



WINTER QUARTER 2022

COURSE OFFERINGS

January 3–March 20





Visit the

UCLA Extension

Website

UCLA Extension's

Course Delivery

Options

For additional course and certificate information, visit uclaextension.edu.

► Search

Use the entire course number, title, **Reg#**, or keyword from the course listing to search for individual courses. Refer to the next column for a sample course number (A) and **Reg#** (D). Certificates and Specializations can also be searched by title or keyword.

► Browse

Choose “Courses” from the main menu to browse all offerings.

► View Schedule & Location

From your selected course page, click “View Course Options” to see offered sections and date, time, and location information. Click “See Details” for additional information about the course offering. *Note:* When Online, Remote Instruction, and/or Hybrid sections are available, click the individual tabs for the schedule and instructor information.

► Enroll Online

Our shopping cart-style checkout is fast and **available 24 hours a day**.

► Enroll by Phone

Call **(800) 825-9971** Monday–Friday, 8am–5pm; use American Express, Discover, JCB, MasterCard, or Visa.

❖ In-Person

All class meetings are taught in-person, with the instructor and all students in the same physical classroom.

* Remote

All class meetings are scheduled and held online in real-time via Zoom. Course materials can be accessed any time through an online learning platform.

🌐 Online

Course content is delivered through an online learning platform where you can engage with your instructor and classmates. There are no required live meetings, but assignments are due regularly.

🎧 Hybrid (In-Person)

A blend of in-person class meetings and online or remote instruction—may include scheduled Zoom meetings and/or course content tailored for online learning.

📺 Hybrid (Remote)

Offered fully online, this blend of remote and online instruction features live class meetings via Zoom and additional course content tailored for online learning.

🌐 Web-Enhanced Course

Internet access required to retrieve course materials.

Course Schedules

Delivery format and/or ‘remote’ meeting times listed are subject to change. Please refer to the UCLA Extension website, uclaextension.edu, for up-to-date course information.

Asynchronous: students engage a variety of learning materials posted on Canvas (that may include lectures, interactive discussion boards and quizzes) and interact with the instructor and other students using messaging tools.

Synchronous: instruction occurs in-real time during a live, pre-scheduled Zoom session(s) where instructors and students interact.

► Course Times

All times quoted in this document’s course descriptions are Pacific Time.

ACADEMIC CALENDAR

Winter Quarter 2022
Classes begin **January 3**.
Enrollment begins **November 1**.

Spring Quarter 2022
Classes begin **March 28**.
Enrollment begins **January 31**.

Summer Quarter 2022
Classes begin **June 22**.
Enrollment begins **April 25**.

Fall Quarter 2022
Classes begin **September 19**.
Enrollment begins **July 25**.

CONTACT US

By Email:
enroll@uclaextension.edu

By Mail:
UCLA Extension
1145 Gayley Avenue
Los Angeles, CA 90024-3439

In Person:
UCLA Extension
1145 Gayley Avenue
Monday–Friday, 8am–5pm
(800) 825-9971

WRITING & JOURNALISM

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

Journalism (310) 825-7093.

Writers' Program

Written Communication

For help in choosing a course, contact the Writers' Program at (310) 825-9415.

NEW

WRITCOM 701.E

Writing with Confidence

Whether your daily life involves tweets or texts, emails or letters, work memos, or other professional documents, your daily life involves writing! This three-hour introductory workshop serves as launchpad for anyone wishing to increase confidence in their writing and to learn about supportive resources available in the Written Communication curriculum. Workshop participants engage in discussions and writing exercises about potential inhibitions and discomforts when writing, goals for strengthening their writing, and ways to achieve those goals. Students leave the workshop with a better understanding of how to improve writing skills through relevant courses in the Written Communication curriculum, and to write with greater confidence. All levels of writers are welcome.

Reg# 383857

Fee: \$0

No refund after 22 Jan.

❖ Remote

1 mtg

Sunday, 10am-1pm, Jan. 23

UCLA X Open

Enrollment for this course opens on Jan. 9. 🌐

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

NEW

WRITCOM X 401

Clear and Descriptive Writing

4.0 units

Clear and Descriptive Writing focuses on the basics of sentence and paragraph, providing tools to enable clear, focused, and descriptive essays and other writing objectives. Starting with focused sentence exercises, you move toward creating clear, thoughtful, and organized paragraphs that employ tone, voice, and diction. As well as completing exercises and writing assignments, you collect examples of writing—both effective and ineffective—to present to the class in order to share and examine writing strategies. Toward the end of the class, students develop one essay-length piece of writing. In workshop groups, you hone this piece and help classmates improve their work. You leave with skills you can apply in various settings and with different writing projects.

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Reg# 383858

Fee: \$745

No refund after 19 Jan.

🌐 Online

Jan. 5-Mar. 22

Enrollment limited to 15 students. 🌐

Jessica Barksdale, MFA, MA, author of 15 novels including *The Play's the Thing* and a poetry collection, *When We Almost Drowned*. Ms. Barksdale's short stories, poems, and essays have appeared in *Compose*, *Salt Hill Journal*, *The Coachella Review*, and *Carve Magazine*. She is a professor of English at Diablo Valley College and teaches in the MFA program at Southern New Hampshire University.

NEW

WRITCOM X 402

Persuasive Writing

4.0 units

Persuasive writing is all around us: in editorials, in advertising, social media, and even in the emails we write to friends and coworkers. Persuasive messages can take the form of logical arguments, emotionally charged rhetoric, or short narratives (e.g. a TV ad). Designed for writers of all experience levels, this course introduces you to major persuasion theories from social and media psychology and to some ideas from cognitive neuroscience relevant to persuasion in a manner that is both accessible and fun. You complete exercises that help you practice persuasive writing, participate in discussions, and get feedback from peers. By the end of the course, you know how to choose the best route to persuasion, considering your audiences' motivation and readiness to change and how to format and craft a message to make it more persuasive.

Reg# 383871

Fee: \$745

No refund after 19 Jan.

🌐 Online

Jan. 5-Mar. 22

Enrollment limited to 15 students. 🌐

Carlos Allende, PhD in Media Psychology with a concentration in audience engagement and a self-directed concentration in media neuroscience. He teaches psychology and researches the motivational effect of compassion in securing engagement as well as the paradoxically positive effect of stereotypical representation. His fiction incorporates history with social satire. Rare Bird Books published his novel *Love, or the Witches of Windward Circle* in 2015 and he was a panelist on modern horror at the LA Times Festival of Books in 2016. He won the 2019 Quill Prose Award with his novel *Coffee, Shopping, Murder, Love*, which will be published in June 2022 by Red Hen Press.

Creative Writing

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

Writers Studio

A four-day event consisting of 12 writing workshops taught by some of the best screenwriting and creative writing teachers in Los Angeles.

WRITING X 461.22EWS

Structuring Your Story

3.0 units

If every project starts with a compelling idea, the journey to completing that project begins with an understanding of structure. Structure is the foundation—the bones—of a well-executed story. This intensive workshop provides practical instruction in the two most popular narrative formats: the three-act structure and the hero's journey. Relying on examples from popular and canonical works of both fiction and nonfiction, we define the essential building blocks of an effective story and test the strength of those building blocks with practical exercises. We develop plot grid templates for both narrative formats and write scenes that allow authors the opportunity to build the connections between the pieces that form a strong foundation. Whether you have an idea or completed draft that just isn't holding together, this intensive workshop not only presents the essential elements of storybuilding but provides tools and practical templates applicable to authors working in many genres and media.

Reg# 383961

Fee: \$788

No refund after 24 Jan.

🌐 Hybrid (Remote)

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

Jeanne De Vita, MFA in Creative Writing, award-winning author, and editor. Ms. De Vita's dystopian series *Bug* is an Amazon Editor's Pick on Kindle Vella. She has published extensively as a staff writer and ghostwriter. Ms. De Vita teaches writing and editing courses for UCLA Extension and edits several *New York Times* and *USA Today* bestselling authors.

WRITING X 462.3WS

Character and Conflict

3.0 units

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

Reg# 383962**Fee: \$788**

No refund after 24 Jan.

■ Hybrid (Remote)

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

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

WRITING X 411.1WS

Writing Your First Novel

3.0 units

Writing the first novel can be daunting, at times, even downright lonely. Though being a writer means being alone, writing on your own, it's good to come out of the cave and seek the company of other like-minded individuals for inspiration, support, and to brainstorm ideas. In this class, you are part of a small group of writers working towards the same goal—to write an amazing first novel. Together, we explore the elements of successful novel writing, develop three-dimensional characters, and understand structure, plot, and scene dynamics. This intensive workshop consists of reading assignments (where you learn what it means to "read like a writer"), in-class exercises, assigned writing, lectures on craft, and the give-and-take of critique workshops. The goal is for you to create a solid outline of your novel (or a solid plan for finding your way to the heart of your story), write a first chapter, and acquire the tools you need to keep you going when you return to your cave.

Reg# 383957**Fee: \$788**

No refund after 24 Jan.

■ Hybrid (Remote)

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

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

WRITING X 422.1WS

Writing the Personal Essay

3.0 units

The personal essay inspires both readers and writers to discover new perspectives for looking at the world, understanding their own lives, and discovering meaning in even those moments that without pondering might seem unimportant. It is also among the most marketable of genres. In this four-day course, you engage in writing exercises, small group work, readings of master essayists, workshoping, and studying marketing techniques; in the process, you unearth new story ideas, create messy first drafts, and learn the art and joy of rewriting as well as the pains and pleasures of publication. By the end of our four days together, you will have crafted one 500-to-2,000-word personal essay, as well as planted and begun to develop seeds for many future essays. Suitable for both new and experienced writers.

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Reg# 383958**Fee: \$788**

No refund after 24 Jan.

■ Hybrid (Remote)

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

Amy Friedman, MA, author of four memoirs, several children's books, and thousands of essays and stories. Ms. Friedman's most recent memoirs are *Desperado's Wife* (available on Amazon) and *One Souffle at a Time: A Memoir of Food and France* (with Anne Willan). She is the founder of the nonprofit POPS the Club and is the editor and publisher of an annual collection of personal essays and poetry, the most recent (2019) is *We Got Game*. Ms. Friedman is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 423.1WS

Writing Your Memoir

3.0 units

Humorous coincidences, extreme trauma, famous exploits—these are often mistaken as the ingredients necessary for memoir writing. Not true. The real work of memoir is about turning life into art, the kind of literature that speaks to the humanity of us all. This four-day intensive class is unlike any other in the way it helps writers enter the psychological space where their deepest stories lie. It then provides them the tools for rendering those stories in compelling prose. Special focus is given on how to forge an involving story line out of the unwieldy mass of life experience. You learn to employ fictional techniques, like characterization, dialogue, and plot to transform personal experience into artful stories relevant to readers. Self-revelation, perhaps the form's greatest challenge, is explored in depth. You also learn how to transfer the people in your life onto the page with integrity and honesty. Finally, the course provides the insight and experience of guest authors, which also serve as a great networking opportunity.

Reg# 383959**Fee: \$788**

No refund after 24 Jan.

■ Hybrid (Remote)

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

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*.

WRITING X 424.12WS

Storytelling for Live Audiences

3.0 units

Storytelling is one of the earliest and most intrinsic forms of human expression, and it's been experiencing a resurgence in pop culture with the popularity of storytelling shows and podcasts like *The Moth* and *This American Life*. In this course, students learn the fundamentals of the art of storytelling and create a polished story of their own from their unique experiences. Through playful writing exercises and prompts, students generate gripping ideas, using their own lives as material. The workshop teaches the difference between a story you tell at a dinner party and a story you tell onstage, focusing on craft and structure and the components every personal story needs to be great. Students read and listen to examples of great stories to illustrate what works. The course also teaches performance techniques and techniques on building confidence on stage and connecting with an audience.

Reg# 383960**Fee: \$788**

No refund after 24 Jan.

