**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

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

**Reg# 399746**

- 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.

**Reg# 399747**

- 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*, and *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# 399746**

- 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# 399745**

- 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 *EPoD*, *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# 399743**

- Fee: $475
- No refund after 4 Nov.
- Online
- Oct. 26-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.

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**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*. 
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  C.B. Lee
Alexa Donne    Nilah Magruder
Maurene Goo    Hollie Overton
Zac Hug     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.

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

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**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 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 comfortably and carrying an open mind.

Fee: $475  
No refund after 4 Nov.

Location to be announced

Open to all Writers’ Program students.

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**WRITING X 461.2OE**

**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 everyone creative person confronts The Thing—but some people seem to have a secret weapon for combating 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 hinders 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.

Fee: $575  
No refund after 6 Oct.

Location to be announced

Enrollment is 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 Joyners LA, an ongoing mindfulness class.

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**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.

Enrollment is limited to 15 students.  
Location to be announced

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

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**WRITING X 461.1E**

**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 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 workshop students’ prose, students learn how implementing these poetic techniques will awaken and elevate the work they are already doing.

Fee: $375  
No refund after 7 Oct.

Location to be announced

Enrollment is limited to 20 students.

Kim Dower, SFA, 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.

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**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.

Fee: $685  
No refund after 7 Oct.

Location to be announced

Enrollment is limited to 15 students.

Miguel Murphy, MFA, author of two collections of poetry, Bartime 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.

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**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.
Fiction

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

WRITING X 411.1E Short Story I
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.

WRITING X 412.1 Short Story II
3.0 units
This workshop covers the key elements of fiction writing, including plot, characterization, setting, point-of-view, and various story development techniques, as well as publication markets. Your goal is to develop three short stories before the end of the quarter.

New Creative Writing Courses for Fall

Romance Writing II
Instructor: Jeanne De Vita
Page 157.

Waking Up Your Prose
Instructor: Kim Dower
Page 155.

Smart Strategies for Successful Writers
Instructor: Lesley Hyatt
Page 154.

Finding Inspiration
Instructor: Miguel Murphy
Page 155.

Young Adult Novel Intensive: Two Weekend Workshop
Instructor: Jennifer Caloyeras
Page 160.

Marketing and PR for Writers and Agents
Instructor: Katie Dunham
Page 160.

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.

“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.

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
2019–2020 Master Class in Creative Writing

If you have the talent, passion, and determination necessary to produce professional-quality work, apply for I 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.

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.

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 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 widest 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.

Enrollment limited to 20 students.
No meeting Sept 30; Nov 11.

Fee: $695
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.

NEW
WRITING X 411.2E
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 workshop 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 at least 50 pages of your novel.

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 Oxord St.
No meeting Nov. 29.
Enrollment limited to 15 students.
Lisa Lieberman Doctor, author of the novel The Drowning 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# 369725  
Fee: $395  
No refund after 7 Oct.  
Classroom: 30 mtgs  
Oct. 2-Dec. 10  
UCLA: Powell Library  
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.

WRITING X 413.5E  
Writing a Novel in 10 Weeks  
3.0 units

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: $605  
No refund after 6 Oct.  
Classroom: 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 motivational speaker.

WRITING X 414.2E  
Romance Writing II  
3.0 units

This workshop-based course will support students who have completed Romance Writing I. 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/different development concepts, but completing Romance I or receiving instructor approval will be required.

Reg# 369864  
Fee: $395  
No refund after 7 Oct.  
Classroom: 10 mtgs  
Oct. 2-Dec. 10  
UCLA: Powell Library  
Enrollment limited to 15 students.  

Jeannie 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 9pm (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  
5.0 units

The short story, one of the most challenging of all literary forms, requires the precision and imagistic density 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# 3689725  
Fee: $175  
No refund after 24 Sept.  
Classroom: 10 mtgs  
Tuesday, 7-10pm, Oct. 1-Dec. 3  
UCLA: Rollie 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 (A Broken Dream) 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 to complete 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 class is to give the self-editing skills to polish and revise your entire novel within and beyond the course itself.

