

# WRITING & JOURNALISM



## Writers' Program

### Creative Writing

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

### Basics of Writing

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

#### WRITING X 400

### Introduction to Creative Writing

2.0 units

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

Reg# 372871

Fee: \$455

No refund after 7 May.

❖ Classroom

6 mtgs

Saturday, 1-4pm, May 2-June 13

UCLA: School of Public Affairs Bldg.

No meeting May 16.

Enrollment limited to 12 students. 🌐

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

Reg# 372872

Fee: \$455

No refund after 7 May.

❖ Classroom

6 mtgs

Saturday, 1-4pm, May 2-June 6

UCLA: School of Public Affairs Bldg.

Enrollment limited to 12 students. 🌐

**Colette Sartor**, MFA, fiction writer, author of the story collection *Once Removed and Other Stories*, 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 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# 372873

Fee: \$475

No refund after 4 May.

🌐 Online

Apr. 29-June 9

Enrollment limited to 15 students. 🌐

**David Samuel Levinson**, MFA, author of the novel *Antonia Lively Breaks the Silence* and the story collection *Most of Us Are Here Against Our Will*. Mr. Levinson's short stories have been published in *Prairie Schooner*, *The Brooklyn Review*, and *The New Penguin Book of Gay Short Stories*. He was a top finalist for the Flannery O'Connor Short Story 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# 372874

Fee: \$475

No refund after 4 May.

🌐 Online

Apr. 29-June 9

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*.

#### WRITING X 461.1E

### Emotion Into Art: Infusing Your Writing with Feeling

2.0 units

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

Reg# 372875

Fee: \$475

No refund after 4 May.

🌐 Online

Apr. 29-June 9

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*.

#### WRITER'S PROGRAM

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

#### WHAT OUR STUDENTS SAY

"As a graduate of the UCLA Extension Writers' Program, I studied with so many incredible, gifted and generous teachers. The Extension program taught me about creative nonfiction."

—**Tembi Locke**, former Writers' Program student whose memoir, *From Scratch*, is a New York Times Bestseller.

# Welcome Our New Writers' Program Instructors for Spring!



**Angela Bole**, chief executive officer of the Independent Publishers Association

### Self-Publishing

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**Linda Camacho**, agent at Gallt & Zacker Literary Agency representing award-winning children's and adult fiction.

### Contracts, Rights, and Signing Authors

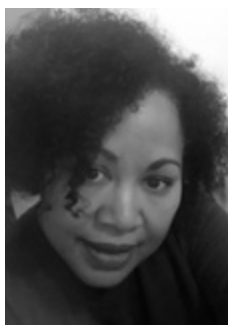
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**Monica Holloway**, critically acclaimed author of the memoirs *Driving with Dead People* and award-winning *Cowboy & Wills*.

### Memoir I

Page 149.



**Teri Brown-Jackson**, WGA television writer and producer whose credits include *The Parkers*, *Tyler Perry's House of Payne*, and *That's So Raven*.

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

Page 155.



**Christa Desir**, freelance content and copy editor for multiple publishers and author of contemporary young adult fiction.

### Copyediting I

Page 151.



**Aatif Rashid**, author of *Portrait of Sebastian Khan*; has published short stories and nonfiction in a variety of publications and is a regular contributor to *The Kenyon Review* blog.

### Setting and Description

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

## The Writers' Program

## Is Going Places!

*Writers' Program at AWP & Wondercon*

### AWP (Association of Writers & Writing Programs) Conference

Booth #863

Thursday–Sunday, March 5–8

Henry B. González Convention Center, San Antonio, Texas

AWP is the largest gathering of writers in North America, drawing more than 12,000 attendees each year. Swing by our Bookfair booth to get your hands on Writers' Program swag and learn about new programs. Meet up with Writers' Program instructors, students, alumni, and staff at our Writers' Program networking reunion event reception on Saturday, March 7.

### Wondercon

Booth #611

Friday–Sunday, April 10–12

Anaheim Convention Center, Anaheim, California

WonderCon is the sister show to San Diego Comic-Con and draws 66,000 fans of comics, movies, TV, animation, literature, and more. Learn from Writers' Program instructors at our Wondercon panels. Meet staff at our booth and spin the wheel to win limited edition Writers' Program swag.

### For More Information

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

## The Young and

## The Reckless

*Writing for Teens—A Young Adult Writing Symposium*

*Save the Date!*

Saturday, August 29, 8-5:30pm

UCLA Extension Gayley Center, 1145 Gayley Ave.

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 multi-author question and answer panels.

The \$79 registration fee includes

- Keynote presentation
- Two 1-hour special topic sessions
- Panel presentations with special guests
- Reception and light refreshments
- Book signing

### For More Information

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

## Special Topics for All Writers

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

### NEW

WRITING X 461.5N

#### The Joy of Writing: A Two Saturday Workshop in Creativity

1.5 units

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

Reg# 373012

Fee: \$269

No refund after 15 May.

❖ Classroom

2 mtgs

Saturday, 9am-5pm, May 16 & 30

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited. Early enrollment advised.

**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.

### NEW

WRITING X 463.1E

#### Women's Writing Workshop

3.0 units

Women's stories are as diverse as women's experiences. In this course, we focus on finding our voice on the page and allowing the stories that want to emerge to emerge naturally. Each week, we focus on a different theme, utilize fun in-class writing prompts, and write and share in class. We create a nurturing community for our stories, from the hilarious to the heartbreaking, the funny to the intense. All stories are welcome. Students write with compelling details and heart. By the end of the class, students have a variety of pieces in progress.

Reg# 373015

Fee: \$575

No refund after 20 Apr.

❖ Classroom

10 mtgs

Wednesday, 7-10pm, Apr. 15-June 10

UCLA: Haines Hall

Saturday, 1-4pm, June 6

UCLA: Haines Hall

Enrollment limited. Early enrollment advised.

**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.

WRITING X 461.3E

#### Gay Men's Writing Workshop: A Literary Approach to Writing About Gay Life

3.0 units

This course is designed for students who want to examine gay men's lives in fiction and nonfiction. Discussions will include basic milestones that have defined much of gay life, such as coming out, sex, partnership, and the AIDS crisis. We will explore what messages writing about gay men's lives brings to those outside our experience, as well as ways we can communicate across this divide. Students will read and discuss the

best examples of gay fiction/nonfiction in order to integrate their qualities into our own work, striving to say something new and fresh in a very crowded and well-established field. By the end of the course, students will have written three works of fiction and nonfiction and completed a substantial revision of one of those pieces.

