and Submission Detailswriters@uclaextension.edu | (310) 206-1542writers.uclaextension.edu/competitions**Reg# 369604****Fee: \$695**

No refund after 7 Oct.

📺 Online

Oct. 2-Dec. 10

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# 369605**Fee: \$695**

No refund after 7 Oct.

📺 Online

Oct. 2-Dec. 10

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.

SCRIPT X 410.3

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 410.1 Writing the First Screenplay I and X 410.2 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.

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Reg# 369606**Fee: \$665**

No refund after 29 Sept.

❖ Classroom

10 mtgs

Thursday, 7-10pm, Oct. 3-Dec. 12

UCLA: School of Public Affairs Bldg.

No meeting Nov. 28.

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# 369607**Fee: \$695**

No refund after 7 Oct.

📺 Online

Oct. 2-Dec. 10

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.

SCRIPT X 410.4

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 410.1 Writing the First Screenplay I, X 410.2 Writing the First Screenplay II, and X 410.3 Writing the First Screenplay III. Students must bring their beat sheets or treatments, Act I and 45 pages of Act II to the first class meeting and be prepared to write.

Reg# 369613**Fee: \$665***No refund after 30 Sept.*

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 27.**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# 369644**Fee: \$695***No refund after 7 Oct.*

🌐 Online

Oct. 2-Dec. 10

Enrollment limited to 15 students.

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

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.

SCRIPT X 411.1

Feature Film: Writing 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.

Reg# 369647**Fee: \$665***No refund after 29 Sept.*

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 26.**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# 369648**Fee: \$695***No refund after 7 Oct.*

🌐 Online

Oct. 2-Dec. 10

Enrollment limited to 15 students.

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

SCRIPT X 411.2

Feature Film: Writing 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 411.1 Feature Film Writing Workshop: Outline and Act I, or equivalent, or consent of instructor.

Reg# 369649**Fee: \$695***No refund after 7 Oct.*

🌐 Online

Oct. 2-Dec. 10

Enrollment limited to 15 students.

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

Advanced Feature Film Writing

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

SCRIPT X 412.4

Advanced Rewriting Workshop

3.0 units

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

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

Reg# 369651**Fee: \$755***No refund after 19 Sept.*

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting Nov. 28.

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

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

SCRIPT X 412.3

Advanced Workshop: One on One Feature Film Rewrite

3.0 units

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

Prerequisite(s): Submit the feature-length screenplay that you will rewrite in the course. Click "See Details" below for instructions on how to apply.

Reg# 369650**Fee: \$785***No refund after 25 Sept.*

🌐 Online

Oct. 2-Dec. 10

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

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

SCRIPT X 413

Feature Film Pro-Series

9.0 units

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

Prerequisite(s): One writing sample consisting of your best completed feature length screenplay, a one-two page personal statement, plus up to three loglines for a new project you wish to develop in the course and \$10 nonrefundable fee are required. This is not a re-write course. Participants will not be charged the full course fee unless they are selected for the series and decide to enroll thereafter.

Reg# 370063**Fee: \$3,860***No refund after 25 Sept.*

● Hybrid

4 mtgs

Online sessions

Oct. 2-June 9

Onsite residency

Thursday-Sunday, 10am-6pm, Mar. 19-22

UCLA:

No meetings Mar. 11-17 and Mar. 25-31, the week before, during and after the residency.

Deadline for application is Sept. 9 at 9am (PST) and there is a \$10 nonrefundable application fee.

Restricted course; approval needed to enroll. Not eligible for any discounts. Enrollment limited to eight students. Visitors not permitted. No refund after enrolling.

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

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 8

Television

Beginning Television Writing

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

SCRIPT X 421.1

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 quirks 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.

Reg# 369699

Fee: \$665

No refund after 30 Sept.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting Nov. 27.

Enrollment limited to 15 students.

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

Reg# 369715

Fee: \$695

No refund after 7 Oct.

🌐 Online

Oct. 2-Dec. 10

Enrollment limited to 15 students.

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

SCRIPT X 421.1N

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

3.0 units

Network and cable half-hour comedies are experiencing the new Golden Age of television, and the key to creating a strong spec script—regardless of the genre or outlet is an airtight story and outline. In this intensive workshop, you learn how to turn the classic three-act story structure (beginning-middle-end) into a three act show, and more specifically how to use the tools of storytelling in a way that meets the demands of an existing half-hour television show. You make use of the time, effort, and creative resources involved in writing a Half-hour comedy episode of television, up to the point of completion of the outline, and just prior to writing an actual script. In short, the hard part. By the end of the course, students will have written two complete story documents, a blended story document and beat sheet, and a complete outline that will allow them to easily construct an episode of television. This is modeled on the process used in countless writers' rooms. All student projects must focus on current half-hour shows; animation is okay, no pilots.