Reg# 368724  
Fee: $785  
No refund after 25 Sept.  
Classroom: 10 mtgs  
Oct. 2-Dec. 10  
Enrollment limited to 12 students. Visitors not permitted. $100 non-refundable. 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 published novel. The focus is on structural and navigational 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 student to reach a professional level appropriate for eventual publication.

Reg# 368723  
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.  
Robert Everson, MFA, author of the novels Zero to the Bone, Digging James Dean, Burning Garbo, Killing Papanzic, Gypsy Hearts, and Shooting李先生. Mr. Everson’s novels have been translated into 15 languages. He has been the final 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 like-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 keeping 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 true to self through a sometimes daunting process of it. 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.

Reg# 36973  
Fee: $1850  
No refund after 7 Oct.  
Online Oct. 2-Dec. 10  
Enrollment limited to 8 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) with 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 only work 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, Momento Park (Farrar, Straus & Giroux), Mr. Sarvas’ literary blog, The Eleogan Variety, 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 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 both to dramatic and imaginative effect. Finally, you investigate possible venues where your work might most effectively be presented.

Reg# 368989  
Fee: $895  
No refund after 7 Oct.  
Online 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 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.
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 workshop. Students continue to share and offer feedback in a supportive environment. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

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 structure 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 challenges that 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.

WRITING X 424.22E
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.

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.

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

WRITING X 423.2
Memoir II
3.0 units

WRITING X 423.1
Memoir I
3.0 units

WRITING X 422.2
Personal Essay II
3.0 units

WRITING X 422.2
Personal Essay I
3.0 units

WRITING X 421.1
Creative Nonfiction I
3.0 units

WRITING X 421.1
Creative Nonfiction I
3.0 units

WRITING X 420.1
Personal Essay I
3.0 units

WRITING X 420.1
Personal Essay I
3.0 units

WRITING X 419.1
Creative Nonfiction I
3.0 units

WRITING X 419.1
Creative Nonfiction I
3.0 units

WRITING X 418.1
Creative Nonfiction I
3.0 units

WRITING X 418.1
Creative Nonfiction I
3.0 units

WRITING X 417.1
Creative Nonfiction I
3.0 units

WRITING X 417.1
Creative Nonfiction I
3.0 units

WRITING X 416.1
Creative Nonfiction I
3.0 units

WRITING X 416.1
Creative Nonfiction I
3.0 units

WRITING X 415.1
Creative Nonfiction I
3.0 units

WRITING X 415.1
Creative Nonfiction I
3.0 units

WRITING X 414.1
Creative Nonfiction I
3.0 units

WRITING X 414.1
Creative Nonfiction I
3.0 units

WRITING X 413.1
Creative Nonfiction I
3.0 units

WRITING X 413.1
Creative Nonfiction I
3.0 units

WRITING X 412.1
Creative Nonfiction I
3.0 units

WRITING X 412.1
Creative Nonfiction I
3.0 units

WRITING X 411.1
Creative Nonfiction I
3.0 units

WRITING X 411.1
Creative Nonfiction I
3.0 units

WRITING X 410.1
Creative Nonfiction I
3.0 units

WRITING X 410.1
Creative Nonfiction I
3.0 units

WRITING X 409.1
Creative Nonfiction I
3.0 units

WRITING X 409.1
Creative Nonfiction I
3.0 units

WRITING X 408.1
Creative Nonfiction I
3.0 units

WRITING X 408.1
Creative Nonfiction I
3.0 units

WRITING X 407.1
Creative Nonfiction I
3.0 units

WRITING X 407.1
Creative Nonfiction I
3.0 units

WRITING X 406.1
Creative Nonfiction I
3.0 units

WRITING X 406.1
Creative Nonfiction I
3.0 units

WRITING X 405.1
Creative Nonfiction I
3.0 units

WRITING X 405.1
Creative Nonfiction I
3.0 units

WRITING X 404.1
Creative Nonfiction I
3.0 units

WRITING X 404.1
Creative Nonfiction I
3.0 units

WRITING X 403.1
Creative Nonfiction I
3.0 units

WRITING X 403.1
Creative Nonfiction I
3.0 units

WRITING X 402.1
Creative Nonfiction I
3.0 units

WRITING X 402.1
Creative Nonfiction I
3.0 units

WRITING X 401.1
Creative Nonfiction I
3.0 units

WRITING X 401.1
Creative Nonfiction I
3.0 units

WRITING X 400.1
Creative Nonfiction I
3.0 units

WRITING X 400.1
Creative Nonfiction I
3.0 units

WRITING X 399.1
Creative Nonfiction I
3.0 units

WRITING X 399.1
Creative Nonfiction I
3.0 units
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 art form.