■ Hybrid (Remote)

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

Rachel Kann, MFA, author of *How to Bless the New Moon*, a WORD: Bruce Geller Memorial Prize recipient. Ms. Kann has been a Writer-in-Residence for Brandeis Collegiate Institute, a New England Jewish Poetry Festival's Featured Poet, and a Cosmic Sister "Women of The Psychedelic Renaissance" awardee at the Spirit Plant Medicine Conference. Her poetry film, *The Quickening*, was an official selection for Anaheim International Film Festival. She is a recipient of the UCLA Extension Writers' Program Outstanding Instructor of the Year Award.

WRITING X 451.2WS

Developmental Editing

3.0 units

To be successful, an editor must draw from a broad base of skills, consider the entire publishing process, and be capable of developmentally editing a book into its best version. Developmental editing requires big picture thinking coupled with the ability to focus on critical areas that reflect on the entire text. Students learn how to choose a manuscript, developmentally edit the text, craft an editorial letter, and give feedback directly to the author in a video interview with the class.

Reg# 383862**Fee: \$788**

No refund after 24 Jan.

■ Hybrid (Remote)

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

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 public speaker on queer literature, editing, and publishing.

SCRIPT X 410.1WS

Writing Your First Screenplay

3.0 units

Learning to write a screenplay is a process, and to do it well can take years of practice. This workshop offers two tried-and-true ways to make a lot of progress in a short period of time as you: 1) learn how to write a strong outline and 2) get personalized feedback on your work. A series of writing exercises and assignments help you master the basics of screenwriting, especially the all-important screenplay structure, while also exploring scene development, characterization, and dialogue. Boil down your story into a one-sentence logline and then expand that into a complete outline for a feature-length script. With a solid, entertaining outline in hand, you leave the workshop ready to conceptualize and begin work on your own script beyond the classroom.

Reg# 384383**Fee: \$788**

No refund after 24 Jan.

❖ Remote

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

This course uses remote instruction. As such, instructors use Zoom to offer live class meetings at the designated class meeting time. Students must be present at course meeting times as each student's final grade may include scores for participation.

Please inform your instructor if you will miss a class meeting. You are responsible for any class information you missed. We suggest you arrange with a fellow classmate to share their notes when feasible.

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

SCRIPT X 422.1WS

Creating the Half-Hour Television Pilot

3.0 units

Today, you need that original half-hour pilot script in your portfolio to break into the business of writing television comedy. In this lively workshop, discover the ingredients you need to create great sitcoms, learn contemporary techniques to give comic conventions a fresh feel, and then set about turning your pilot concept into a show that has the "legs" to last five years. In a professional writing room atmosphere, find and select the ideas to build that outline and unearth the unique ingredients you bring to the mix: your own comic sensibility, your experience, your creative inspiration, your cousin who runs the network. Okay, not everyone has a useful cousin, but you leave the workshop with a solid outline and encouragement to write the script that might be your ticket into the business of writing half-hour shows.

Reg# 384386**Fee: \$788**

No refund after 24 Jan.

❖ Remote

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

This course uses remote instruction. As such, instructors use Zoom to offer live class meetings at the designated class meeting time. Students must be present at course meeting times as each student's final grade may include scores for participation.

Please inform your instructor if you will miss a class meeting. You are responsible for any class information you missed. We suggest you arrange with a fellow classmate to share their notes when feasible.

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

SCRIPT X 422.3WS

Creating the One-Hour Television Pilot

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 run it through a basic structure of beginning, middle, and end. From there, we talk about the world of your show and the characters who inhabit that world. Finally, we work those things into an outline for a pilot episode, write intensively, and get feedback from the instructor and fellow participants. 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 both a one-page and ten-page pitch document.

Reg# 384387**Fee: \$788**

No refund after 24 Jan.

❖ Remote

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Zac Hug, MFA, television writer, playwright, WGA member whose credits include *Drop Dead Diva*, *Shadowhunters*, 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)*.

SCRIPT X 415.1WS

Writing Powerful Scenes for Movies and TV

3.0 units

The secret to success as a screenwriter or episodic TV writer is being able to write powerfully constructed scenes populated by original characters that compel a reader to want to keep reading. This intensive workshop analyzes highly successful scenes and sequences, as well as provides structured writing assignments and review of your work in order to provide the tools necessary to conceive, write, and edit professional-caliber scenes and sequences. By working on emotional context, narrative intensity, organic escalations, and high-impact pacing, you create memorable scenes essential for any successful screenplay or pilot. Throughout the course, you hear your scenes workshopped and receive feedback on the dynamics of your work. You leave the course with a set of scenes written/re-written, new writing tools, and fresh insights into your work, including a scene-writing checklist that you are able to use as a "scene enhancer" for years to come.

Reg# 384384**Fee: \$788**

No refund after 24 Jan.

❖ Remote

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

This course uses remote instruction. As such, instructors use Zoom to offer live class meetings at the designated class meeting time. Students must be present at course meeting times as each student's final grade may include scores for participation.

Please inform your instructor if you will miss a class meeting. You are responsible for any class information you missed. We suggest you arrange with a fellow classmate to share their notes when feasible.

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 426.1WS

Showrunners Boot Camp

3.0 units

How do you create a narrative dramatic series, sell it, and have the series made, all while keeping your vision a priority in every aspect of the creative process? This is the role of the showrunner—the lead producer/writer on a television or digital series, responsible for the creative vision along with the business and logistical aspects of a series. There is currently a high demand for skilled showrunners, and in this workshop, we focus on demystifying what a showrunner does. This workshop is set up as a boot camp, exploring the breath of knowledge a showrunner needs using hands-on exercises, lectures, viewing of footage including dailies and rough cuts, discussing the pilot script and series writing process, and giving notes on scripts—as well as covering the practical issues of production, maximizing budgets, and overall series logistics.

Reg# 384388**Fee: \$788**

No refund after 24 Jan.

❖ Remote

4 mtgs

Thursday-Sunday, 10am-6pm, Feb. 24-27

Enrollment limited to 15 students. Visitors not permitted. \$150 nonrefundable. 🌐

This course uses remote instruction. As such, instructors use Zoom to offer live class meetings at the designated class meeting time. Students must be present at course meeting times as each student's final grade may include scores for participation.

Please inform your instructor if you will miss a class meeting. You are responsible for any class information you missed. We suggest you arrange with a fellow classmate to share their notes when feasible.

Cynthia Hsiung, exec-producer, writer/director, who served as a showrunner for *Young Hercules*, *FanAddicts!*, and a sci-fi series for Alibaba. She was part of the team that launched *The Larry Sanders Show*, *Taxi Cab Confessions* and *The Real World* and a former development exec for HBO, MTV and Warner Bros.

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 breakout sessions. 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 feel more confident about their skills and are prepared for further study of writing.

Reg# 383912**Fee: \$475**

No refund after 19 Feb.

❖ Remote

6 mtgs

Saturday, 1-4pm, Feb. 5-Mar. 19

No meeting Feb. 19.

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 is also the author of more than 40 nonfiction books and consults with and ghost writes for many top personalities and brands.

Reg# 383913**Fee: \$475**

No refund after 19 Feb.

❖ Remote

6 mtgs

Saturday, 1-4pm, Feb. 5-Mar. 19

No meeting Feb. 19.

Enrollment limited to 12 students. 🌐

Atif 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.

Course Icons Provide Information At-a-Glance

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- 📖 TEXTBOOK REQUIRED
Visit our [website](#) for textbook information.
- 🏠 UC CREDIT
May be transferable to other colleges and universities. Learn more on our [website](#).

WRITING X 461.2E

Power Up Your Writing: Deeper Characters, Deeper Truths

2.0 units

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

Reg# 383917**Fee: \$475**

No refund after 23 Feb.



Feb. 9-Mar. 22

Enrollment limited to 15 students. 🌐

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

WRITING X 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 have in hand a series of short sketches or a draft of a short story and the key tools you need to write creatively.

Reg# 383914**Fee: \$475**

No refund after 23 Feb.



Feb. 9-Mar. 22

Enrollment limited to 15 students. 🌐

Ella Martinsen Gorham, writer from Los Angeles. Ms. Martinsen Gorham's short stories have been published in *New England Review*, *ZYZZYVA*, *Carve*, and *Best American Short Stories 2019*. She was a finalist in the 2020 Raymond Carver Short Story Contest.

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 have in hand a series of short sketches or a draft of a nonfiction piece.

Reg# 383915**Fee: \$475**

No refund after 23 Feb.



Feb. 9-Mar. 22

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*.

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 764.2E

Thriving as a Writer of Color

Join the UCLA Extension Writers' Program for conversations on navigating the publishing industry as a writer of color. Featured panelists discuss the cultural specific challenges and successes that they have faced as they moved through their careers. The discussion includes publishing opportunities for writers of color as well as where to find and discover new readership outside of your own culture and community. A Q & A session is held after the presentations, and students have the opportunity to share concerns and experiences. The discussion is moderated by Sehba Sarwar & Wally Rudolph, both current instructors at UCLA Extension.

Reg# 384303**Fee: \$0**

1 mtg

Thursday, 4-6:30pm, Feb. 10

Enrollment opens two weeks prior to the event. Enrollment limited. 🌐

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.

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

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.

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

Jennifer Chukwu, MFA, writer and visual artist from the Midwest. Ms. Chukwu was a 2019 Lambda Literary Fellow. Her work has appeared in *New Delta Review*, *Black Warrior Review*, *DIAGRAM*, and *TAYO*, and she has presented her writing and art at University of Wisconsin-Madison, National Louis University, The University of Manchester, and elsewhere.

Quressa Robinson, MFA, agent with Nelson Literary Agency who is actively building her client list. She represents bestselling author Brittney Morris and NYT bestselling author Roseanne A. Brown amongst others. Ms. Robinson was formerly an acquiring editor for St. Martin's Press where she edited both fiction and nonfiction and acquired such titles as *Certain Dark Things* and *The Beautiful One* by NYT bestselling author Silvia Moreno-Garcia, and *The Atlas of Forgotten Places* by Jenny D. Williams.

WRITING 763.2E

How to Submit to Literary Magazines

It's always exciting to complete a short story, an essay, or a poem. Now it's time to get your writing out into the world! But getting published can seem more intimidating than writing. How do you figure out where to send your work, and how do you withstand the inevitable rejection that comes with submission? In this three-hour seminar, we discuss the ins and outs of submitting to literary magazines, including how to target the best journals for your work, create a tiered submission plan, keep track of submissions, and follow up on "promising" rejections. We also discuss ways to keep yourself submitting despite rejection until you find the ideal home for your manuscript.

Reg# 383923**Fee: \$30**

No refund after 14 Jan.



1 mtg

Saturday, 10am-1pm, Jan. 15

Enrollment limited. 🌐

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

WRITING X 401

Discovering the Writer Within

2.0 units

At the heart of who we are as human beings is our ability to create. Unfortunately, modern society does a good job of suppressing this impulse in most people, especially those who don't consider themselves "artists." This writers' workshop is predicated on the belief that we are all artists in one way or another, and that by finding our own creative voice, our lives can only be enriched. Through a series of in-class writing exercises, students tap into all five of their senses and draw upon a lifetime of memories as a way to unleash their creativity. The final goal of the workshop is both the celebration of the creative process and a first draft of either a short story, a short play, a collection of poems, or some other form of text.

Reg# 383919**Fee: \$475**

No refund after 25 Feb.



6 mtgs

Friday, 10am-1pm, Feb. 11-Mar. 18

Enrollment limited to 15 students. 🌐

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

WRITING X 463.8E

Mindfulness and the Creative Writer

2.0 units

This course integrates the learning of introductory mindfulness practices with the opportunity to produce innovative creative work by working with the language that emerges through these practices. Students are encouraged to explore writing across genres—fiction, creative nonfiction, and poetry. In addition to mindfulness and writing practice, we read and discuss work by contemporary writers whose work is directly or indirectly influenced by their mindfulness practice, such as Ruth Ozeki, Wendell Berry, Harryette Mullen, bel hooks, Arthur Sze and others. Mindfulness and the Creative Writer is suitable for both brand new and experienced mindfulness practitioners and creative writers.