Reg# 369823

Fee: \$665

No refund after 11 Oct.

❖ Classroom

4 mtgs

Saturday, Sunday, 10am-6pm, Oct. 12 & 13

UCLA: School of Public Affairs Bldg.

Saturday, Sunday, 10am-6pm, Nov. 9 & 10

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. Visitors not permitted.

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*.

SCRIPT X 421.3

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.

Reg# 369716

Fee: \$665

No refund after 28 Sept.

❖ Classroom

10 mtgs

Monday, 7-10pm, Sept. 23-Dec. 2

UCLA Extension DTLA: 261 S. Figueroa St.

No meeting Nov. 11.

Enrollment limited to 15 students.

Donald Martin, screenwriter/producer and WGA member whose feature credits include *Shackles*, *Toto*, *Dim Sum Funeral*, *Isabelle*, *Milton's Secret*, and *Never Too Late*. Mr. Martin has over 40 produced movies, mini-series and series for television. Currently he is writing the CBC series *Death in the Family*.

Reg# 369719

Fee: \$695

No refund after 7 Oct.

🌐 Online

Oct. 2-Dec. 10

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.

SCRIPT X 421.3N

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

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 writer's rooms. All student projects must focus on current one-hour shows; no pilots.

Reg# 369824

Fee: \$665

No refund after 11 Oct.

❖ Classroom

4 mtgs

Saturday, Sunday, 10am-6pm, Oct. 12 & 13

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Saturday, Sunday, 10am-6pm, Nov. 9 & 10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted.

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.

SCRIPT X 421.2

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.

Prerequisite(s): X 421.1 Beginning Writing for the Half-Hour Spec I.

Reg# 369862

Fee: \$665

No refund after 3 Oct.

❖ Classroom

10 mtgs

Saturday, 10am-1pm, Sept. 28-Dec. 7

UCLA: School of Public Affairs Bldg.

No meeting Nov. 30.

Enrollment limited to 15 students.

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

Reg# 369863

Fee: \$695

No refund after 7 Oct.

🌐 Online

Oct. 2-Dec. 10

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.

SCRIPT X 421.2N

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

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): X 421.1N Half-Hour TV Spec Script Writing in a Month: Part I; X 421.1 Beginning Writing for the Half-Hour Spec I; or equivalent.

Reg# 369808

Fee: \$665

No refund after 15 Nov.

❖ Classroom

4 mtgs

Saturday, Sunday, 10am-6pm, Nov. 16 & 17

UCLA: School of Public Affairs Bldg.

Saturday, Sunday, 10am-6pm, Dec. 14 & 15

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. Visitors not permitted.

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*.

SCRIPT X 421.4

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 act structure, plot and story, multiple storylines, characters, scenes, and dialogue. You also learn how to develop your career game plan and the business of the one-hour drama. Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots.

Prerequisite(s): X 421.3 Beginning Writing for the One-Hour Spec I.

Reg# 369821

Fee: \$665

No refund after 1 Oct.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting Nov. 28.

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.

Reg# 369822

Fee: \$695

No refund after 7 Oct.

🌐 Online

Oct. 2-Dec. 10

Enrollment limited to 15 students.

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

SCRIPT X 421.4N

One-Hour TV Spec Script Writing in a Month: Part 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 act structure, plot and story, multiple storylines, characters, scenes, and dialogue. On the business side, you learn how to develop your career game plan and hear from industry guest speakers on the business of the one-hour drama. Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots.

Prerequisite(s): X 421.3N One-Hour TV Spec Script Writing in a Month: Part I; X 421.3 Beginning Writing for the One-Hour Spec I; or equivalent.

Reg# 369861**Fee: \$665***No refund after 15 Nov.*❖ *Classroom*

4 mtgs

Saturday, Sunday, 10am-6pm, Nov. 16 & 17

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Saturday, Sunday, 10am-6pm, Dec. 14 & 15

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited to 15 students. Visitors not permitted.

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.

SCRIPT X 421.5

Anatomy of a Pilot

3.0 units

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

Reg# 369867**Fee: \$575***No refund after 30 Sept.*❖ *Classroom*

10 mtgs

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

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 27.**Enrollment limited to 30 students.*

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

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.