Reg# 369654
Fee: $705
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# 369657
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. 7.
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 the category of children's Picture Book I

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 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 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# 369661
Fee: $2,950
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 $100 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 Writing the Young Adult Novel with Kelly Barson
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.)

Kelly Barson, MFA, author of the novels Unruly Creatures and Night Literary, Storm Cellar, and other local family magazines. She is a panelist and speaker at many library events and conferences.

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 guilelessly 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 workshops, and learn revision techniques. By the end of the course, you will have a complete outline and a solid draft of a two-chapter novel, to submit to publishers, as well as increase mastery over this art form.

Reg# 369665
Fee: $755
No refund after 7 Oct.
❖ Classroom
10 mtgs
Monday, 10am-1pm, Sept. 20-Oct. 12
UCLA Extension 1010 Westwood
1010 Westwood Blvd.
No meeting Nov 11.
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 the category of children's Picture Book I

WRITING X 444.2
Middle Grade II
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 guilelessly 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 workshops, and learn revision techniques. By the end of the course, you will have a complete outline and a solid draft of a two-chapter novel, to submit to publishers, as well as increase mastery over this art form.

Reg# 369666
Fee: $755
No refund after 7 Oct.
❖ Classroom
10 mtgs
Monday, 10am-1pm, Sept. 20-Oct. 12
UCLA Extension 1010 Westwood
1010 Westwood Blvd.
No meeting Nov 11.
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 the category of children's Picture Book I

WRITING X 444.3
Middle Grade III
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 guilelessly 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 workshops, and learn revision techniques. By the end of the course, you will have a complete outline and a solid draft of a two-chapter novel, to submit to publishers, as well as increase mastery over this art form.

Reg# 369667
Fee: $755
No refund after 7 Oct.
❖ Classroom
10 mtgs
Monday, 10am-1pm, Sept. 20-Oct. 12
UCLA Extension 1010 Westwood
1010 Westwood Blvd.
No meeting Nov 11.
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 the category of children's Picture Book I

WRITING X 444.4
Middle Grade IV
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 guilelessly 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 workshops, and learn revision techniques. By the end of the course, you will have a complete outline and a solid draft of a two-chapter novel, to submit to publishers, as well as increase mastery over this art form.

Reg# 369668
Fee: $755
No refund after 7 Oct.
❖ Classroom
10 mtgs
Monday, 10am-1pm, Sept. 20-Oct. 12
UCLA Extension 1010 Westwood
1010 Westwood Blvd.
No meeting Nov 11.
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 the category of children's Picture Book I
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

8–9am
Buffet Breakfast

12–1pm
Buffet Lunch

1–2pm
Optional Group Craft Talk

2–3pm
Optional Social Time

3–4pm
Writing Time

4–6pm
Dinner

6–8pm
Optional Open Mic

7pm–12am
Writing Time

For More Information

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

NEW

WRITING X 445.1
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 workshop, 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.

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#: 369590

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.

Classroom
10 mtgs
Tuesday, 7–10pm, Oct. 1–Dec. 3
UCLA: Boyd 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, DaArts, 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#: 369781

Fee: $575
No refund after 6 Oct.

Classroom
10 mtgs
Tuesday, 7–10pm, Oct. 1–Dec. 3
UCLA: Boyd Hall

Enrollment limited to 15 students.

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

SODELICSM. 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 CantolMundo 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#: 369656

Fee: $699
No refund after 30 Sept.

Classroom
11 mtgs
Tuesday, 7–10pm, Oct. 1–Dec. 3
UCLA: Haines Hall

Enrollment limited to 15 students.