Reg# 383588**Fee: \$475**

No refund after 10 Feb.



6 mtgs

Thursday, 6-9pm, Jan. 27-Mar. 3

Enrollment limited to 15 students. 🌐

Lesley Hyatt, MFA and Fulbright Scholar, has taught imaginative writing to students of all ages and backgrounds for over 20 years. She leads writing workshops and mindfulness groups at UCLA Ext Writers Program, Skirball Cultural Center, and privately throughout the L.A. area and on Zoom.

WRITING X 461.25

Translation I: Six Week Workshop

2.0 units

This class is primarily geared to writers who have never translated before or who are just getting started in the process. You should have a basic or working knowledge of another language, but you definitely need not be fluent or even a comfortable speaker. You can translate from any language, but all students will be translating work into English. The first half of the course is focused on readings and short exercises. You learn from translators who have written about their process and get a range of perspectives on how to approach the craft. Weekly assignments help you to process the readings, and short translation exercises help you to ease into this exciting form of writing. The second half of the course is devoted to workshoping the pieces you have chosen to translate.

Reg# 383591**Fee: \$475**

No refund after 17 Feb.

■ Hybrid (Remote)

6 mtgs

Feb. 3-Mar. 10

Thursday, 6:30-8pm, Feb. 3-Mar. 10

Enrollment limited to 15 students.

This course includes mandatory live Zoom sessions on Thursdays, 6:30-8pm PT.

Elisa Wouk Almino, MA, writer, editor, translator. She translated *This House* by Ana Martins Marques, Scrambler Books (2017). Ms. Almino teaches translation at Catapult and is a senior editor at *Hyperallergic* and translation editor at *harlequin creature*. Her work has appeared in *Guernica*, *Paris Review*, *n+1*, *Words Without Borders*, *Washington Square Review*, and elsewhere.

WRITING X 461.8E

Finding Inspiration

3.0 units

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

Reg# 383952**Fee: \$695**

No refund after 26 Jan.

■ Hybrid (Remote)

10 mtgs

Jan. 12-Mar. 22

Wednesday, 7-8:30pm, Jan. 12-Mar. 16

Enrollment limited to 15 students. 🌐 📺

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

WRITING X 463.7E

The Psychology of Compelling Storytelling

3.0 units

Novice storytellers tend to associate the quality of a story with the quality of its prose. While a clear and concise style will facilitate understanding, the commercial success of "poorly written" books demonstrates that good storytelling, the kind of storytelling that fascinates and persuades, calls for a different skill: the ability to create urgency. This is not a writing course. This course explains how it is that stories engage and persuade and provides a theoretical background of the mental processes that guide attention and decision making as well as of the limits of cognition so that students can apply that knowledge to the crafting of more engaging and more persuasive stories. For that purpose, this course takes a multidisciplinary approach to storytelling, borrowing concepts from media psychology, communication studies, social psychology, and even seemingly unrelated disciplines such as cognitive neuroscience and ethology, the study of animal behavior.

→ → →

Reg# 383592**Fee: \$695**

No refund after 26 Jan.

❖ In-Person

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

UCLA Extension Gayley Center: 1145 Gayley Ave.

Enrollment limited to 15 students. 🌐

Carlos Allende, PhD in Media Psychology with a concentration in audience engagement and a self-directed concentration in media neuroscience. He teaches psychology and researches the motivational effect of compassion in securing engagement as well as the paradoxically positive effect of stereotypical representation. His fiction incorporates history with social satire. Rare Bird Books published his novel *Love, or the Witches of Windward Circle* in 2015 and he was a panelist on modern horror at the LA Times Festival of Books in 2016. He won the 2019 Quill Prose Award with his novel *Coffee, Shopping, Murder, Love*, which will be published in June 2022 by Red Hen Press.

WRITING X 463.5E

Crafting Survival Stories

3.0 units

Catastrophe is becoming more common an experience than Americans imagined possible. Climate change, pandemics, sex trafficking, mass shootings, or singular catastrophic events are on our minds. The result is that our society has become desensitized to the realities of catastrophic events. This workshop supports fiction and nonfiction writers completing a dystopian novel, a memoir about a personal involvement in a catastrophe, or work that delves into the dynamics of a catastrophe. We explore universal themes, truths revealed about humanity, and contributions survivors bring to a world in which mass catastrophe is becoming increasingly common. This course unpacks those truths through lenses including globalization, cross-cultural studies, biology, technology, sociology, psychology, climate change, environmentalism, writing and literature, philosophy, and history.

Reg# 383922**Fee: \$695**

No refund after 27 Jan.

❖ In-Person

10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

UCLA: Rolfe Hall

Enrollment limited to 15 students. 🌐

Eileen Cronin, PhD; memoirist and psychologist whose book *Mermaid*, translated in three languages, was one of *O Magazine's* Best Memoirs of the Year. She's received a Vermont Studio Center Fellowship and the Washington Writing Prize and was a finalist for Pirate's Alley Faulkner Competition.

WRITING X 463.3E

The Art of Creative Research II

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 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# 383920**Fee: \$695**

No refund after 26 Jan.

🎧 Online

Jan. 12-Mar. 22

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. They have published short fiction in *Isaac Asimov's Science Fiction Magazine*, *SciFi.Com*, and *Realms of Fantasy*.

NEW

WRITING X 464.4E

Voices of Color Workshop II

3.0 units

In Voices of Color Workshop II, underrepresented writers of color are asked to arrive with a single long-form work in progress [7K words or more] or 2-3 shorter pieces of a collection [each under 3K words] to be working on exclusively during the workshop with an eye on completion of the work(s). All genres and mediums are welcome. Together, we provide constructive reviews through the lens of the writer's intention, the writer's respective culture and associated value systems, and the writer's lived experience. As we engage in review, we learn to consider the writer's work and our own through the lens of intersectionality and how our specific cultural experience and associated socio-economical access or lack thereof interacts with patriarchal structures and ingrained systems of oppression both nationally and globally. Active and engaged participation weekly group manuscript review is mandatory. In addition, there are weekly reading assignments and the creation of a collaborative reading and viewing list.

Reg# 383877**Fee: \$300**

No refund after 25 Jan.

❖ Remote

10 mtgs

Tuesday, 6-9pm, Jan. 11-Mar. 15

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.

WRITING X 464.2E

LGBTQ Writing Workshop

3.0 units

This course is designed for students who want to examine LGBTQ fiction, nonfiction, film, and television. Students use examples of LGBTQ works to see what craft and creative techniques that they want to include in their writing. Discussions also include key moments in LGBTQ history such as Stonewall, the AIDS crisis, and queer art movement, and are grounded in the queer concepts of family, time, and love. Together, we explore the joy, difficulties, and anxieties about writing and sharing our personal experiences with our LGBTQ identities, intimacies, and histories. By the end of the course, students workshop one piece of fiction or nonfiction twice, have a collection of prompts for continued writing, and move forward with a list of recommended LGBTQ works to read after class is over.

Reg# 383972**Fee: \$695**

No refund after 29 Jan.

❖ Remote

10 mtgs

Saturday, 9am-12pm, Jan. 15-Mar. 19

Enrollment limited to 15 students. 🌐

Jennifer Chukwu, MFA, writer and visual artist from the Midwest. Ms. Chukwu was a 2019 Lambda Literary Fellow. Her work has appeared in *New Delta Review*, *Black Warrior Review*, *DIAGRAM*, and *TAYO*, and she has presented her writing and art at University of Wisconsin-Madison, National Louis University, The University of Manchester, and elsewhere.

❖ IN-PERSON, page 1.

* REMOTE, page 1.

🎧 ONLINE, page 1.

🎧 HYBRID (IN-PERSON), page 1.

■ HYBRID (REMOTE), page 1.

🌐 WEB-ENHANCED COURSE, page 1.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT

WRITING X 461.14E

Writing the Erotic

3.0 units

Writing about sex can be challenging. This course helps writers build erotic writing grounded in various characters, settings, and voices. We explore how humor, bad sex, or even problematic sex lend themselves to a fuller—and more erotic—interaction between two characters to establish a relationship between sex and literature, as well as how we make it fit naturally in the flow of a good story. This course encourages students to take chances and experiment with building eroticism into their work or creating a story that is primarily driven by the erotic, along the lines of Pauline Reage's *Story of O* or George Bataille's *The Story of the Eye*. Students leave the course with an understanding of both erotic writing as a genre and incorporating the erotic into other writing.

Reg# 383593

Fee: \$695

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students. 🌐

Trebor Healey, author of three novels, a book of poetry, and three collections of short stories, as well as the co-editor of two anthologies. Mr. Healey's journalism on immigration has appeared in *Newsweek* and *Capital & Main*, and his erotic fiction has been selected for the *Best American Erotica* series. He has taught numerous residential writing retreats as well as several LGBT Youth writing workshops, and he is the recipient of a Lambda Literary Award, two Publishing Triangle awards and a Violet Quill award.

WRITING X 460

Creative Writing Certificate Capstone

3.0 units

Creative writers benefit from opportunities to assess their growth, review their work, and reflect on their learning and artistic development. The Creative Writing Capstone satisfies the final requirement for Certificate in Creative Writing candidates by providing a structured environment in which to engage in these activities. Students provide a sample of their writing which they will develop into a portfolio representative of their skills, revising it once with peer input. A reflective essay project encourages students to measure their creative progress during their time in the program and documents important lessons learned. An artist's statement generated in this course articulates each student's approach to writing. By the end of the course, students complete a portfolio of writing and a clear assessment of their own personal growth and achievements during the program, and they engage in preliminary career planning to identify their professional and creative next steps.

Reg# 383924

Fee: \$475

No refund after 9 Feb.



Jan. 26-Mar. 8

Enrollment limited to 12 students. Restricted course; only Creative Writing Certificate students who have completed 18 units are eligible to enroll. 🌐

Amber West, MFA, PhD, poet, playwright, and author of the poetry collections *Hen & God* and *Daughter Eraser*. Dr. West's writings have appeared in journals and anthologies such as *Calyx*, *Puppetry International*, and *Furies: A Poetry Anthology of Women Warriors*. She is creator and director of Whitmania, the west coast's largest celebration of Walt Whitman's bicentennial.

Fiction

Beginning Fiction Writing

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

WRITING X 413.14E

Taking the Mystery Out of Writing the Mystery Novel

1.5 units

This course is a crash course in how to put your dream on paper with a commitment of just fifteen minutes a day. You learn how to determine which mystery sub-genre best suits your style and interests; explore the basic tools of storytelling; and develop your sleuth, sidekick, and villain. Through helpful exercises, tips, and tricks to overcome the inevitable roadblocks (full-time job, family obligations, or attacks of self-doubt), you gain the confidence and tools to start your journey to publication. You also get frank and helpful advice on what will be expected of you, the author, in terms of self-promotion and marketing, including the importance of a website and building a social platform. Note: Although the course is geared toward the mystery genre, it can equally apply to mainstream fiction.

Reg# 383937

Fee: \$269

No refund after 4 Mar.



4 mtgs

Saturday, Sunday, 10am-1:30pm, Mar. 5-13

Enrollment limited to 15 students. 🌐

Hannah Dennison, author of the bestselling Vicky Hill mystery series (Berkley Prime Crime/Penguin USA and Constable & Robinson/UK) and *Murder at Honeychurch Hall*, the first book in her new series (Minotaur/US and Constable & Robinson/UK).