Reg# 372900

Fee: \$695

No refund after 13 Apr.

🌐 Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

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

### NEW

WRITING X 463.3E

#### When Research Ends and Writing Begins

3.0 units

Every writer is an expert in something—in fact, most of us know far more than we realize about the topics that inspire us. Whether it's a criminal court case, the meat of your specialized day job, the history of violin-making in Prussia, the ins and outs of dental surgery, the subject of your master's thesis, or simply the fine details of your own lived existence, fact-based material is the backbone of art. Everything we create and imagine draws upon the real world. By the end of the course, you will have completed one short creative project and a longer work that incorporate your found or tacit knowledge, as well as a concrete plan for further development of the longer piece.

Reg# 373035

Fee: \$695

No refund after 13 Apr.

🌐 Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

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

### NEW

WRITING 761.8E

#### The Writers' Banquet: A One-Day Workshop Exploring Food and Memory

Some of our most powerful memories are attached to our experience of food, but how do you turn those into writing that resonates? What skills and techniques can help writers transform a meal into powerful memoir, essay, or fiction? Food is a fact of life, a universal shared culture, and amongst our most intimate concerns. For the hungry writer it is also a vast storehouse packed with a lifetime supply of possibilities for evocative literature. Throughout the course of our delectable day spent together, you learn fresh new ways to work with food and memory in your writing through readings, exercises, critiques, and tastings. Our discussions and exercises cover fiction, memoir, and essay writing and are appropriate for every level of expertise, from the fresh beginner to the fine-aged writing pro.

Reg# 373043

Fee: \$159

No refund after 17 Apr.

❖ Classroom

1 mtg

Saturday, 9am-5pm, Apr. 18

UCLA: School of Public Affairs Bldg.

Enrollment limited. Early enrollment advised.

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

# New Creative Writing Courses for Spring

#### The Joy of Writing:

##### A Two Saturday Workshop in Creativity

Instructor: Steven Wolfson

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##### Women's Writing Workshop

Instructor: Robin Finn

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##### When Research Ends and Writing Begins 🌐

Instructor: Alyx Dellamonica

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##### The Writers' Banquet

Instructor: Nancy Spiller

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#### Diversity Plus

Instructor: Henry Lien

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#### Poetry and Performance: A Two-Day Workshop

Instructor: Laurel Ann Bogen

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#### Self-Publishing

Instructor: Angela Bole

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🌐 Offered online.



"Become a passionate observer and an obsessive note taker. Look around you and inside you and write down what you see, think and learn!"

—Nancy Spiller

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

## Writers' Program

## Publication Party

Save the Date!

Wednesday, June 10, 7-9:30pm

Skirball Cultural Center, 2701 N. Sepulveda Blvd.

(Networking reception at 5:30pm; auditorium opens at 7pm; readings begin at 7:30pm.)

Admission and parking are free; refreshments will be served.

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

The featured readers are Writers' Program instructors who have published work within the past year, along with three distinguished Writers' Program alumni.

For More Information

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



# Courses in Editing and Publishing

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

## Copyediting I

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

## Copyediting I

**Instructor: Christa Desir**, freelance content and copy editor for multiple publishers and author of contemporary young adult fiction.

## Developmental Editing

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

## Contracts, Rights, and Signing Authors

**Instructor: Linda Camacho**, agent at Gallt & Zacker Literary Agency representing award-winning children's and adult fiction.

## Self-Publishing

**Instructor: Angela Bole**, chief executive officer of the Independent Publishers Association (IBPA).

Courses begin on page 151.

## 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 462.2

### Setting and Description

3.0 units

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

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## Reg# 372851

**Fee: \$575**

No refund after 14 Apr.

❖ Classroom

10 mtgs

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

UCLA: Haines Hall

Enrollment limited. Early enrollment advised.

**Aatif Rashid**, Author of *Portrait of Sebastian Khan*. Mr. Rashid has published short stories in *The Massachusetts Review*, *Metaphors*, *Arcturus*, and *Barrelhouse*; and nonfiction in *The Los Angeles Review of Books*, as well as online on *Medium*. He currently writes regularly for *The Kenyon Review blog*.

## WRITING X 462.1

### Dialogue and Point of View

3.0 units

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

## Reg# 372850

**Fee: \$695**

No refund after 13 Apr.

🌐 Online

Apr. 8-June 16

**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 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# 372853

**Fee: \$699**

No refund after 6 Apr.

❖ Classroom

11 mtgs

Wednesday, 6:30-9:30pm, Apr. 1-June 10

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Enrollment limited to 20 students. 🌐

**Stephen Cooper**, MFA, PhD, and NEA Fellow whose short stories have appeared widely, is the author of *Full of Life: A Biography of John Fante*, an LA Times Best Book of the Year. He developed and coproduced the 2018 Netflix Original documentary *Struggle: The Life and Lost Art of Szukalski*.

## WRITING X 412.1

### Short Story I

3.0 units

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

## Reg# 372855

**Fee: \$695**

No refund after 13 Apr.

🌐 Online

Apr. 8-June 16

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.

## Reg# 373643

**Fee: \$575**

No refund after 14 Apr.

❖ Classroom

10 mtgs

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

UCLA Extension DTLA

Enrollment limited to 20 students. 🌐

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

## 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# 372848

**Fee: \$695**

No refund after 13 Apr.

🌐 Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

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

## Reg# 372847

**Fee: \$665**

No refund after 16 Apr.

❖ Classroom

10 mtgs

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

UCLA Extension 1010 Westwood

Enrollment limited to 20 students. 🌐

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

🌐 ONLINE COURSE, page 5.

🌐 HYBRID COURSE, page 5.

🌐 WEB-ENHANCED COURSE, page 5.

❖ ON-GROUND COURSE, page 5.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 6.

## 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# 372852****Fee: \$695**

No refund after 13 Apr.



Apr. 8-June 16

Enrollment limited to 15 students. 🌐

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

## WRITING X 414.1E

**Romance Writing I**

3.0 units

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

**Reg# 372849****Fee: \$695**

No refund after 13 Apr.



Apr. 8-June 16

Enrollment limited to 15 students. 🌐

**Jeanne De Vita**, MFA, award-winning author, and freelance developmental editor for several publishing companies and authors of fiction and nonfiction. Ms. De Vita also works as a "story doctor" for spec TV/film projects. She writes and publishes romance under a pen name, including serialized original content for *Radish*.

**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 workshopping. 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.

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**Reg# 372866****Fee: \$665**

No refund after 12 Apr.



Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

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# 372865****Fee: \$695**

No refund after 13 Apr.



Online

Apr. 8-June 16

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

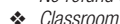
**Novel II**

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 workshopping 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# 372860****Fee: \$665**

No refund after 13 Apr.



Classroom

10 mtgs

Wednesday, 7-10pm, Apr. 8-June 10

UCLA Extension DTLA: 261 S. Figueroa St.

Enrollment limited to 15 students.

**Wally Rudolph**, a multi-disciplinary artist and author of the novels *Four Corners* and *Mighty, Mighty*, among other works of creative writing. Born in Canada to Chinese-Jamaican immigrant parents, Mr. Rudolph is the former co-chair of the Asian American Writers Committee of the WGA and writer-in-residence at the Annenberg Beach House.

**Reg# 372859****Fee: \$695**

No refund after 13 Apr.



Online

Apr. 8-June 16

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 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.

→ → →



# Explore What the Writers' Program Has to Offer!

Whether you're a new or a current student, these info sessions are a great opportunity to meet fellow writers and Writers' Program advisors to learn more about our courses and programs. Each event includes a Q&A session with advisors, and students can enter a raffle to win giveaway bags that include Writers' Program merchandise and one free 10-week course.

**Certificate Resource Session**

Thursday, March 26, 3-5pm; UCLA Extension Gayley Center

Tuesday, June 16, 3-5pm; UCLA Extension Gayley Center

Want to learn more about our Certificate programs? Join current and prospective certificate students and learn how to navigate your curriculum, enroll in courses, submit to advanced classes, complete the program, and redeem certificate program benefits such as the manuscript consultation. Students can also preview upcoming classes and plan their course curriculum with advisors.

**New Student Orientation**

Thursday, April 2, 3-5pm; UCLA Extension Gayley Center

Ready to enroll in classes but don't know where to start? Meet fellow Writers' Program students at the New Student Orientation. Connect with advisors to answer your questions on our quarterly schedules, attendance policies, refund deadlines, navigating Canvas online courses, parking, and other logistical questions about our courses and programs.

**Open House**

Tuesday, August 4, 3-5pm; UCLA Extension Gayley Center

Network with fellow writers over light refreshments and learn more about who we are, what we do, and why we are the best choice for your writing education. The Open House is here to answer your questions on our courses, certificate programs and specializations, competitions, scholarships, consultations, events, and more.

**For more information**[writers@uclaextension.edu](mailto:writers@uclaextension.edu) | (310) 825-9415**Reg# 372861****Fee: \$695**

No refund after 13 Apr.



Online

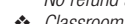
Apr. 8-June 16

Enrollment limited to 15 students. 🌐

**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.

**Reg# 372862****Fee: \$665**

No refund after 14 Apr.



Classroom

10 mtgs

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

UCLA: Haines Hall

Enrollment limited to 15 students.

**Chris L. Terry**, MFA, author of the novels *Black Card* (Catapult, 2019) and *Zero Fade* (Curbside Splendor, 2013), which was named Best Book of the Year by *Slate* and *Kirkus Reviews*. Mr. Terry's short work has appeared in *PANK*, *Razorcake*, *Very Smart Brothas*, and more. He has taught for PEN America, Writing Workshops LA, and Storycatchers Theatre.

## WRITING X 445.2

**Young Adult Novel II**

3.0 units

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

**Reg# 372863****Fee: \$695**

No refund after 13 Apr.



Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

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

# Writers' Program— Antioch University MFA Partnership

Students who complete a Writers' Program Certificate in Fiction, Creative Nonfiction, Feature Film Writing, Television Writing, or Screenwriting: Film and TV Comprehensive can receive Advanced Standing in Antioch University Los Angeles's MFA program in creative writing, and Antioch University Santa Barbara's MFA program in TV/screenwriting, playwriting, or emerging and new media.

Advanced Standing allows a student to enter the MFA program with the equivalent of one semester completed, offering a cost savings on their Antioch tuition of nearly \$9,000 for LA and nearly \$10,000 for Santa Barbara.

In addition, all Writers' Program Certificate holders will be eligible for Antioch's fellowships and scholarships.



Eligible students should indicate in their Admissions Dialogue Essay that they have completed or will have completed a UCLA Extension Writers' Program Certificate by the time they begin study at Antioch University.

Certificate completion does not guarantee admission to Antioch University's MFA programs. All admissions decisions are made solely by Antioch University MFA program faculty, and questions about the process should be directed to them.

## 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 up to 750 words of writing that relate to a particular structural element.

**Reg# 372864**  
**Fee: \$695**  
No refund after 13 Apr.  
Online  
Apr. 8-June 16

Enrollment limited to 15 students.    
**Caroline Leavitt**, *New York Times* best-selling author who has published 11 novels, including her latest, *Cruel Beautiful World*. A critic for *The San Francisco Chronicle* and *People*, Ms. Leavitt is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

## Advanced Fiction Writing

**Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for spring is Mar. 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# 372867**  
**Fee: \$755**  
No refund after 31 Mar.  
Classroom  
10 mtgs  
Tuesday, 7-10pm, Apr. 7-June 9  
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.

**Reg# 372868**  
**Fee: \$785**  
No refund after 1 Apr.  
Online  
Apr. 8-June 16

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


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

## WRITING X 411.4

### Novel IV

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

**Reg# 372869**  
**Fee: \$785**  
No refund after 1 Apr.  
Online  
Apr. 8-June 16

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# 372870**  
**Fee: \$755**  
No refund after 2 Apr.  
Classroom  
10 mtgs  
Thursday, 7-10pm, Apr. 2-June 4  
UCLA: School of Public Affairs Bldg.

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

**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*.

## Creative Nonfiction

### Beginning Creative Nonfiction Writing


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

## WRITING X 424.2E

### 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# 372877**  
**Fee: \$695**  
No refund after 13 Apr.  
Online  
Apr. 8-June 16

Enrollment limited to 15 students. Early enrollment advised. 

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



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

## WRITING X 424.18E

### Introduction to Literary Journalism

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

**Reg# 372878**  
**Fee: \$695**  
No refund after 13 Apr.  
Online  
Apr. 8-June 16

Enrollment limited to 15 students.  

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

## WRITING X 421.1

**Creative Nonfiction I**

3.0 units

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

**Reg# 372880****Fee: \$575**

No refund after 13 Apr.

## ❖ Classroom

10 mtgs

Wednesday, 6:30-9:30pm, Apr. 8-June 10  
UCLA Extension DTLA: 261 S. Figueroa St.