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

NEW

WRITING X 455.4
Reframing the Form
2.0 units

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, Yusuf Komunyaka, Jamila Woods, and AncaSélicki.

REG#: 369566

Fee: $575
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 The Margins Book Award honoring titles for youth that tackle difficult topics including gangs, homelessness, violence, and addiction.
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.

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.

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.

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

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 a reality; and how to create and maintain a satisfying career, in a field where your imagination is free.

Reg# 399987
Fee: $685
No refund after 1 Oct.
❖ Classroom
10 mtgs
Thursday, 7-10pm, Sept. 26-Dec. 5
UCLA: Royce Hall
No meeting Nov. 22.
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, Rod\'dWorld, 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 learn how to write compelling plots and subplots, and how to create and evaluate story ideas. Explore how characters work together to grip an audience’s emotions. You learn to write emotionally engaging characters, regardless of how big or small, play meaningful roles in your story.

Reg# 369968
Fee: $475
No refund after 7 Oct.
❖ Online
Oct. 2-Dec. 10
Roz Weisberg, NFA, creative producer and book editor, whose credits include Beasty and Where the Heart Is. Ms. Weisberg is a former senior VP of development and production for Star dating Pictures. She has been a creative consultant for the Disney Channel, National Geographic, and Focus Features.

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

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: $895
No refund after 7 Oct.
❖ Classroom
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 for companies such as Amblin, Imagine, and New Line.

Ed Scharlach, writer-producer; WGA and PGA member who has had over 300 prime-time television episodes produced, ranging from Happy Days and Monk 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 410.2
Writing the First Screenplay II
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 guides you in the key craft elements of story structure, plot, scene development, character, theme, genre, and dialogue, and shows you how you 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.

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: $795
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 Courses for Fall

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 guides you in the key craft elements of story structure, plot, scene development, character, theme, genre, and dialogue, and shows you how you 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.
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/animation feature for Universal Pictures and is currently adapting the comic book, 5 Days To Die, for Circle of Confusion.

He has written and is currently developing projects for Terrence Malik, DreamWorks, 20th Century Fox, Warner Bros. and Amazon Studios.

He has also written screenplays for major studios, 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.

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.

For More Information and Submission Details
writers@uclaextension.edu | (310) 206-1542
writers.uclaextension.edu/competitions

<table>
<thead>
<tr>
<th>Course</th>
<th>Fee</th>
<th>Tuition</th>
<th>Description</th>
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<tbody>
<tr>
<td>Writing the First Screenplay I</td>
<td>$665</td>
<td>No refund after 28 Sept.</td>
<td>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/animation feature for Universal Pictures and is currently adapting the comic book, 5 Days To Die, for Circle of Confusion.</td>
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<tr>
<td>Writing the First Screenplay II</td>
<td>$665</td>
<td>No refund after 29 Sept.</td>
<td>Monday, 7-10pm, Sept. 24-Nov. 19 UCLA: School of Public Affairs Bldg. Tuesday, 7-10pm, Dec. 3 UCLA: School of Public Affairs Bldg. No meeting Nov. 11. 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.</td>
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<tr>
<td>Writing the First Screenplay III</td>
<td>$665</td>
<td>No refund after 29 Sept.</td>
<td>Monday, 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.</td>
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<tr>
<td>Writing the First Screenplay IV</td>
<td>$665</td>
<td>No refund after 28 Sept.</td>
<td>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.</td>
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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. You 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.

Fee: $685
No refund after 29 Sept.
Office: Classroom
10 mtgs
Tuesday, 7-10pm, Sept. 24-26, 2-Dec.
UCLA: School of Public Affairs Bldg.
No meeting Nov. 26.
Enrollment limited to 15 students.

Matthew Harrison, director/screenwriter/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# 369647

 Fee: $685
No refund after 7 Oct.
Online
Oct. 2-Dec. 10
Enrollment limited to 15 students.

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

Reg# 369644

Fee: $505
No refund after 7 Oct.  
• Online
• Oct. 2-Dec. 10
Enrollment limited to 15 students.

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). Writers 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 completed a first draft of a screenplay.