NEW

WRITING 762.14

Consciousness

In this three-hour seminar on point of view, we explore the various choices available regarding point of view. We discuss the advantages and disadvantages of first-person, the various third-person perspectives, as well as some of the less-frequently used angles such as second-person and first-person plural. Students leave this seminar with a new understanding of the choices available to them regarding point of view and how it affects the stories they write and the presentation of characters' interior lives. Students gain the necessary tools to determine which point of view works best for this interior exploration through examination of published stories and through exercises related to their own work.

Reg# 384078

Fee: \$30

No refund after 4 Mar.



1 mtg

Saturday, 10am-1pm, Mar. 5

Enrollment limited. 🌐

David Borofka, MFA, fiction writer whose short stories have appeared in numerous publications including *Black Warrior Review*, *Missouri Review*, *Southern Review*, and *Glimmer Train*. Mr. Borofka's collection of stories, *Hints of His Mortality*, won the Iowa Short Fiction Award. His story, "The Secret Life of Engineers," won the most recent EWN Short Fiction Prize and was published in *Storyglossia*. Mr. Borofka received the UCLA Extension Outstanding Instructor Award in Creative Writing.

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# 383926

Fee: \$745

No refund after 19 Jan.



Jan. 5-Mar. 22

Enrollment limited to 15 students. 🌐

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

WRITING X 412.1

Short Story I

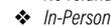
3.0 units

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

Reg# 383930

Fee: \$695

No refund after 25 Jan.



10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

UCLA: Bunche Hall

Enrollment limited to 15 students. 🌐

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

Reg# 383929

Fee: \$695

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

Wendy Oleson, MFA, PhD, fiction writer, poet, and essayist whose work has appeared in journals and anthologies including *Copper Nickel*, *Baltimore Review*, *PANK*, and *The Journal*. She was a Van Sickle Fellow and a recipient of a Washington Square Review Fiction Award, the Elizabeth Bruss Prize, and the *storySouth* Million Writers 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# 383927

Fee: \$695

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students. 🌐

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

Reg# 383928

Fee: \$695

No refund after 27 Jan.



10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

Enrollment limited to 15 students. 🌐

Aaron P. Clark, MFA, novelist and screenwriter from Los Angeles. Mr. Clark is author of four novels including *The Science of Paul: A Novel of Crime, A Healthy Fear of Man, The Furious Way*, and *Under Color Of Law* which was inspired by his experiences in the LAPD.

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HYBRID (REMOTE), page 1.

WEB-ENHANCED COURSE, page 1.

TEXTBOOK REQUIRED

UC CREDIT

WRITING X 415.1E

Mystery Novel I

3.0 units

Crime novel of all types—be they cozies, hard-boiled, or thrillers—often appear on the bestseller lists. But mysteries are challenging novels to write due to their complex plots, the necessity of planting of clues and red herrings, and the unraveling of the crime. Mystery Novel I provides both aspiring and experienced writers with the genre-related tools necessary to plan a mystery, along with exploring the craft skills all writers need, including POV, capturing a vivid sense of place, and creating characters that live off the page. Students also provide peer critiques, since writers benefit as much from providing feedback as receiving it. The goal is to complete a compelling opening and a first chapter of up to 25 pages in the first of this two-course sequence.

Reg# 383932**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

WRITING X 445.1

Young Adult Novel I

3.0 units

The young adult novel is one of the fastest-growing and exciting genres in publishing today. With complex young characters, realistic dialogue, and gripping prose, readers young and old can't get enough of these novels. In a supportive and inspiring environment, you explore the elements of a YA novel's plot, character, language, setting, and voice—all enhanced by in-depth lectures, discussions, manuscript workshoping, and generative writing exercises. Also covered is the current marketplace for young adult fiction and how to query agents. You leave the class with a completed first chapter and a rough outline of your entire book, as well as the tools to continue writing on your own.

Reg# 383931**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

WRITING X 462.3

Character and Conflict

3.0 units

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

Reg# 383933**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

Ross Showalter, fiction writer and essayist. Mr. Showalter's stories, essays, and criticism have appeared in *Electric Literature*, *Strange Horizons*, *Catapult*, *Black Warrior Review*, and elsewhere. His work has been included in *Entropy Magazine's* Best of 2019 Online Fiction List.

WRITING X 462.2

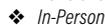
Setting and Description

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

Reg# 383934**Fee: \$695**

No refund after 27 Jan.



10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

UCLA: Rolfe Hall

Enrollment limited to 15 students.

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 read sample fiction and creative nonfiction to identify how the content is influenced by the narrative choices the writers make. We discuss how dialogue can bring characters and situations to life without imitating the hesitation or redundancy of real conversation and identify the benefits and drawbacks of narrating your work in first, second, and third-person point-of-view. We 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# 383935**Fee: \$695**

No refund after 26 Jan.



10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

Enrollment limited to 15 students.

Ploi Pirapokin, MFA, nonfiction editor at *Newfound Journal* and the co-editor of *The Greenest Gecko: An Anthology of New Asian Fantasy* forthcoming from Wesleyan University Press in 2021. Ms. Pirapokin is featured and forthcoming in *Tor.com*, *Pleiades*, *The Offing*, and more.

WRITING X 413.3E

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

3.0 units

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

Reg# 383936**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

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. They have published short fiction in *Isaac Asimov's Science Fiction Magazine*, *SciFi.Com*, and *Realms of Fantasy*.

Intermediate Fiction Writing

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

WRITING X 412.2

Short Story II

3.0 units

Focusing on close textual analysis and intensive writing practice, you create two short stories and revise one in this ten-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 are also discussed.

Prerequisite(s): WRITING X 412.1 Short Story I or comparable workshop experience.

Reg# 383944**Fee: \$695**

No refund after 25 Jan.



10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

Enrollment limited to 15 students.

Merrill Feitel, MFA, author of the award-winning *Here Beneath Low-Flying Planes*. She was on the faculty at University of Maryland's MFA program and taught writing at Columbia University and the Pratt Institute. Ms. Feitel's fiction has appeared in *Best New American Voices* among many others.

Reg# 383943**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

WRITING X 411.2

Novel II

3.0 units

Armed with your overall concept and first chapter, you continue to develop your knowledge of craft by writing scenes using characters and situations from the projected novel and workshoping your in-progress work. Mini-lectures on the art of the novel, intuitive creative process, and conventional vs. non-conventional approaches to novel structure also are covered. The goal is to complete fifty pages of your novel.

Prerequisite(s): WRITING X 411.1 Novel I or comparable workshop experience.

Reg# 383940**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

Liska Jacobs, MFA, author of two acclaimed novels, *Catalina* and *The Worst Kind of Want*, which appeared on the long-list for the Simpson/Joyce Carol Oates Literary Award. Ms. Jacobs' essays and short fiction have appeared in *The Rumpus*, *Los Angeles Review of Books*, *Literary Hub*, *The Millions*, and *The Hairpin* among others.

Reg# 383939**Fee: \$695**

No refund after 26 Jan.



10 mtgs

Wednesday, 6:30-9:30pm, Jan. 12-Mar. 16

Enrollment limited to 15 students.

Francesca Lia Block, author of *The Thorn Necklace: Healing Through Writing and the Creative Process* and many bestselling and award-winning novels, including *The Elementals*, *Beyond the Pale Motel*, *Dangerous Angels: The Weetzie Bat Books*, *Necklace of Kisses*, and *Roses and Bones*. Ms. Block received the Margaret A. Edwards Lifetime Achievement Award.

WRITING X 413.1E

Story Structure for the Novel

3.0 units

Many aspiring novelists write with the hope that inspiration will come. The result is time wasted on a flabby novel with no clear shape and a sagging pace. On the other hand, story structure gives your novel a skeleton; it forms the bones of your story. And just as adding flesh and clothing to a body makes that body more unique, so does any creative addition the writer makes to his or her basic structure. This course teaches you how to build that skeleton, from a solid premise line to building the moral argument of your novel. You ensure that your novel has what story structure guru John Truby calls the "seven key steps," and you learn how reversals and reveals, as well as character wants and needs, can drive your story to a satisfying conclusion. Exercises are worksheets which 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.

Reg# 383945**Fee: \$695**

No refund after 26 Jan.

❑ Hybrid (Remote)

10 mtgs

Online

Jan. 12-Mar. 22

Remote

Saturday, 10-11am, Jan. 15-Mar. 19

Enrollment limited to 15 students. 🌐 📖

Caroline Leavitt, *New York Times* bestselling 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.

NEW

WRITING X 417.2E

Horror Novel II

3.0 units

This workshop-based course supports students who have completed Horror Novel I. Students work toward achieving three goals: completing their first fifty pages of their novels in progress, discovering (or refining) the structure of the narrative arc of their work, and understanding the psychology of creating large written works within the horror genre. Along the way, students also explore questions of building suspense, developing character, and what happens next (such as film, sequels, fans, agents etc.) in a small supportive group. The goal of this workshop is to complete fifty pages of your horror novel.

Prerequisite(s): WRITING X 417.1E Horror Novel I or comparable workshop experience.

Reg# 384050**Fee: \$695**

No refund after 26 Jan.

📖 Online

Jan. 12-Mar. 22

Enrollment limited to 15 students. 🌐

Don Webb, author of 24 books, including a St. Martin's Press mystery series, five nonfiction books on the occult, a volume of poetry, and collections of horror, western, and science fiction stories. Mr. Webb is the winner of both the Fiction Collective and Death Equinox Awards.

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 have completed approximately thirty to fifty pages of a young adult novel and have a workable plan for finishing the draft.

Prerequisite(s): WRITING X 445.1 Young Adult Novel I or comparable workshop experience.

Reg# 383948**Fee: \$695**

No refund after 26 Jan.

📖 Online

Jan. 12-Mar. 22

Enrollment limited to 15 students. 🌐

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

WRITING X 411.3

Novel III

3.0 units

For those with a minimum of fifty pages of a novel-in-progress, this workshop guides you to generate at least fifty 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 are also explored. The goal is to produce a substantial portion of your novel.

Prerequisite(s): WRITING X 411.2 Novel II or comparable workshop experience.

Reg# 383941**Fee: \$695**

No refund after 26 Jan.

📖 Online

Jan. 12-Mar. 22

Enrollment limited to 15 students. 🌐

Jessica Barksdale, MFA, MA, author of 15 novels including *The Play's the Thing* and a poetry collection, *When We Almost Drowned*. Ms. Barksdale's short stories, poems, and essays have appeared in *Compose*, *Salt Hill Journal*, *The Coachella Review*, and *Carve Magazine*. She is a professor of English at Diablo Valley College and teaches in the MFA program at Southern New Hampshire University.

Reg# 383942**Fee: \$695**

No refund after 27 Jan.

❖ Remote

10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

Enrollment limited to 15 students. 🌐

Eduardo Santiago, author of *Midnight Rumba* and *Tomorrow They Will Kiss*, which was an Edmund White Debut Fiction Award finalist. Mr. Santiago's short stories have appeared in *ZYZZYVA*, *Slow Trains*, *The Caribbean Writer*, and his nonfiction has appeared in the *Los Angeles Times*, *The Advocate*, and *Out Traveler Magazine*. He has taught creative writing for fifteen years, most recently at Idyllwild Arts Academy. The feature film of his screenplay, *Proof Sheet*, co-written with Richard Kilroy, is scheduled for a 2021 release.

WRITING X 413.6E

Write a Novel in 10 Weeks

3.0 units

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

Reg# 383946**Fee: \$695**

No refund after 26 Jan.

❖ Remote

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

Enrollment limited to 15 students. 🌐

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

WRITING X 413.1E

Revising Your First Draft Novel

3.0 units

You've just finished writing a first draft of your novel through "National Novel Writing Month" (NaNoWriMo), or you've written your first draft on your own. Now what? This workshop helps you move that first draft forward by exploring strategies for revision and delving deeper into the elements of novel writing, including shape, structure, point-of-view, characterization, dialogue, and different approaches to the use of time. The class proceeds in two modes: lectures on the art of the novel and its working components and close consideration of your draft, including constructive in-class critique and written feedback. Participants must come into the course with the completed first draft in hand.