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.

**Reg# 372881****Fee: \$695**

No refund after 13 Apr.

## 🌐 Online

Apr. 8-June 16

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# 372882****Fee: \$575**

No refund after 12 Apr.

## ❖ Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 7-June 9  
UCLA: Haines Hall

Enrollment limited to 20 students. 🌐 📖

**Monica Holloway**, Author of the critically-acclaimed memoirs, *Driving with Dead People* and *Cowboy & Wills*. Ms. Holloway is actively involved in the work of the National Center for Family Literacy and Autism Speaks and has participated in several events with the Special Needs Network.

## WRITING X 424.5E

**How to Sell Your Nonfiction Work**

3.0 units

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

**Reg# 372883****Fee: \$695**

No refund after 13 Apr.

## 🌐 Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

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

## WRITING X 424.13E

**How to Write a Million-Dollar Proposal: A Two-Saturday Workshop**

1.5 units

Whether you're in the midst of penning a personal narrative, a how-to, or a treatise on your area of expertise, you need a book proposal to get in the door at any traditional publisher. This interactive workshop connects you with one of the industry's top insiders, who's never written a proposal that hasn't sold—and for big bucks—and gives you everything you need to know to take your idea to the next level. Topics include the seven-step magic formula to crafting winning proposals, what agents respond to, and what you need to approach them; a peek into million-dollar proposals by first-time authors; the how-tos of building a provocative table of contents and creating the right "architecture" for a book that keeps readers wanting more; the secrets to selling yourself and developing a compelling marketing plan; and whether or not independent (self) publishing is the way to go for you. By the end of the course, you understand the inner workings of the publishing industry and know exactly where your potential stands, with all of the materials you need in draft form to move forward. For some, this means polishing your perfect pitch package and submitting it to an agent or publisher; for others, this entails positioning yourself to self-publish successfully.

**Reg# 372884****Fee: \$269**

No refund after 24 Apr.

## ❖ Classroom

2 mtgs

Saturday, 9am-5pm, Apr. 25; May 2  
UCLA Extension 1010 Westwood:  
1010 Westwood Blvd.

Enrollment limited to 20 students.

**Kristin Loberg**, *New York Times* bestselling writer and editor specializing in proposals and book collaboration. Ms. Loberg's titles include *Brain Maker* (Little, Brown and Company), *Grain Brain* (Little, Brown and Company), *Payback Time* (Crown), *The End of Illness* (Free Press), *A Short Guide to a Long Life* (Simon & Schuster), and *The Lucky Years* (Thorndike Press), among numerous others.

**Intermediate Creative Nonfiction Writing**

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

## WRITING X 421.2

**Creative Nonfiction II**

3.0 units

Designed for those who have already begun to explore memoir or other narrative nonfiction genres, this workshop guides you to take your skills to the next level by focusing on a collection of essays, a single project, or other types of nonfiction prose; works-in-progress are welcome. Every week, you read several short, stylistically adventurous pieces to expand your repertoire and post a new installment of your own project for feedback from your instructor and peers. The goal is to create two new essay-length works of creative nonfiction and polish your skills for publication.

**Reg# 372888****Fee: \$575**

No refund after 4 Apr.

## ❖ Classroom

10 mtgs

Monday, 10am-1pm, Mar. 30-June 8  
UCLA Extension 1010 Westwood:  
1010 Westwood Blvd.

No meeting May 25.

Enrollment limited to 15 students. 🌐

**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.

**Reg# 372887****Fee: \$695**

No refund after 13 Apr.

## 🌐 Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

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

## WRITING X 422.2

**Personal Essay II**

3.0 units

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

**Reg# 372890****Fee: \$695**

No refund after 13 Apr.

## 🌐 Online

Apr. 8-June 16

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# 372889****Fee: \$695**

No refund after 13 Apr.

## 🌐 Online

Apr. 8-June 16

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*.

**Advanced Creative Nonfiction Writing**

**Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for spring is Mar. 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# 372891****Fee: \$755**

No refund after 31 Mar.

## ❖ Classroom

10 mtgs

Tuesday, 7-10pm, Apr. 7-June 9  
UCLA: Haines Hall

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.

🌐 ONLINE COURSE, page 5.

🌐 HYBRID COURSE, page 5.

🌐 WEB-ENHANCED COURSE, page 5.

❖ ON-GROUND COURSE, page 5.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 6.



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

September 13-18

Join us in beautiful Lake Arrowhead for the writing retreat of a lifetime. You'll spend 4 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 \$10 nonrefundable registration fee. Enrollment closes August 1.

### 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](http://writers.uclaextension.edu/writing-retreat-at-lake-arrowhead)

## The Phyllis Gebauer Scholarship in Writing

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

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

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

Deadline to submit materials is June 19.

### For More Information

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

## Writing for Young Readers

### Writing Picture Books

WRITING X 441.2  
Picture Book II  
3.0 units

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

Reg# 372899

Fee: \$695

No refund after 4 Apr.

Online

Mar. 30-June 7

Enrollment limited to 15 students. 🌐

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

## 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# 372892

Fee: \$745

No refund after 6 Apr.

Online

Apr. 1-June 16

Enrollment limited to 15 students. 🌐

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

WRITING X 431.2

### Poetry II

3.0 units

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

Reg# 372893

Fee: \$695

No refund after 13 Apr.

Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

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

### NEW

WRITING X 432.13E

### Poetry and Performance: A Two Day Workshop

1.5 units

Many otherwise excellent poets are hindered by their reading prowess. Learn how to connect with your audience, choose the correct poems for your venue, deal with stage fright and instill confidence when reading your own poetry or the work of others.

Reg# 373176

Fee: \$269

No refund after 5 June.

Classroom

2 mtgs

Saturday, Sunday, 9am-5pm, June 6-7

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

Enrollment limited. Early enrollment advised.

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

WRITING X 432.3E

### Cuento Poems

2.0 units

Cuento Poems are short, concise narrative poems that resonate. They focus on one brief experience or two brief experiences that speak to each other. Whether you write poetry or creative prose, this course helps you vivify and tighten your work. You learn the basics of narrative poetry, study and discuss poems, and discover how to write resonant poems. Each week, you generate poems and workshop your drafts in a safe and supportive environment. By the end of the course, you have several completed poems and a better understanding of Cuento Poems as a reader and writer. This course is appropriate for all levels of poetry and creative prose writers. (Six week course)

Reg# 372894

Fee: \$345

No refund after 14 May.