Fee: $755
No refund after 19 Sept.
Office: Classroom
10 mtgs
Thursday, 7-10pm, Sept. 26-Dec. 5
UCLA: School of Public Affairs Bldg.
No meeting Nov. 29.
Enrollment limited to 12 students. Visitors not permitted. $100 non-refundable. Not eligible for any discounts.

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

Reg# 369651

Fee: $785
No refund after 25 Sept.
Office: Classroom
4 mtgs
Oct. 2-June 9
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 $100 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.

CHRYSTANIS BALIS, MFA, 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.

Reg# 370563

Fee: $3,000
No refund after 25 Sept.
Office: Classroom
10 mtgs
Oct. 2-Dec. 10
Enrollment limited to 12 students. Visitors not permitted. $100 non-refundable. Not eligible for any discounts. Enrollment limited to eight students. Visitors not permitted. No refund after enrolling.

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 characters, a powerful dramatic structure, thematic, surreal, 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 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. Upon completion of the course, you also submit your completed script to receive feedback and consideration by an established agent, manager, or producer.

Fee: $3,805
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.

Reg# 358650

Fee: $785
No refund after 25 Sept.
Office: Classroom
10 mtgs
Oct. 2-Dec. 10
Enrollment limited to 12 students. Visitors not permitted. $100 non-refundable. Not eligible for any discounts. Enrollment limited to eight students. Visitors not permitted. No refund after enrolling.

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 a Parkinson of a Generation. She has written biographies of Roger Corman and Ron Howard.
Television

Beginning Television Writing

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

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 outline—the critical first step in writing a strong half-hour comedy spec script and a process that makes writing your script much easier, faster, and more successful. You begin by learning how to pinpoint what makes any half-hour comedy show tick, studying the appeal and quirkiness of the main characters, and identifying the unique spin shows put on their stories. You then focus on your own script for a current show, finding the story and identifying the comedy in it, learning how to pitch it, and creating a workable outline from which to write. Instruction also covers the “need to know” business aspects of the half-hour show, such as the current use of spec scripts to get jobs and the basics of how a comedy writer works on staff, how freelance writers move onto staff, how a writing staff is structured, and how writers work collaboratively “in the room.” All student projects must focus on current shows from a line provided by the instructor; no pilots.

Reg# 369899
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 Lie to Me & Maggie, 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 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 half-hour television show. You make use of the time, effort, and creative resources involved in writing a half-hour comedy episode, 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 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 Gornit: Nature Unleashed (Mondo World); Mr. Pinchuk’s comics include Hybrid Bastards, Max Steel, Unimaginable, Tales From the Acker-Mansion and Hero Hotel.

SCRIPT X 421.2
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 specific requirements of timeslots, outfits, and styles. The course goal is to master the process of constructing an airtight story and 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: $695
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 Shakesleeve, 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 series finale for the Family.

Reg# 369719
Fee: $695
No refund after 7 Oct.
❖ Online
  Oct. 2-Dec. 10
Enrollment limited to 15 students.

Eric 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 II

3.0 units

One-hour network and cable dramas have never been better. This key to creating a strong one-hour 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 a one-hour 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 Blvd.
Saturday, Sunday, 10am-6pm, Nov. 9 & 10
UCLA Extension 1010 Westwood Blvd.
UCLA Extension 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), Slinkers, Fame, and Knightwatch, as well as features, TV pilots, animation, webisodes, and a web series pilot.

SCRIPT X 421.4
Beginning Writing for the One-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.

Reg# 369821
Fee: $695
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.

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 Justified. She is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting.
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.

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, riff 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.

SCRIPT X 422.2 Writing the Half-Hour Pilot II

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.

SCRI P T X 422.3N One-Hour TV Pilot Script Writing in a Month: Part I

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 complete 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.
The Malan Show.
Group and his other credits include These People, director of Digital Content at Disney/ABC Television hunters: The Mortal Instruments.
Mr. Hug was a former and Drop Dead Diva permitted.

Enrollment limited to 15 students. Visitors not permitted.

Prerequisite(s):
One writing sample consisting of your feedback.

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

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For a list of courses see pages 4.

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