SCRIPT X 422.1

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.

Prerequisite(s): X 421.1 Beginning Writing for the Half-Hour Spec I and X 421.2 Beginning Writing the Half-Hour Spec II, or equivalent, or department approval.

Reg# 369877**Fee: \$665***No refund after 29 Sept.*❖ *Classroom*

10 mtgs

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

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 26.**Enrollment limited to 15 students.*

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

Reg# 369878**Fee: \$695***No refund after 7 Oct.*❖ *Online*

Oct. 2-Dec. 10

Enrollment limited to 15 students.

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

SCRIPT X 422.3

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.

Prerequisite(s): X 421.3 Beginning Writing for the One-Hour Spec I and X 421.4 Beginning Writing for the One-Hour Spec II, or equivalent, or department approval.

Reg# 369879**Fee: \$665***No refund after 3 Oct.*❖ *Classroom*

10 mtgs

Saturday, 10am-1pm, Oct. 05-Dec. 14

UCLA Extension DTLA: 261 S. Figueroa St.

*No meeting Nov. 30.**Enrollment limited to 15 students.*

Laurence Walsh-Hodson, screenwriter; WGA member who has written for such hit network shows as *CSI: Miami* and *NCIS*. Ms. Walsh co-produced and wrote on

the critically acclaimed Syfy series *The Dresden Files* and *Against the Wall*. She has sold two shows that she co-created for Mar Vista Entertainment and FX.

Reg# 369880**Fee: \$695***No refund after 7 Oct.*❖ *Online*

Oct. 2-Dec. 10

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

SCRIPT X 422.3N

One-Hour TV Pilot Script Writing in a Month: Part I

3.0 units

In this intensive workshop, you write a solid outline of your pilot script and work on drafting the first ten pages. You begin by refining your story idea and outline as needed and then write your teaser, all the while focusing on capturing the essence of the show through its act structure, plot and story, multiple storylines, characters, scenes, and dialogue. By the end of the 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.

Reg# 369571**Fee: \$665***No refund after 11 Oct.*❖ *Classroom*

4 mtgs

Saturday, Sunday, 10am-6pm, Oct. 12 & 13

UCLA: School of Public Affairs Bldg.

Saturday, Sunday, 10am-6pm, Nov. 9 & 10

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. Visitors not permitted.

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

SCRIPT X 422.6

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.

Prerequisite(s): X 422.3 Writing the One-Hour Pilot I or X 422.1 Writing the Half-Hour Pilot I, or equivalent, or department approval.

Reg# 369881**Fee: \$665***No refund after 6 Oct.*❖ *Classroom*

10 mtgs

Tuesday, 7-10pm, Oct. 1-Dec. 10

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 26.**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.

SCRIPT X 422.2

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.

Prerequisite(s): X 422.1 Writing the Half-Hour Pilot I, or equivalent, or department approval.

Reg# 369882**Fee: \$695***No refund after 7 Oct.*❖ *Online*

Oct. 2-Dec. 10

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.

SCRIPT X 422.4

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.

Prerequisite(s): X 422.3 Writing the One-Hour Pilot I, or equivalent, or department approval.

Reg# 369883**Fee: \$695***No refund after 7 Oct.*❖ *Online*

Oct. 2-Dec. 10

Enrollment limited to 15 students.

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

NEW

SCRIPT X 422.4N

One-Hour TV Pilot Script Writing in a Month: Part II

3.0 units

In this intensive workshop, you complete a solid first draft of your pilot script and work on polishing it. You begin by refining your story idea, the pitch document, and the outline you conceived in the prior course, as needed. You then continue to write your script, focusing on capturing the essence of the show through its act structure, plot, 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 and first 10 pages to the first class.

Prerequisite(s): X 422.3N One-Hour TV Pilot Script Writing in a Month: Part I, or X 422.3 Writing the One-Hour Pilot I, or equivalent, or department approval.

→ → →

Reg# 369573**Fee: \$665***No refund after 15 Nov.*❖ **Classroom**

4 mtgs

Saturday, Sunday, 10am-6pm, Nov. 16 & 17

UCLA: School of Public Affairs Bldg.

Saturday, Sunday, 10am-6pm, Dec. 14 & 15

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. Visitors not permitted.

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

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 fall is Sept. 9 at 9am (PT). Visitors are not permitted in advanced-level courses.