Classroom

6 mtgs

Saturday, 10am-1pm, May 9-June 13

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students. 🌐

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



## 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.

### WRITING X 451.1

#### Copypediting I

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# 372895

Fee: \$575

No refund after 13 Apr.

❖ Classroom

10 mtgs

Wednesday, 7-10pm, Apr. 8-June 10

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students. 🌐

**Jeanne De Vita**, MFA, award-winning author, and freelance developmental editor for several publishing companies and authors of fiction and nonfiction. Ms. De Vita also works as a “story doctor” for spec TV/film projects. She writes and publishes romance under a pen name, including serialized original content for *Radish*.

#### Reg# 372896

Fee: \$695

No refund after 13 Apr.

🌐 Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

**Christa Desir**, Author of *Fault Line*, *Bleed Like Me*, and *Other Broken Things*. Ms. Desir is an editor for multiple publishers and edited several *New York Times* bestselling novels. She also developed an editorial services company for Black, Indigenous and People of Color (BIPOC) that includes a remote mentorship program.

### 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# 372897

Fee: \$695

No refund after 13 Apr.

🌐 Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

**Tobi Harper**, deputy director at Red Hen Press, editor and founder of *Quill* (a queer publishing series of Red Hen Press); publisher of *The Los Angeles Review*; and speaker on queer literature and publishing at conferences, literary festivals, and college campuses.

### WRITING X 455.1

#### Contracts, Rights, and Signing Authors

3.0 units

Literary agents are uniquely positioned in the publishing world to have their hands in many facets of the book process, from a book's inception through to finished copies and publicity. This course begins with an overview of the Agency Agreement, the contract that binds an author with an agent. Students analyze the contract in order to gain a general understanding of the role and responsibilities of an agent and how they go about shepherding authors and their work. This course also unravels the mysteries of book Publishing Agreements and provides a step-by-step guide to understanding the legal language, recognizing which subsidiary rights can (and should) be negotiated, and the differences between a good deal and bad deal—it isn't always money. Students leave the course with a general knowledge of what it takes to foster a book project from query to signed contracts.

#### Reg# 372898

Fee: \$695

No refund after 13 Apr.

🌐 Online

Apr. 8-June 16

Enrollment limited to 15 students. 🌐

**Linda Camacho**, MFA, Agent at Gallt & Zacker Literary Agency representing award-winning children's and adult fiction. Ms. Camacho has held various positions at Penguin Random House, Dorchester, Simon and Schuster, Writers House, and Prospect Agency, handling everything from foreign rights, editorial, marketing to operations.

### NEW

#### WRITING X 454.1

#### Self-Publishing

3.0 units

Self-publishing has opened new opportunities for writers who want to take control of making their work commercially available to readers. But while technological advances in typesetting, printing, and distribution have made it possible to create self-published books on par with their traditionally published counterparts, understanding how to navigate the complex book publishing industry is still necessary for success. This course explores how self-publishing fits within the greater book publishing industry. Students learn best practices for self-published book production, marketing, sales, and distribution. Guest lecturers include industry experts and successful self-published authors. Instruction focused on all genres of book publishing including fiction, nonfiction, and poetry for adult, young adult, and children's literature.

#### Reg# 373030

Fee: \$575

No refund after 12 Apr.

❖ Classroom

10 mtgs

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

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

Enrollment limited to 20 students. 🌐

**Angela Bole**, MS in Book Publishing. Chief Executive Officer of the Independent Book Publishers Association (IBPA), the largest book publishing association in the US serving independent publishers and self-published authors.

# Turn Your Passion into Paychecks

## Editing & Publishing Certificate and Literary Representation Certificate

New certificates in literary representation and editing and publishing offer writer-friendly careers.

In just one year, you can get the skills and knowledge you need to transition to a career in world of literary publishing. Study to become an agent who seeks new talent and connects those writers to publishers, or learn the basics of editing to apply those skills to the publishing industry or even a corporate communications job.

Choose from a variety of courses to get started this quarter.

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## Screenwriting

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

## Special Topics for Film & Television Writers

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

### NEW

#### SCRIPT X 465.1E

#### Inclusive Screenwriting

3.0 units

While there are many ideas of what inclusion means in film and television, one thing is clear—the urgency for diverse voices and stories is on the forefront of entertainment. With hits like *Black Panther* and *Crazy Rich Asians* in theaters and shows like *Master of None*, *Black-ish*, *Orange is the New Black* and *Transparent* on television, the appetite for multiethnic casting and stories are in rising demand by studios. This workshop focuses on assigning your characters based on age, gender, race, sexual orientation, and physical disabilities and how that diversity adds dimension and drama to your story. The course also covers showing diversity through dialogue, the importance of research, and most importantly, how to stand your ground when stakeholders of your project may not understand your original vision. Toward the end of the course, special attention is paid to the problem of underrepresented writers in Hollywood and strategies of how you should navigate the tricky efforts of greater inclusion.

#### Reg# 372829

Fee: \$665

No refund after 6 Apr.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

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*.

### NEW

#### SCRIPT X 464.12E

#### Originals, Remakes, and Rip-Offs

3.0 units

How many times have you seen a disappointing remake or rip-off of a great film or TV show and wondered, what went wrong? Why, in telling the same tale, did some writing choices work so well, while others, treading the same narrative territory, fell flat? While casting, direction and production can certainly have an influence in a film's success or failure to achieve its goals, more often than not, it comes down to story—and the decisions made in the writing. In this course you review original films and TV shows and their remakes (and sometimes rip-off versions), to analyze the story elements of structure, dialogue, theme and character. We discuss which made one approach work and another version miss making the same tale compelling. Honing the ability to spot story strengths and weakness is the same skill-set employed in writing coverage which, when done well, is a valued skill in the industry.

#### Reg# 372829

Fee: \$665

No refund after 7 Apr.

❖ Classroom

10 mtgs

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

UCLA: Royce Hall

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.

🌐 ONLINE COURSE, page 5.

🌐 HYBRID COURSE, page 5.

🌐 WEB-ENHANCED COURSE, page 5.

❖ ON-GROUND COURSE, page 5.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 6.

# New Screenwriting Courses for Spring

## Writing the First Screenplay in a Month: The Outline

Instructor: **Diane Drake**

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

Instructor: **Tom Pinchuk**

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

Instructor: **Tom Pinchuk**

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## Originals, Remakes, and Rip-Offs

Instructor: **Brooks Wachtel**

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## Inclusive Screenwriting

Instructor: **Julia Camara**

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*"The true way to take after your writing heroes is to pick apart their work. Disassemble it. Analyze its parts. Find early drafts and compare. Read the stories that inspired them in the first place. Figure out what made it all work so well on you. Then apply what you've learned to your own material."*

—Tom Pinchuk

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

## SCRIPT X 463.1E Creating Powerful Scenes and Sequences

3.0 units

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

Reg# 373319

Fee: \$695

No refund after 6 Apr.