Prerequisite(s): At least one fiction writing course and/or the course Write a Novel in a Month as Part of National Novel Writing Month.

Reg# 383947**Fee: \$695**

No refund after 26 Jan.

❖ Remote

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

Enrollment limited to 15 students. 🌐

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

Advanced Fiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for winter is Dec. 6 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.

Prerequisite(s): WRITING X 412.2 Short Story II or comparable workshop experience.

Reg# 383951**Fee: \$785**

No refund after 30 Dec 2021

❖ Remote

10 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 10

Enrollment limited to 12 students. Visitors not permitted. \$100 non-refundable. Enrollment discounts limited to WP NOW members; no other discounts apply.

Paul Mandelbaum, MFA, whose short stories have appeared in *The Los Angeles Review of Books*, *Glimmer Train*, *The Southern Review*, and others. Mr. Mandelbaum has edited two anthologies and is the author of two novels-in-stories. He is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 411.4

Novel IV

3.0 units

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

Prerequisite(s): WRITING X 411.3 Novel III or comparable workshop experience.

Reg# 383949

Fee: \$785

No refund after 5 Jan.



Online

Jan. 12-Mar. 22

Enrollment limited to 12 students. Visitors not permitted. \$100 non-refundable. Enrollment discounts limited to WP NOW members; no other discounts apply.

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 411.5

Novel V

3.0 units

For students who have completed Novel 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.

Prerequisite(s): WRITING X 411.4 Novel IV or comparable workshop experience.

Reg# 383950

Fee: \$785

No refund after 4 Jan.



Remote

10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

Enrollment limited to 12 students. Visitors not permitted. \$100 non-refundable. Enrollment discounts limited to WP NOW members; no other discounts apply.

Mark Sarvas, MFA, author of the novels *Harry, Revised* (Bloomsbury), finalist for the SoCal Independent Booksellers First Novel Award; and *Memento Park* (Farrar, Straus & Giroux), winner of the 2019 American Book Award and finalist for the Sami Rohr Prize in Jewish Literature. Mr. Sarvas is a member of the National Book Critics Circle and PEN/America.

Creative Nonfiction

Beginning Creative Nonfiction Writing

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

WRITING X 424.2E

Creative Alchemy: Finding and Writing Life Stories You Were Meant to Tell

3.0 units

This course is for anyone who has a story from "real life" that needs to be told. Sometimes your story is about a person, place, thing, or some concealed part of yourself; a remembered time or event; or even something that will happen as you give account to its unfolding. Over the span of this course, you identify this element of your story's core fascination and acquire the skills to tell it, including researching and interviewing techniques, cultivating your own unique writing voice, and constructing your story into a combination of episodes that advance and present it to best dramatic and imaginative effect. Finally, you investigate possible venues where each story might most effectively be presented.

Reg# 383991

Fee: \$695

No refund after 26 Jan.



Remote

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

Enrollment limited to 15 students.

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

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

WRITING X 424.3E

Writing Out of Your Life

3.0 units

Writing out of your life can be a process of self-revelation, a way of discerning the pattern of your life even while you're in the midst of living it. Whether you want to write a memoir or transmute your life into fiction or poetry, this workshop helps you mine the rich vein of material that is yours alone. The focus of this workshop is on production and encouragement, rather than editing and critiquing. Using a combination of weekly prompts and assignments, instructor feedback, and group interaction, you write a series of autobiographical narratives. For both beginners and seasoned writers who want to get in touch with their personal voice.

Reg# 383994

Fee: \$695

No refund after 26 Jan.



Online

Jan. 12-Mar. 23

Enrollment limited to 15 students.

Lynn Lauber, fiction writer, essayist, and ghostwriter who has published the autobiographical fiction books *White Girls* and *21 Sugar Street* and a memoir/writing book *Listen to Me: Writing Life into Meaning*, all with W. W. Norton. Ms. Lauber's work has appeared in *The New York Times*.

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# 383728

Fee: \$695

No refund after 25 Jan.



Remote

10 mtgs

Tuesday, 7-10 pm, Jan. 11-Mar. 15

Enrollment limited to 15 students.

Robert Edward 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.

Reg# 383990

Fee: \$695

No refund after 26 Jan.



Online

Jan. 12-Mar. 23

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 422.1

Personal Essay I

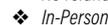
3.0 units

"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# 383987

Fee: \$695

No refund after 26 Jan.



In-Person

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

UCLA: Bunche Hall

Enrollment limited to 15 students.

Brittany Ackerman, MFA, author of the memoir *The Perpetual Motion Machine*, and the novel *The Brittany's*. Mrs. Ackerman's publications include *Entropy*, *No Tokens*, *Hobart*, *Electric Lit*, *Lit Hub*, *Cosmonauts Ave*, and more. Her nominations and awards include *Best American Short Stories* nominee, *Pushcart Prize* nominee, American Book Fest Book Awards Finalist for Autobiography, and Red Hen Press Nonfiction Award Winner.

IN-PERSON, page 1.

REMOTE, page 1.

ONLINE, page 1.

HYBRID (IN-PERSON), page 1.

HYBRID (REMOTE), page 1.

WEB-ENHANCED COURSE, page 1.

TEXTBOOK REQUIRED

UC CREDIT

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# 383988**Fee: \$695**

No refund after 26 Jan.



Remote

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

Enrollment limited to 15 students.

Tom Fields-Meyer, journalist and author of *Following Ezra: What One Father Learned About Gumbo, Otters, Autism and Love from His Extraordinary Son*. Mr. Fields-Meyer was a senior writer for *People* and his work has appeared in *The New York Times Magazine*, the *Los Angeles Times*, and *The Washington Post*.

Reg# 383989**Fee: \$695**

No refund after 26 Jan.



Online

Jan. 12-Mar. 23

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*.

WRITING X 424.18E

Literary Journalism I

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

Reg# 383993**Fee: \$695**

No refund after 26 Jan.



Online

Jan. 12-Mar. 23

Enrollment limited to 15 students.

Robert Edward 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 424.21E

Storytelling for Social Justice

3.0 units

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

Reg# 384233**Fee: \$695**

No refund after 26 Jan.



Hybrid (Remote)

4 mtgs

Online

Jan. 12-Mar. 22

Remote

Tuesday, 6-7:30pm, Jan. 18-Feb. 1; Mar. 22

Enrollment limited to 15 students.

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

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.

Prerequisite(s): WRITING X 421.1 Creative Nonfiction I or comparable workshop experience.

Reg# 383995**Fee: \$695**

No refund after 26 Jan.



Online

Jan. 12-Mar. 23

Enrollment limited to 15 students.

Mieke Erkens, MFA, author of *All Ships Follow Me: A Family's Inheritance of War*. Ms. Erkens' 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.

Prerequisite(s): WRITING X 422.1 Personal Essay I or comparable workshop experience.

Reg# 383996**Fee: \$695**

No refund after 26 Jan.



Online

Jan. 12-Mar. 23

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 fifty well-crafted pages of your project.

Prerequisite(s): WRITING X 423.1 Memoir I or comparable workshop experience.

Reg# 383997**Fee: \$695**

No refund after 26 Jan.



Remote

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

Enrollment limited to 15 students.

Elizabeth Silver, MA, author of the memoir *The Tincture of Time: A Memoir of (Medical) Uncertainty* and the critically acclaimed novel *The Execution of Noa P. Singleton*. Ms. Silver has published work in *The Washington Post*, *McSweeney's*, *New York Magazine*, *Literary Hub*, and *The Los Angeles Review*, among others. Her work has earned fellowships and residencies from Ucross Foundation, Ragdale, Byrdcliffe Artist Colony, A Room of Her Own Foundation, and the British Centre for Literary Translation.

WRITING X 423.3

Memoir III

3.0 units

Designed for serious writers with at least 50 pages of their memoir, this workshop offers a structured writing environment to generate new material and ongoing critique. Issues of structure, theme, and honing the author's unique voice are emphasized. You will develop self-editing techniques and participate in intensive workshoping. The course goal is to produce a substantial portion of your memoir.

Prerequisite(s): WRITING X 423.2 Memoir II or comparable workshop experience.

Reg# 384149**Fee: \$695**

No refund after 27 Jan.



Remote

10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

Enrollment limited to 15 students.

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

Advanced Creative Nonfiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for winter is Dec. 6 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 (memoirs or collections); a personal statement of one paragraph outlining what the student hopes to gain from the class; and a list of previous courses completed in the Writers' Program or other programs, with instructors (when known).

WRITING X 421.3

Creative Nonfiction III

3.0 units

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

Prerequisite(s): WRITING X 421.2 Creative Nonfiction II or comparable workshop experience.

Reg# 384215

Fee: \$785

No refund after 5 Jan.

■ Hybrid (Remote)

10 mtgs

Online

Jan. 12-Mar. 16

Remote

Wednesday, 6:30-9:30pm, Jan. 12-Mar. 16

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable. Enrollment discounts limited to WP NOW members; no other discounts apply.

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.

NEW

WRITING X 423.4

Memoir IV

3.0 units

Designed for serious writers with at least 100 pages of a manuscript who seek to refine their manuscripts into completed memoirs, this advanced workshop is centered on sustaining progress and polishing existing work. Through intensive instructor and peer critique, you will explore the necessary elements for a memoir to be considered complete. Self-editing techniques and preparing a book proposal will also be explored. The goal of the course is to give you the self-editing skills to complete and polish your manuscript and increase mastery over this artistic form.

Prerequisite(s): WRITING X 423.3 Memoir III or comparable workshop experience.

Reg# 384049

Fee: \$785

No refund after 4 Jan.

❖ Remote

10 mtgs

Tuesday, 10am-1pm, Jan. 11-Mar. 15

Enrollment limited to 12 students. Visitors not permitted. \$100 nonrefundable. Enrollment discounts limited to WP NOW members; no other discounts apply.

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

Writing for Young Readers

Writing for Kids and Middle Grade Readers

WRITING 762.5E

Writing Poetry for Children

Poetry for children is having its moment. Its Golden Age, actually. Teachers, parents, and publishers are hungrier for poetry, not just during National Poetry Month, but all year. Poetry is woven into school curriculum—in science, math, and more. So join the fun! In three hours of lecture, group participation, and individual writing time, you learn the basics of writing poetry for children, play with different forms, and learn to hear children's poetry with new ears.

Reg# 383790

Fee: \$30

No refund after 14 Jan.

❖ Remote

1 mtg

Saturday, 12-3pm, Jan. 15

Enrollment limited. Early enrollment advised. 🌐

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

WRITING X 446.2E

Writing for Young Readers I

3.0 units

If you want to write for kids, you need to think like a kid and enjoy the process of returning to the imaginative, possibility-filled world of childhood. This course introduces you to all major categories of writing for young people, including concept books, picture books, beginning readers, chapter books, middle grade novels, young adult (YA) novels, and nonfiction for all age ranges. You learn the basic storytelling principles of story structure, plot, character development, and dialogue as it applies to each genre, and discover your own niche in the world of children's publishing. You also learn how to tailor your work to the psychological and emotional development, reading abilities, and interests of each age group. The goal is to complete a draft of a manuscript for a picture book or a sample chapter and chapter outline for older readers. Query letters, marketing, and resources for children's book writers are also covered in detail.

Reg# 383792

Fee: \$695

No refund after 26 Jan.

❖ In-Person

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

UCLA: Royce Hall

Enrollment limited to 15 students. 🌐

Laurel van der Linde, author of several nonfiction books for children, including *So, You Want to be a Dancer?* and *The Pony Express*, as well as articles published in *Equus* and *Horse Illustrated*. Ms. van der Linde has produced and/or directed many audiobooks for Hachette and others.