NEW

SCRIPT X 423.4

Advanced One-Hour Pilot Rewrite

3.0 units

You've written a draft of your original hour-long pilot and now you need to dig deeper, raise the stakes higher, and stretch your characters further to make your script one that will leave an indelible mark on its readers. Have you introduced us to characters and situations that we want to come back to week after week? In this course, you review the choices your characters make, the consequences of those choices, and how to make those consequences more dramatic. You look at your actions, your pacing, your tension and your stakes, among other things. The goal: to improve your script until it's a story that demands the reader's attention.

Prerequisite(s): The completed one-hour pilot draft you wish to rewrite in this course is required to apply.

Reg# 369558**Fee: \$755***No refund after 26 Sept.*❖ **Classroom**

10 mtgs

Thursday, 7-10pm, Oct. 3-Dec. 12

UCLA: School of Public Affairs Bldg.

*No meeting Nov. 28.**Enrollment limited to 12 students. Visitors not permitted. \$100 non-refundable. Not eligible for any discounts.*

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

NEW

SCRIPT X 424.1

Half-Hour TV Pilot Writing Pro-Series

6.0 units

In a highly focused and collaborative workshop environment, you take a concept for a half-hour television series and develop it through outline, the pitch, first draft, re-write, and the final product: a polished pilot script ready to take out to agents, producers, studios, and networks. You focus on complex characterization, structure, and the pilot story and potential for future episodes, and gain an in-depth understanding of the marketplace and where your series concept may be best suited, whether multi-camera, single-camera, dramedy, or animation. In addition, you pitch your ideas to guest professionals who give network level feedback.

Prerequisite(s): One writing sample consisting of your

best completed half-hour television pilot, a one-two page personal statement, plus up to three loglines for a new project you wish to develop in the course. This is not a rewrite course. Participants will not be charged the full course fee unless they are selected for the series.

Reg# 369548**Fee: \$2,650***No refund after 26 Sept.*❖ **Classroom**

20 mtgs

Thursday, 7-10pm, Oct. 3-Nov. 2-Dec. 19;

Jan. 9-Mar. 26

UCLA: School of Public Affairs Bldg.

*No meetings Nov. 28; Feb. 13, 20 & 27.**Deadline for application is Sept. 9 at 9am (PT) and there is a \$10 nonrefundable application fee.**Restricted course; approval needed to enroll.***Not eligible for any discounts.***Enrollment limited to eight students. Visitors not permitted. No refund after enrolling.*

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

NEW

SCRIPT X 424.2

One-Hour TV Pilot Writing Pro-Series

6.0 units

In a highly focused and collaborative workshop environment, writers start with a concept for a one-hour television drama series and develop it through the outline, pitch, first draft, re-write, and the final product: a polished pilot script ready to take to agents, producers, studios, and networks. Emphasis is placed on complex characterization, structure, the pilot story, and potential for future episodes. Participants gain an in-depth understanding of the marketplace and where their series concept may be best suited, whether broadcast, network, cable, or streaming. Viewing and discussing examples of classic pilot episodes provide insight into the creative process.

Prerequisite(s): One writing sample consisting of your best completed one-hour television pilot, a one-two page personal statement, plus up to three loglines for a new project you wish to develop in the course. Participants will not be charged the full course fee unless they are selected for the series. Click "See Details" below for submission instructions.

Reg# 369552**Fee: \$2,650***No refund after 25 Sept.*● **Hybrid**

2 mtgs

Online sessions

Oct. 2-Dec. 10; Jan. 8-Mar. 17

Onsite residency

Saturday, Sunday, 10am-6pm, Feb. 22 & 23

UCLA: TBA-UCLA

*No meetings Feb 12-18 and Feb. 26-Mar 3, the week before, during and after the residency.**Deadline for application is Sept. 9 at 9am (PT) and there is a \$10 nonrefundable application fee.**Restricted course; approval needed to enroll.***Not eligible for any discounts.***Enrollment limited to eight students. Visitors not permitted. No refund after enrolling.*

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.

Go Further.**Closer to Home.**

If you're looking to move your career forward, you don't have far to go. Wherever you work or live, our **downtown L.A.** and **Woodland Hills** locations are both within easy reach.



Our downtown L.A. campus offers a variety of courses from accounting and paralegal training to landscape design, film, and more.



Our Woodland Hills campus offers a wide range of courses including marketing, real estate, project management, and acting.

For a list of courses see pages 4.

Save on most courses until May 28.*

Use discount code: EARLY

*Discounts cannot be combined. Discount code is case sensitive.

For More Information

DTLA: uclaextension.edu/DTLA; Woodland Hills: uclaextension.edu/WH