Apr. 1-June 9

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 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# 373225

Fee: \$665

No refund after 4 Apr.



10 mtgs

Monday, 7-10pm, Mar. 30-June 8

UCLA Extension Lindbrook Center:

10920 Lindbrook Dr.

No meeting May 25.

Enrollment limited to 15 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.

## SCRIPT X 464.9E Creating Memorable Characters Through Their Core

3.0 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# 373226

Fee: \$695

No refund after 6 Apr.



Apr. 1-June 9

Enrollment limited to 15 students.

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

## 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 other 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# 373228

Fee: \$665

No refund after 4 Apr.



10 mtgs

Monday, 7-10pm, Mar. 30-June 8

UCLA: School of Public Affairs Bldg.

No meeting May 25.

Enrollment limited to 15 students.

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

## SCRIPT X 426.3 Pitching and Selling Your Hit TV Series

2.0 units

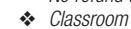
In television, you invite characters and their world into your living room to share the couch. They become your friends. You invite them back in on a regular basis because you have bonded with them: their issues and the obstacles to solving them become yours. Most importantly, their world is an essential 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# 373229

Fee: \$399

No refund after 5 Apr.



6 mtgs

Tuesday, 7-10pm, Mar. 31-May 5

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.

## SCRIPT 726.4 Winning a TV Writing Fellowship to Jumpstart Your Career

One of the best ways to launch a T.V. writing career is to participate in a T.V. writing program from one of the major television networks. These programs typically give you a period of intense instruction and pair you with working writers and producers. The goal is to launch your writing career and give the network a new, qualified writer. This workshop is taught by a WGA writer who won three TV writing fellowships (Fox Diversity, ABC Daytime TV Fellowship and Writer's Bootcamp Diversity Fellowship). In this workshop, you learn about the fellowship process from application to participation. You also learn which program is right for you and how the many fellowships differ. Additionally, two former UCLA Writers' Program students discuss their experience. In the ever changing TV writing landscape, TV fellowships remain a great way to launch your TV writing career.

Reg# 373320

Fee: \$159

No refund after 15 May.



1 mtg

Saturday, 9am-5pm, May 16

UCLA Extension Gayley Center:

1145 Gayley Ave.

Early enrollment required; no enrollment at the door.

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

**Kristine Huntley**, television writer; WGA member, whose credits include *The Unsettling*, *Freakish*, *Mind Games* and *Legend of the Seeker*. Ms. Huntley was a participant in the Disney/ABC Writing Program in 2013.

## NEW

## SCRIPT X 461.2E Adaptation for Screenwriters II

3.0 units

A glance at movie listings or network, cable, and streaming offerings will indicate that adaptations are the basis of the contemporary industry. This is the continuation of a course created and designed for students who want to focus on adapting literary, theatrical, graphic novel, and fact-based material into films and long form television. Participants can start or continue projects based on public domain material and develop short films or complete full length scripts. The goal is the development of an adaptation and the writer's unique voice and style. The students' major project will be a completed and polished, camera ready script for the short film—22 pages maximum—begun in Adaptation I or a rough draft for a full length screenplay.

*Prerequisite(s)*: SCRIPT X 461.1E Adaptation For Screenwriters I, or equivalent, or department approval. Students must bring a polished outline and opening pages of their script created in Adaptation I to first class meeting and be prepared to pitch it.

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## Reg# 373306

Fee: \$665

No refund after 9 Apr.

- ❖ Classroom  
10 mtgs  
Saturday, 11am-2pm, Apr. 4-June 13  
UCLA: School of Public Affairs Bldg.

No meeting May 23.

Enrollment limited to 15 students.

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

## 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# 373224

Fee: \$695

No refund after 6 Apr.

- 📺 Online  
Apr. 1-June 9

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.

## 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 400

## Introduction to Screenwriting

2.0 units

This six-week course is perfect for anyone getting started on their path to becoming a screenwriter. Each class offers a broad-strokes introduction to a different writing format, such as Feature Film, Television Specs, Television Pilots, Web Series, and Podcasting, plus a look at the business of writing. Lectures by guest speakers offer insight and instruction on each topic, followed by guided workshop sessions where students put those theories into action on their own material. The goal of the course is to give new writers a taste of different screenwriting types to help deepen their overall knowledge while sparking their creative energy. At the end of the quarter, students should feel more confident about their skills and be prepared for further study of writing.

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## Reg# 373230

Fee: \$399

No refund after 28 Apr.

- ❖ Classroom  
6 mtgs  
Thursday, 7-10pm, Apr. 23-May 28  
UCLA: Rolfe Hall

Enrollment limited to 15 students.

**Zac Hug**, MFA, television writer, playwright, WGA member whose credits include *Drop Dead Diva*, *Shad-owhunters*, and Hallmark movies *Road to Christmas* and the *Christmas in Evergreen* series. Other credits include the webseries *These People* and the Outfest short film *Lazy (Sunday)*.

## NEW

## SCRIPT X 410.1N

## Writing the First Screenplay in a Month: The Outline

3.0 units

In this intensive workshop, you write a solid outline of your feature film screenplay. You begin by refining your story idea and outline as needed, all the while focusing on craft elements of story structure, plot, scene development, character, theme, genre, and dialogue, and how they work together to grip an audience's emotions. The course goal is to learn how to craft an effective, compelling story structure 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 SCRIPT X 410.2 Writing the First Screenplay II.

## Reg# 372828

Fee: \$665

No refund after 1 May.

- ❖ Classroom  
4 mtgs  
Saturday, Sunday, 9am-5pm, May 2 & 3;  
May 30 & 31  
UCLA Extension 1010 Westwood:  
1010 Westwood Blvd.

Enrollment limited to 15 students.

Advanced enrollment required; no admittance at the door.

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

## 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 SCRIPT X 410.2 Writing the First Screenplay II.

## Reg# 372984

Fee: \$665

No refund after 4 Apr.

- ❖ Classroom  
10 mtgs  
Monday, 7-10pm, Mar. 30-June 8  
UCLA Extension DTLA: 261 S. Figueroa St.

No meeting May 25.

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).