WRITING X 446.3E

Writing for Young Readers II

3.0 units

Designed for students with a solid grounding in the fundamentals of children's writing, this workshop allows you to develop a book-length project in a particular age category in whatever specific genre and category you choose—picture books, nonfiction books, or young adult novels. Writing techniques, such as dramatic arc, tension, character definition and development, point-of-view, conflict, and humor, are discussed and explored in detail. Assistance in editing, revision, and content for your work-in-progress is given through writing exercises and constructive criticism. The course goal is to have developed a substantial amount of work suitable to submit as a professional presentation to a publisher.

Reg# 383791

Fee: \$695

No refund after 26 Jan.

🌐 Online

Jan. 12-Mar. 22

Enrollment limited to 15 students. 🌐

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

Poetry

These workshops are tailored to students with specific levels of experience in poetry writing. Please review course descriptions carefully or call an advisor 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# 383953

Fee: \$745

No refund after 20 Jan.

❖ In-Person

11 mtgs

Thursday, 7-10pm, Jan. 6-Mar. 17

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited to 15 students; early enrollment advised. 🏠

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

WRITING X 431.1

Poetry I

3.0 units

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

Reg# 383954

Fee: \$695

No refund after 26 Jan.

🌐 Online

Jan. 12-Mar. 22

Enrollment limited to 15 students. 🌐

Rosebud Ben-Oni, MFA, author of *If This Is the Age We End Discovery* which won the 2019 Alice James Award, and turn around, *BRXGHT XYXS*, and *20 Atomic Sonnets*. Ms. Ben-Oni's work appears in *POETRY*, *APP*, *Academy of American Poets' Poem-a-Day*, *Poetry Society of America*, *Tin House*, and *Guernica*, among others. A recipient of fellowships and grants from the New York Foundation for the Arts, City Artists Corps, CantoMundo and Queens Council on the Arts, her work has been commissioned by the National Sept. 11 Memorial in NYC.

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# 383955**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

NEW

WRITING X 432.15E

Spiritual Poetry

2.0 units

Join this exploration of ancient work from poets such as Rumi and Hafiz, and contemporary poets including Mary Oliver and Ellen Bass. We use these transcendent poems as a source of inspiration, in service of inspiring you to create rich, textured, poetry of celebration and intimacy with infinity. We embark on prompt-based writing exercises using the ecstatic experience as our inspiration—and discuss the process along the way. Expect to complete the course with multiple drafts of spiritual poems and at least one on its second draft.

Reg# 384051**Fee: \$475**

No refund after 22 Feb.



6 mtgs

Tuesday, 7-10pm, Feb. 8-Mar. 15

Enrollment limited to 15 students.

Rachel Kann, MFA, author of *How to Bless the New Moon*, a WORD: Bruce Geller Memorial Prize recipient. Ms. Kann has been a Writer-in-Residence for Brandeis Collegiate Institute, a New England Jewish Poetry Festival's Featured Poet, and a Cosmic Sister "Women of the Psychedelic Renaissance" awardee at the Spirit Plant Medicine Conference. Her poetry film, *The Quickenings*, was an official selection for Anaheim International Film Festival. She is a recipient of the UCLA Extension Writers' Program Outstanding Instructor of the Year Award.

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 714.3E

Publishing During the Pandemic: Webinar

In this pre-recorded webinar, several editing and publishing instructors from UCLA Extension's Writers' Program discuss the current state of the publishing industry, the ins and outs of various professional editing and publishing roles, and tips on navigating the job search in these exciting fields.

Reg# 383977**Fee: \$0**

No refund after 2 Jan.



Jan. 3-16

Please note this two-hour webinar is pre-recorded and can be watched at any time during the availability period of Jan. 3-16.

WRITING X 451.1

Copyediting 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# 383627**Fee: \$695**

No refund after 25 Jan.



10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

Enrollment limited to 15 students.

Ryan Smernoff, MFA, fiction writing; MA English literature; LARB contributor; fiction writer; independent book editor with in-house publishing experience at W. W. Norton, Penguin Random House, and Macmillan.

WRITING X 451.4

Copyediting II

3.0 units

This course provides extensive copyediting practice. 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. The course relies on *The Chicago Manual of Style* and involves the use of various in-house/client-created style guides. Students should expect rigorous reading assignments and some team-based communications with strict adherence to deadlines. Completion of Copyediting I prior to enrollment in Copyediting II is highly recommended. Students are expected to have functional competency in using Track Changes in Word prior to the course.

Reg# 383794**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

Jeanne De Vita, MFA in Creative Writing, award-winning author, and editor. Ms. De Vita's dystopian series *Bug* is an Amazon Editor's Pick on Kindle Vella. She has published extensively as a staff writer and ghost-writer. Ms. De Vita teaches writing and editing courses for UCLA Extension and edits several *New York Times* and *USA Today* bestselling authors.

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. Required for the Certificate in Literary Representation and the Certificate in Editing and Publishing.

Reg# 384171**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

Scott Eagan, owner and acquisitions editor for Greyhaus Literary Agency focusing exclusively on the traditional romance and women's fiction market. Mr. Eagan is an active member of the Romance Writers of America, has provided freelance critique work with *Writer's Digest*, and worked as a reviewer with *Publisher's Marketplace*.

WRITING X 452.1

Editorial Management I: Acquisition to Publication

3.0 units

The process from written manuscript to published book is more complicated than most authors and newer publishing professionals expect. From what to look for in acquisitions to how to use metadata to your advantage to booking a successful author tour, this course covers everything that an author and publisher should expect from reading manuscripts to the actual publication date. By the end of the course, you understand how an editor turns an author's manuscript into a saleable product.

Reg# 384565**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

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 public speaker on queer literature, editing, and publishing.

WRITING X 455.2

Building a Network of Writers, Editors, and Publishers

3.0 units

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

Reg# 383797**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

WRITING X 456.1

Internship in Editing and Publishing

3.0 units

Candidates for the Certificate in Literary Representation and Certificate in Editing and Publishing complete 100 hours of internship work for a pre-approved literary agency or publisher. Over the course of the internship, they gain a practical understanding of the day to day operation of these businesses while engaging in professional development discussions with other interns in this course. Internships are restricted only to candidates in the Certificate in Literary Representation and Certificate in Editing and Publishing, and only to those students who have completed a substantive portion of their course work (at least 9 units). Students must complete the internship application for approval to enroll.

Reg# 383859**Fee: \$600**

No refund after 2 Jan.

Independent Study/Internship

Jan. 3-Mar. 20

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

Screenwriting

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

Special Topics for Film & Television Writers

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

SCRIPT 726.6

Writing Compelling Movie Scenes

At their core, movies are about characters, stories and themes. But to bring those big ideas to life, you need to be able to dig down and write compelling scenes. In this course, we analyze great movie scenes and create a checklist of elements that go into building them. We look at how the characters drive the action, ways to generate conflict and drama, balancing emotions with plot, transitional devices, and making sure scenes fit into the bigger puzzle of your movie. On top of all that, we discuss the idea of "set pieces" that exploit genre and make for memorable moments. Students walk away with an inside look into how great movie scenes are forged and how to use these tools to make their own writing more compelling.

Reg# 384381

Fee: \$0

- ❖ Remote
- 1 mtg
- Saturday, 10am-1pm, Feb. 26
- UCLA X Open

Enrollment opens two weeks prior to course date. Early enrollment required; no admittance on the day.

Michael Weiss, screenwriter; WGA member; former vice president of production for Miramax Films whose produced credits include *Journey to the Center of the Earth*; *Jarhead 3: The Siege*; and *The Scorpion King 4: Quest for Power*. Mr. Weiss has sold and written scripts for Fox, Sony, Universal and Warner Bros.

SCRIPT 726.4

Winning a TV Writing Fellowship to Jumpstart Your Career

One of the best ways to launch a TV writing career is to participate in a TV 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. 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.

Reg# 384382

Fee: \$0

- ❖ Remote
- 1 mtg
- Saturday, 10am-1pm, Jan. 29

Enrollment opens two weeks prior to course date. Early enrollment required; no admittance on the day.

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 791.3

Getting Your Script Contest Ready

One of the hardest things to do for aspiring writers is to get noticed in order to jump-start their careers. Entering competitions, getting internships, sending query letters, and networking are the most common ways to break into the industry. In this course, we focus on screenwriting competitions, how to write a script that places in competitions, what judges are looking for, how to write a killer opening that engages your reader, what mistakes to avoid, which competitions to enter, and how to use competition wins to propel your writing career.

Reg# 384389

Fee: \$0

- ❖ Remote
- 1 mtg
- Saturday, 10am-1pm, Mar. 5

Enrollment open only to WP NOW members.

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

Cody Smart, an independent writer and script doctor from Chile. She holds degrees in English Literature & Linguistics, Screenwriting, Development and Producing. She worked as a script analyst for Sony, she's a judge for multiple script and film competitions, she's written some award-winning shorts, she's head of the coverage department at a script hosting site and she does a bi-monthly vlog with tips for Screenwriters for Story Data. She takes pride in helping writers take their work to the next level.

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# 384299

Fee: \$695

No refund after 26 Jan.

- ❖ Remote
- 10 mtgs
- Wednesday, 7-10pm, Jan. 12-Mar. 23

No meeting Feb. 23.

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 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# 384357

Fee: \$695

No refund after 26 Jan.

- 🌐 Online
- Jan. 12-Mar. 22

Enrollment limited to 15 students.

Roz Weisberg, MFA, teacher/writer/book & script consultant. Her producing credits include *Beastly* and *Where the Heart Is* and the short films *The Heebie Jeebies* and *Being Vincent*. She serves/d as a consultant for Netflix, Resonate, The Disney Channel, National Geographic, Mission Pictures, and Focus Features.

SCRIPT X 415.3

Horror and Fantasy Screenwriting Workshop

3.0 units

If there are two movie genres that never lose their appeal, they are horror and fantasy. The genres are constantly reinventing themselves, finding ways to speak to contemporary audiences with stories based on themes that never go out of style. They are also the genres that allow you, as a new screenwriter, to cut through the clutter of the marketplace and get your work read. Covering both horror and fantasy, which share many common elements, this workshop guides you to develop a unique vision for your stories and gain a writer's voice based on your own deepest dreams and darkest fears. You explore the horror story through a series of darkly humorous interactive workshops that summon "the monster within us all," as well as learn the rules of building a fantasy world and create personal versions of heaven and hell as well as systems of magic so crucial to fantasy. By understanding how fantasy "rules" apply perfectly to horror stories and by blending the craft of both genres, you create much richer and compelling stories. You leave the workshop with a story outline in your chosen genre, ready to summon your horror and fantasy "dark spawn" into the world.

Reg# 384398

Fee: \$695

No refund after 25 Jan.

- ❖ Remote
- 10 mtgs
- Tuesday, 6-9pm, Jan. 11-Mar. 15

Enrollment limited to 15 students.

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

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- 📖 TEXTBOOK REQUIRED
- 🏠 UC CREDIT

SCRIPT X 462.4E

Television Content for a Global Age

3.0 units

When Netflix flipped the switch and went live in 130 countries, television content changed forever. Going global to that degree with no international television shows fired up audiences' appetite for local language production. The Internet has uniquely enabled a new golden era of television, and we, the storytellers, are in high demand. But even though the content is local, the tools to develop and write have not fundamentally changed and are pretty much universal. In this workshop you compose a pitch document for a television series, documentary or fiction, comedy, or drama. With a character breakdown, pilot synopsis, and overview of the seasons, you tailor this pitch document to the specific international market that could have the best chances of success. You also develop industry-standard tools that work and are effective in this global village.

Reg# 384348**Fee: \$695***No refund after 27 Jan.*

10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

Enrollment limited to 15 students.

Guillermo Escalona, executive producer and writer who graduated from the International Film and Television School in Cuba. Mr. Escalona is co-creator and co-writer of the upcoming HBO original series *Mil Colmillos* produced by Rhayuela Films. In addition, he is an executive at La PANDA Productions, a company involved in films such as *10,000km* by Carlos Marques and *La Camarista* by Lila Avilés.