## 2020 Feature Film and Television Writing Competitions

Deadline: Wednesday, April 1, 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 Details

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

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# 372981

Fee: \$665

No refund after 5 Apr.

- ❖ Classroom  
10 mtgs  
Tuesday, 7-10pm, Mar. 31-June 2  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

## Reg# 372982

Fee: \$665

No refund after 6 Apr.

- ❖ Classroom  
10 mtgs  
Wednesday, 7-10pm, Apr. 1-June 3  
UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

**Colin Costello**, screenwriter, director, and WGA-East member, whose credits include *The Stream* starring Rainn Wilson and *Alternate Universe*. Mr. Costello TV credits include *Lost n' Found* and *Detectives Club*. He has also written and directed award-winning shorts, including *The After Party* and *Dreamwisher*.

## Reg# 373004

Fee: \$695

No refund after 6 Apr.

- 📺 Online  
Apr. 1-June 9

Enrollment limited to 15 students.

**Justin Trevor Winters**, screenwriter who wrote *Killing Winston Jones* starring Richard Dreyfuss, Danny Glover, and Jon Heder. Mr. Winters is currently co-writing a feature titled *Fatso* with actor Jon Heder. He is also the creator and executive producer for *The Trader*, a

television network pilot packaged by William Morris Endeavor agency.

## Reg# 373006

Fee: \$695

No refund after 6 Apr.

- 📺 Online  
Apr. 1-June 9

Enrollment limited to 15 students.

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

## Reg# 372983

Fee: \$665

No refund after 9 Apr.

- ❖ Classroom  
10 mtgs  
Saturday, 10am-1pm, Apr. 4-June 20  
UCLA: School of Public Affairs Bldg.

No meeting Apr. 11; May 23

Enrollment limited to 15 students.

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

📺 ONLINE COURSE, page 5.

📺 HYBRID COURSE, page 5.

🌐 WEB-ENHANCED COURSE, page 5.

❖ ON-GROUND COURSE, page 5.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT, page 6.

## 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):** SCRIPT 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# 373010****Fee: \$695**

No refund after 6 Apr.



Apr. 1-June 9

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# 373011****Fee: \$695**

No refund after 6 Apr.



Apr. 1-June 9

Enrollment limited to 15 students.

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

**Reg# 373009****Fee: \$665**

No refund after 7 Apr.



10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

## 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):** SCRIPT X 410.1 Writing the First Screenplay I and SCRIPT 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.

**Reg# 373013****Fee: \$665**

No refund after 5 Apr.



10 mtgs

Tuesday, 7-10pm, Mar. 31-June 2

UCLA: School of Public Affairs Bldg.

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# 373014****Fee: \$695**

No refund after 6 Apr.



Apr. 1-June 9

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.

## 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 hone 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):** SCRIPT X 410.1 Writing the First Screenplay I, SCRIPT X 410.2 Writing the First Screenplay II, and SCRIPT 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# 373016****Fee: \$665**

No refund after 6 Apr.



10 mtgs

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

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

**Reg# 373017****Fee: \$695**

No refund after 6 Apr.



Apr. 1-June 9

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.

**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# 373018****Fee: \$665**

No refund after 5 Apr.



10 mtgs

Tuesday, 7-10pm, Mar. 31-June 2

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

**Reg# 373019****Fee: \$695**

No refund after 6 Apr.



Apr. 1-June 9

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.

## 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):** SCRIPT X 411.1 Feature Film Writing Workshop: Outline and Act I, or equivalent, or consent of instructor.

**Reg# 373020****Fee: \$665**

No refund after 6 Apr.



10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting May 20.

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# 373021****Fee: \$695**

No refund after 6 Apr.



Apr. 1-June 9

Enrollment limited to 15 students.

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

**Advanced Feature Film Writing**

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

## SCRIPT X 412.1

**Next Draft, Best Draft**

3.0 units

Congratulations! You've blasted out the first draft of a screenplay. But now what? Because if you're serious about it, if you want it to shine, if you want to show it to industry professionals and enter screenplay competitions, you need to rewrite it. This advanced workshop provides the guidance, tools and group forum that can help you rewrite your script to take it to the next level. You learn to analyze your current draft, then hone your premise, tighten your structure, pump up your characters; and fine-tune your action, dialogue, and tone. Along the way; you'll receive personal feedback on your script, while providing insight to other students on their work. You also get tips and advice on how to market your new draft once you're done.

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

**Reg# 373022****Fee: \$755**

No refund after 25 Mar.



10 mtgs

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

UCLA: School of Public Affairs Bldg.

No meeting Apr. 8.

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

**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 412.3

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

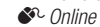
3.0 units

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.

**Reg# 371328****Fee: \$785**

No refund after 1 Apr.



Apr. 8-June 16

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.

ONLINE COURSE, page 5.

HYBRID COURSE, page 5.

WEB-ENHANCED COURSE, page 5.

ON-GROUND COURSE, page 5.

TEXTBOOK REQUIRED

UC CREDIT, page 6.

## 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# 373072

Fee: \$665

No refund after 5 Apr.

❖ Classroom

10 mtgs

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

UCLA: Royce Hall

Enrollment limited to 15 students.

**Teri Brown-Jackson**, television writer, screenwriter, producer, and WGA member whose credits include *The Parkers*, *Tyler Perry’s House of Payne*, and *That’s So Raven*. Ms. Jackson is also a writing instructor for Kids In The Spotlight, a non-profit organization that teaches youths in foster care the entertainment industry. Her short film *Dark Chocolate* won Best Dramatic Short at the IFS.

Reg# 373073

Fee: \$695

No refund after 6 Apr.

☁ Online

Apr. 1-June 9

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 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 percent) 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# 373074

Fee: \$665

No refund after 4 Apr.

❖ Classroom

10 mtgs

Monday, 7-10pm, Mar. 30-June 8

UCLA: School of Public Affairs Bldg.

No meeting May 25.

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# 373084

Fee: \$695

No refund after 6 Apr.

☁ Online

Apr. 1-June 9

Enrollment limited to 15 students.

**Joan Weiss**, TV writer/producer, WGA member who served as a supervising producer/writer on *White Collar*, *Unforgettable*, and *Journeymen*. 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 421.2

#### 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): SCRIPT X 421.1 Beginning Writing for the Half-Hour Spec I.

Reg# 373085

Fee: \$665

No refund after 5 Apr.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Mar. 31-June 2

UCLA: School of Public Affairs Bldg.

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# 373087

Fee: \$695

No refund after 6 Apr.