NEW

SCRIPT X 464.3E

Formatting Your Script Like a Pro

1.0 units

There are two key factors that determine the success of your script when it's about to be read by a script reader, producer, director, agent, or any other Hollywood executive: Does it "look" professional on the page? And is it a great read? Both are affected by the formatting of your script, and it takes more than using screenwriting software to get it right. Screenplay formatting is an industry standard practice that allows a writer to accurately communicate their stories to readers in this collaborative medium. Without adhering to this standard, scripts become indecipherable and distract the reader from the story, characters, and world you are trying to convey. In this course, you learn not only how to properly format scene headings, action lines, characters, dialogue, parentheticals and transitions, but why these are industry standards. Even with screenwriting software, writers still struggle with the intricacies of formatting as it relates to clarity, succinctness, and the reader's emotional experience. You also learn how to spot formatting red flags that prejudice your script as amateurish, and explore advanced techniques that help you direct and edit on the page without the use of camera directions and other technical jargon.

Reg# 384083**Fee: \$305***No refund after 4 Feb.*

4 mtgs

Sunday, 10am-1pm, Feb. 6-27

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 469.5E

Script Doctoring

3.0 units

Script doctors are the unsung heroes of the script development phase. They come in at the last minute to fix a script before production can start, and they often remain anonymous or uncredited (but get paid well for that). In this course, you learn the difference between a script analyst, script consultant, and script doctor, and how script doctors address the rewriting or polishing process of a script. We cover how to deepen concept and world, fix structure, enhance and flesh out characters, address characters' relationships and interactions, escalate conflict and drama, work on specific scenes, elevate the dialogue, and best tackle and exploit theme, all while staying true to the essence of the script assigned to doctor as you take it to the next level. With the use of lectures, script readings/analysis, and practical workshops, you get a first-hand experience on the life of a script doctor and how to have a future career as one.

Reg# 384331**Fee: \$695***No refund after 26 Jan.*

Jan. 12-Mar. 22

Enrollment limited to 15 students.

Cody Smart, an independent writer and script doctor from Chile. She holds degrees in English Literature & Linguistics, Screenwriting, Development and Producing. She worked as a script analyst for Sony, she's a judge for multiple script and film competitions, she's written some award-winning shorts, she's head of the coverage department at a script hosting site and she does a bi-monthly vlog with tips for Screenwriters for Story Data. She takes pride in helping writers take their work to the next level.

SCRIPT X 463.6E

Get Your Script Contest Ready

3.0 units

One of the hardest things to do for aspiring writers is to get noticed in order to jump-start their careers. Entering competitions, getting internships, sending query letters, and networking are the most common ways to break into the industry. In this course we focus on screenwriting competitions, how to write a script that places in competitions, what judges are looking for, how to write a killer opening that engages your reader, what mistakes to avoid, which competitions to enter, and how to use competition wins to propel your writing career. With the use of lectures, script readings/analysis, and practical workshops, you learn how to elevate your script, heighten its potential for placing in competitions, and capitalize from your wins.

Reg# 384334**Fee: \$695***No refund after 26 Jan.*

Jan. 12-Mar. 22

Enrollment limited to 15 students.

Cody Smart, an independent writer and script doctor from Chile. She holds degrees in English Literature & Linguistics, Screenwriting, Development and Producing. She worked as a script analyst for Sony, she's a judge for multiple script and film competitions, she's written some award-winning shorts, she's head of the coverage department at a script hosting site and she does a bi-monthly vlog with tips for Screenwriters for Story Data. She takes pride in helping writers take their work to the next level.

SCRIPT X 425.5

Seasonal-Arc Structure for TV

3.0 units

Television storytelling is undergoing significant shifts in the early twenty-first century, but the basics of structuring satisfying narratives are rooted in human psychology and are timeless. This vigorous ten-week course exposes and explores the underpinnings of classic cinematic story arcs in current, serialized shows (titles subject to change). At the same time, each student methodically practices the foundational, industry-standard skills required to create a high-quality series by developing characters and narrative arcs for an original TV show in their own unique voice.

Reg# 384343**Fee: \$695***No refund after 29 Jan.*

10 mtgs

Saturday, 2-5pm, Jan. 15-Mar. 19

Enrollment limited to 15 students.

Shari Goodhartz, WGA member; multi-award nominated writer whose credits include *Dragonheart: A New Beginning*, *Young Hercules*, and *Aeon Flux*. Ms. Goodhartz's career spans corporate (Coca-Cola), TV and film (live-action, animation, development, producing, documentary), wellness, publishing, and marketing.

SCRIPT X 463.3E

Screenwriter's Lab: The New Method

3.0 units

Kemp Powers (playwright and screenwriter, *One Night In Miami*), Aaron Sorkin (*The Trial of the Chicago 7* and *The Social Network*), and Sheila Callaghan (writer and producer, *Shameless*) are among countless television and film writers who got their start in the theatre and who continue to work in both disciplines. Agents and producers often read plays with the goal of finding a writer who excels at character-driven storytelling—which is at the heart of theatre. In this course, you learn tools to deepen your characters, expand on new plot ideas, and most importantly, find your unique voice as a writer. You first explore the fundamentals of play construction and writing techniques, writing frequently to master the art and craft of playwrighting, culminating in a one-act play or one act of a play. You then learn to apply your new-found skills to your own film or TV script and have the best 10 pages ready to be performed by actors in the final class.

Reg# 384364**Fee: \$695***No refund after 29 Jan.*

10 mtgs

Saturday, 10am-1pm, Jan. 15-Mar. 19

Enrollment limited to 15 students.

Leon Martell, MFA, playwright, actor, and director, whose plays include *STEEL: John Henry* and *the Shaker*, winner of two 2002 Ovation Awards, and who directed *String of Pearls* at Carnegie Hall. He is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

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—twenty-two 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.

Reg# 384365**Fee: \$695***No refund after 29 Jan.*

10 mtgs

Saturday, 10am-1pm, Jan. 15-Mar. 19

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.

❖ IN-PERSON, page 1.

* REMOTE, page 1.

📺 ONLINE, page 1.

🎧 HYBRID (IN-PERSON), page 1.

📺 HYBRID (REMOTE), page 1.

🌐 WEB-ENHANCED COURSE, page 1.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT

SCRIPT X 415.10B

Relationship Driven Screenplay II

3.0 units

In Relationship Driven Screenwriting I, you studied the concept of a "core relationship" and spent ten weeks developing your original idea guided by that approach. With a full story outline and thirty pages completed, this second part in the series will offer you the tools, inspiration and deadlines to push through and finish your script. Through lectures, exercises and discussions, we continue to study how great scripts and movies are crafted, always focused on the relationships that drive them. We apply these lessons to your own material, cranking out pages and engaging in table reads to put them to the test. Along the way, you build up a toolbox of skills that works on your current scripts, as well as everything you write in the future. *Prerequisites:* SCRIPT X 415.10 *It Takes Two: Relationship Driven Screenwriting* or SCRIPT X 415.10A *Relationship Driven Screenwriting I* or consent of instructor.

Reg# 384338**Fee: \$695**

No refund after 26 Jan.

❖ Remote

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

Enrollment limited to 15 students.

Michael Weiss, screenwriter; WGA member; former vice president of production for Miramax Films whose produced credits include *Journey to the Center of the Earth*; *Jarhead 3: The Siege*; and *The Scorpion King 4: Quest for Power*. Mr. Weiss has sold and written scripts for Fox, Sony, Universal and Warner Bros.

NEW

SCRIPT X 469.7E

How To Have A Writing Career

3.0 units

Beyond writing a great story, writers must learn to compete for the attention of professional readers. They must also learn to develop an understanding of the interpersonal collaboration among a wide array of literary insiders, since, like many other kinds of professional systems, the insider network in film, television, and publishing is a closed system. In this course, students learn to navigate through this barrier by acknowledging common feelings of intimidation while exploring the unique behaviors of insider culture. You learn to constructively focus on a dedicated practice of reputation building in order to make your work visible to the people who are the best advocates for it. By the end of this course, you understand how the agent/writer relationship works, what literary agent actually does, and what rubric for success an agent uses for a client's work and their potential for a successful career.

Reg# 383010**Fee: \$695**

No refund after 27 Jan.

❖ Remote

10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

Enrollment limited to 15 students.

Nancy Nigrosh, MFA/MA, former talent and literary agent at Innovative Artists and Gersh Agency, who has represented many award winning writers and directors for film and television including Academy Award winner Kathryn Bigelow (*The Hurt Locker*), Stuart Beattie (*Collateral*, *Pirates of the Caribbean*), Amanda Brown (*Legally Blonde*), Leslye Headland (*Russian Doll*), Luke Davies (*Lion*, *Beautiful Boy*), among many others.

SCRIPT X 469.1E

Strategies for Getting Representation

2.0 units

Understanding how Hollywood operates is crucial for any new screenwriter seeking agents and managers for representation. First, you must know the differences between the roles an agent plays versus a manager. Furthermore, differentiating between power agents, boutique agents, and managers who act like agents empowers you to find the representation that is right for you. Special attention is paid to preparing your script for agency submission to demystify what reps really look for in their next hot writing client, as this can be different from what development executives and buyers look for. While it's true that formulaic scripts tend to sell better in Tinseltown, this course also covers strategies for writers who seek representation with more character-driven indies in their portfolios. By the end of the course, you have a solid understanding of what steps to take next for your career.

Reg# 384380**Fee: \$475**

No refund after 9 Feb.

📺 Online

Jan. 26-Mar. 8

Enrollment limited to 15 students.

Chris Sablan, owner of Avenue 220, and former agent at Original Artists, he has sold several high profile screenplays and pitches and has represented clients involved with *Bates Motel*, *Saw*, *Rampage*, *Journey to the Center of the Earth*, *Colony*, *Grey's Anatomy* and many more.

SCRIPT X 442.1

Developing Video Game Narratives

3.0 units

Writing for games requires an understanding of structure that goes beyond linear storytelling. From the early days of tabletop gaming to more recent hits like *Mass Effect* and *Fallout*, writers are expected to hold many possible worlds—with multiple branching story points—in their heads. And to ultimately translate those concepts into actionable materials. In this course, you explore the nature of interactive story by working in multiple different formats (choose your own adventure, virtual novels, the *Telltale* style, etc.) and writing games that exemplify the fundamental concepts of branching narrative. The course goal is to develop a vocabulary for interactive fiction and to write a game in the format of your choosing that can be used as a calling card for future work.

Reg# 384358**Fee: \$695**

No refund after 25 Jan.

❖ Remote

10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

Enrollment limited to 15 students.

Jonathan Callan, Writer and narrative designer for games and animation who served on the VR titles *Raw Data* and *Sprint Vector*. Mr. Callan has also written on games such as *Walking Dead: Onslaught* and *Westworld: Awakenings*. In the world of television, he's written for over a dozen series, including *Young Justice*, *Lego Jurassic World* and *Justice League Action*.

NEW

SCRIPT X 430.2

Narrative Podcast Trailer and Audience Development

3.0 units

This course is designed to teach you how to launch a narrative nonfiction or documentary podcast. You learn the art of the elevator pitch: how to establish your voice as a show and demonstrate that tone in your show trailer. You learn to identify your audience and engage them via your podcast on other digital platforms. We also discuss techniques to format and distribute your nonfiction series. The goal is to come away with a trailer and pitch deck that will help you tell—and sell!—your story to networks, advertisers, and listeners.

Reg# 384301**Fee: \$695**

No refund after 26 Jan.

📺 Online

Jan. 12-Mar. 22

Enrollment limited to 15 students.