☁ Online

Apr. 1-June 9

Enrollment limited to 15 students.

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

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): SCRIPT X 421.3 Beginning Writing for the One-Hour Spec I.

Reg# 373114

Fee: \$695

No refund after 6 Apr.

☁ Online

Apr. 1-June 9

Enrollment limited to 15 students.

**Gisselle Legere**, a former epidemiologist turned writer and WGA member. She is an alum of the Sundance Screenwriters Intensive lab and the Disney-ABC Writer’s Program. Ms. Legere was most recently staffed on ABC’s *Quantico*, where her episode “No Place is Home” was nominated for a Women’s Image Award.

Reg# 373092

Fee: \$665

No refund after 7 Apr.

❖ Classroom

10 mtgs

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

UCLA: School of Public Affairs Bldg.

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.

## 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 beginning pages of your original half-hour pilot script. Prerequisite(s): SCRIPT X 421.1 Beginning Writing for the Half-Hour Spec I and SCRIPT X 421.2 Beginning Writing the Half-Hour Spec II, or equivalent, or department approval.

Reg# 373137

Fee: \$695

No refund after 6 Apr.

☁ Online

Apr. 1-June 9

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.

Reg# 373121

Fee: \$665

No refund after 9 Apr.

❖ Classroom

10 mtgs

Saturday, 10am-1pm, Apr. 4-June 13

UCLA: School of Public Affairs Bldg.

No meeting May 23.

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.

## NEW

SCRIPT X 422.1N

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

3.0 units

TV execs and showrunners want to read original pilots that demonstrate your unique voice and sensibilities. This course shows you how to take your original idea and develop a strong story rife with memorable characters and sharp moments. Breaking story in the style of a real writers room, you’ll brainstorm, develop a compelling pilot, and support others’ vision. By the end of course, you have strong act breaks, a full beat outline, and a critique of the first pages of your original half-hour pilot script. This course counts toward the four-course Writer’s Fellowship Prep Specialization. Prerequisite(s): SCRIPT X 421.1 Beginning Writing for the Half-Hour Spec I and SCRIPT X 421.2 Beginning Writing the Half-Hour Spec II, or equivalent, or department approval.

Reg# 373182

Fee: \$665

No refund after 3 Apr.

❖ Classroom

4 mtgs

Saturday, Sunday, 10am-6pm, Apr. 4 & 5;

May 2 & 3

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

Reg# 373152

Fee: \$695

No refund after 6 Apr.

☁ Online

Apr. 1-June 9

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# 373151

Fee: \$665

No refund after 7 Apr.

❖ Classroom

10 mtgs

Tuesday, 7-10pm, Mar. 31-June 2

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students.

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

The Writers' Program Congratulates the Winners of the

# 2019 UCLA Extension Screenwriting Competitions

## Feature Film Writing

1st Place: **Frank del Aguila**, *Quetzal*

2nd Place: **Kerry Kolbe**, *Swallow*

3rd Place: **Kelly Campbell**,  
*Pyramid Scheme*

## Television Pilot Writing

1st Place: **Sandra Hamada**, *Lucha Lopez: Illegal Alien*

2nd Place: **David Crane**, *The Mashings*

3rd Place: **Jenny Raftery**, *Mom's Club*

## Television Spec Writing

1st Place: **Leon Golterman**, *Mindhunter: "Sons of Sam"*

2nd Place: **Marion Kotzenberg**, *Madam Secretary: "Old Friends"*

3rd Place: **Angus McNair**, *The Good Place: "Janet's Id"*

Applications for this year's competitions are now available. Deadline is April 1.

Visit [uclaextension.edu/competitions](http://uclaextension.edu/competitions) for submission details.

## For More Information

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

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.

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

**Reg# 373150**

**Fee: \$665**

*No refund after 10 Apr.*

❖ *Classroom*

4 mtgs

Saturday, Sunday, 9am-5pm, Apr. 11 & 12;

May 9 & 10

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

*Enrollment limited to 15 students. Visitors not permitted.*

**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.

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):* SCRIPT X 422.1 Writing the Half-Hour Pilot I, or equivalent, or department approval.

**Reg# 373153**

**Fee: \$665**

*No refund after 5 Apr.*

❖ *Classroom*

10 mtgs

Tuesday, 7-10pm, Mar. 31-June 2

UCLA: School of Public Affairs Bldg.

*Enrollment limited to 15 students.*

**Jeffrey Kahn**, MFA, Emmy award-winning writer; WGA member, who co-created *The Ben Stiller Show*. Mr. Kahn's credits include *All-American Girl*, *Dilbert*, and *Drawn Together*. He has an overall TV writing deal with Sony and Castle Rock and written pilots for all the major networks, The Disney Channel, FX, and Comedy Central.

**Reg# 373154**

**Fee: \$695**

*No refund after 6 Apr.*

📡 *Online*

Apr. 1-June 9

*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 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):* SCRIPT X 422.3 Writing the One-Hour Pilot I, or equivalent, or department approval.

**Reg# 373156**

**Fee: \$665**

*No refund after 5 Apr.*

❖ *Classroom*

10 mtgs

Tuesday, 7-10pm, Mar. 31-June 2

UCLA: Bunche Hall

*Enrollment limited to 15 students.*

**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.

**Reg# 373157**

**Fee: \$695**

*No refund after 6 Apr.*

📡 *Online*

Apr. 1-June 9

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

**Reg# 373155**

**Fee: \$665**

*No refund after 15 May.*

❖ *Classroom*

4 mtgs

Saturday, Sunday, 9am-5pm, May 16 & 17;

June 13 & 14

UCLA Extension 1010 Westwood:

1010 Westwood Blvd.

*Enrollment limited to 15 students. Visitors not permitted.*

**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.

## Advanced Television Writing

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

SCRIPT X 423.6

### Advanced One-Hour or Half-Hour Pilot Rewrite

3.0 units

If 90% of writing is rewriting, then 99% of television writing is rewriting. And rewriting, for the most part, means fixing story problems and maximizing the drama or comic potential of a story idea. In this workshop, the goal is to take your previously written one-hour or half-hour scripts, both originals and specs, that ultimately did not fulfill their ambitions, and determine where they fell short and make the necessary changes so that each premise is fully realized.

*Prerequisite(s):* Submit the one-hour or half-hour pilot script that you will rewrite in the course.

**Reg# 373321**

**Fee: \$755**

*No refund after 8 Apr.*

❖ *Classroom*

10 mtgs

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

UCLA: Royce Hall

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

**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.