Kristen Lepore, a journalist who works as a supervising producer at Lemonada Media. She previously oversaw the Independent Producer Project at KCRW, an NPR affiliate in Los Angeles. Ms. Lepore manages production on the critically acclaimed documentary podcast *Bodies*. Her writing has appeared in *Marie Claire*, *Quartz* and *The Washington Post*.

SCRIPT X 462.1E

Writing Animation

3.0 units

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

Reg# 384298**Fee: \$695**

No refund after 27 Jan.

❖ In-Person

10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

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.

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# 384329**Fee: \$695**

No refund after 26 Jan.

📺 Online

Jan. 12-Mar. 22

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 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, Podcasting, and/or Graphic Novels, 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.

Reg# 384132

Fee: \$475

No refund after 10 Feb.



6 mtgs

Thursday, 7-10pm, Jan. 27-Mar. 3

Enrollment limited to 15 students.

Jacqueline Heinze, MFA, author and screenwriter, who writes screenplays and develops story ideas for Jarrett Creative Group. Credits include *The Preacher's Daughter* for Lifetime and *Killision Course*, an Oxygen true-crime series.

Reg# 384135

Fee: \$475

No refund after 10 Feb.



6 mtgs

Thursday, 7-10pm, Jan. 27-Mar. 3

Enrollment limited to 15 students.

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

SCRIPT X 410.1 Feature Film 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 Feature Film II.

Reg# 384137

Fee: \$695

No refund after 25 Jan.



10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

UCLA Extension Gayley Center in Westwood

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# 384146

Fee: \$695

No refund after 26 Jan.



10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

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# 384189

Fee: \$695

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

Reg# 384190

Fee: \$695

No refund after 26 Jan.



Jan. 12-Mar. 22

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# 384193

Fee: \$695

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

Janna King, screenwriter and WGA member, whose TV credits include *Dragon Tales*, *Silk Stalkings*, *The Commish*, and *My Friends Tigger & Pooh* to name a few. Ms. King has written TV movies such as *Christmas in the Air* and *Love, of Course*. She has also written and consulted for Lifetime, CBS, Fox, PBS Kids, and WB Animation, and is the author of *The Seasonaires*, optioned for TV by Blumhouse.

Reg# 384186

Fee: \$695

No refund after 27 Jan.



10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

Enrollment limited to 15 students.

Ryan Ward, Screenwriter/director/producer; SAG member, who has worked for a decade in independent narrative film. His feature, *Son of the Sunshine* (Slamdance), was nominated for a Genie Award (Canadian Oscar). His other credits include *In the Beginning was Water and Sky* for PBS and AmeriKa (Berlinale/INPUT TV).

Reg# 384188

Fee: \$695

No refund after 29 Jan.



10 mtgs

Saturday, 10am-1pm, Jan. 15-Mar. 19

Enrollment limited to 15 students.

Cindy Davis, MFA, screenwriter; WGA member whose credits include the English-language screenplay for the Oscar-winning film *Spirited Away*, and the Oscar-nominated *Howl's Moving Castle*. Ms. Davis has written for Pixar, Working Title, Miramax, Disney, and is presently writing an animated feature for Fox. She is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting and contributing author to *Cut to the Chase* (Gotham Books/Penguin).

SCRIPT X 410.2

Feature Film 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 Feature Film I. Students must bring a four-to-five-page outline they created in Feature Film I to first class meeting and be prepared to pitch it.

Reg# 384197

Fee: \$695

No refund after 17 Jan.



10 mtgs

Monday, 7-10pm, Jan. 3-Mar. 21

No meetings Jan. 17; Feb. 21.

Enrollment limited to 15 students.

Ben van der Veen, screenwriter, WGA member who wrote the Steven Soderbergh film *Che*. He has worked on projects for Terrence Malik, Julian Schnabel, Robert De Niro, Keanu Reeves, Don Cheadle, Bruce Willis, and Arnold Schwarzenegger. Mr. van der Veen's latest film, *Paris Song*, stars Abbie Cornish.

Reg# 384195

Fee: \$695

No refund after 26 Jan.



10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

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# 384199

Fee: \$695

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

Reg# 384201

Fee: \$695

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

**SCRIPT X 410.3
Feature Film 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 Feature Film I and SCRIPT X 410.2 Feature Film II. Students must bring their beat sheets or treatments and Act I to the first class meeting and be prepared to write.

Reg# 384203**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

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# 384202**Fee: \$695**

No refund after 27 Jan.



10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

Enrollment limited to 15 students.

Donald Martin, screenwriter/producer and WGA member whose feature credits include *Shackles*, *Dim Sum Funeral*, *Isabelle*, *Milton's Secret*, and *Queen Bees* (starring Ellen Burstyn). Mr. Martin has over 60 produced movies, mini-series and series for television. Currently, he is developing a series for Prodigy Pictures and writing a movie for Netflix Originals.

**SCRIPT X 410.4
Feature Film 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 Feature Film I, SCRIPT X 410.2 Feature Film II, and SCRIPT X 410.3 Feature Film 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# 384204**Fee: \$695**

No refund after 25 Jan.



10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

Enrollment limited to 15 students.

Colin Francis 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# 384205**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

Intermediate Feature Film Writing

Courses in this section are for students who have completed at least one screenplay. A new project is begun with an emphasis on craft issues such as structure, character development, and emotional content. Self-editing techniques are introduced.

SCRIPT X 411.1**Feature Film V**

3.0 units

Designed for writers with at least one screenplay under their belts, this workshop guides you to launch and make significant headway on a new project. The goal is to develop a strong premise that sustains your entire script, create and refine the story outline, and write Act I. Brief lectures on craft issues based on the demands of the participants' work supplement the workshop.

Prerequisite(s): SCRIPT X 410.4 Feature Film IV or equivalent, or consent of instructor.

Reg# 384206**Fee: \$695**

No refund after 22 Jan.



10 mtgs

Saturday, 10am-1pm, Jan. 8-Mar. 12

Enrollment limited to 15 students.

Julian Goldberger, screenwriter/director, WGA member, whose credits include *The Hawk Is Dying* starring Paul Giamatti and Michelle Williams, and the critically acclaimed indie *trans*. He has written scripts for Universal Studios and Lionsgate, as well as major producers including Marc Platt, Ted Hope, and Ed Pressman.

Reg# 384207**Fee: \$695**

No refund after 26 Jan.



Jan. 12-Mar. 22

Enrollment limited to 15 students.

Cynthia Riddle, MFA award-winning writer/producer, former development exec at MGM and WGA member whose credits include *Crossroads*, *Puppy Love*, *Brittany Murphy Story* and *Poisoned Love: The Stacey Castor Story*. She has written projects for Netflix, Showtime, Disney, Lifetime, Starz, Hallmark and others.

SCRIPT X 411.2**Feature Film VI**

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 V, or equivalent, or consent of instructor.

Reg# 384208**Fee: \$695**

No refund after 25 Jan.



10 mtgs

Tuesday, 6-9pm, Jan. 11-Mar. 15

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# 384209**Fee: \$695**

No refund after 25 Jan.



Jan. 11-Mar. 22

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*.

SCRIPT X 411.3**Feature Film VII**

3.0 units 3.0 CEUs

Designed for those with a solid grasp of feature-length screenwriting who have written at least two complete screenplays, this workshop guides you to analyze and rewrite your draft and bring it to its fullest potential. You hone its premise, flesh out characters, deepen conflicts, and fine-tune structure, dialogue, tone, and action, receiving personal feedback and guidance throughout the process. You also get insight into how to market it.

Prerequisite(s): SCRIPT X 411.2 Feature Film VI, or equivalent, or consent of instructor.

Reg# 384210**Fee: \$695**

No refund after 27 Jan.



10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

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.

Advanced Feature Film Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for winter is Dec. 6 at 10am PT. Visitors are not permitted in advanced-level courses.

SCRIPT X 413**Feature Film Pro-Series**

9.0 units

Starting with a story concept and developing it into a dynamic, compelling, and market-ready script, you learn how to articulate a personal vision while communicating with a wide audience and balance the intuitive with the technical. Throughout the process, your originality is encouraged as you are guided to create complex characterizations, a powerful dramatic structure, thematic subtext, and tell your story visually. The intimate, eight-member workshop allows for in-depth and ongoing analysis of each writer's work, along with regularly occurring brainstorming and problem-solving sessions. Guest speakers provide insights into the working writer's process as well as speak to the realities of the movie industry. Participants may withdraw their application any time before acceptance.

Prerequisite(s): One writing sample consisting of your best completed feature length screenplay, a one-two page personal statement, and up to three loglines for a new project to develop in the course. This is not a re-write course. Participants will not be charged the full course fee unless they are selected for the series. Upon completion of the course, you also submit your completed script to receive feedback by an established agent, manager, or producer.

Reg# 384212**Fee: \$3,860**

No refund after 11 Jan.



4 mtgs

Online

Jan. 12-Mar. 22; Mar. 30-June 7; July 13-Sept. 20

Remote

Thursday-Sunday, 10am-6pm, June 23-26

Enrollment limited to 8 students. Restricted course; approval needed to enroll. Not eligible for any discounts. Visitors not permitted. No refund after enrolling.

Submission materials must be received by the deadline of Monday, Dec. 6, 10am PT in order to be considered.

For more information, visit Master Classes and Pro-Series.

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.

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

Half-Hour TV I

3.0 units

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

Reg# 384226

Fee: \$695

No refund after 25 Jan.

❖ In-Person

10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

UCLA Extension Gayley Center: 1145 Gayley Ave.

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# 384228

Fee: \$695

No refund after 26 Jan.

❖ Remote

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

Enrollment limited to 15 students.

Adam Armus, Emmy award-nominated showrunner/executive producer/TV writer, and WGA member who served as a showrunner for many shows including *Heroes*, *The Following*, *The Goldbergs*, *Quantico* and *Proven Innocent*. Mr. Armus co-created *American Odyssey* for NBC. His writing and producing credits also include *Zoey's Extraordinary Playlist*, *Heroes Reborn*, *The Practice*, among others.

Reg# 384229

Fee: \$695

No refund after 26 Jan.

🌐 Online

10 mtgs

Wednesday, 7-10pm, Jan. 12-Mar. 16

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

One-Hour TV 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# 384230

Fee: \$695

No refund after 25 Jan.

❖ In-Person

10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

UCLA Extension Gayley Center in Westwood

Enrollment limited to 15 students.

Donald Martin, Screenwriter/producer and WGA member whose feature credits include *Shackles*, *Dim Sum Funeral*, *Isabelle*, *Milton's Secret*, and *Queen Bees* (starring Ellen Burstyn). Mr. Martin has over 60 produced movies, mini-series and series for television. Currently, he is developing a series for Prodigy Pictures and writing a movie for Netflix Originals.

Reg# 384231

Fee: \$695

No refund after 25 Jan.

❖ Remote

10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

Enrollment limited to 15 students.

Gail Gilchrist, producer, screenwriter, television writer, and WGA member whose credits include the reboot of *Dallas*, *Sun Records*, and the feature film *My Dog Skip*. Ms. Gilchrist has also developed television series for ABC, CBS, NBC, and Fox, and is the recipient of the Horton Foote Award for outstanding achievement in screenwriting.

Reg# 384234

Fee: \$695

No refund after 26 Jan.

🌐 Online

Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

SCRIPT X 421.1N

Half-Hour TV Intensive I

3.0 units

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

Reg# 384235

Fee: \$695

No refund after 7 Jan.

❖ Remote

10 mtgs

Saturday, Sunday, 10am-1pm, Jan. 8-Feb. 6

Enrollment limited to 15 students. Visitors not permitted.

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

SCRIPT X 421.3N

One-Hour TV Intensive I

3.0 units

One-hour network and cable dramas have never been better, and the key to creating a strong hour-long spec script—regardless of the genre or outlet—is an airtight story and outline. In this intensive workshop, you learn how to turn the classic three-act story structure (beginning-middle-end) into a five or six act show, and more specifically how to use the tools of storytelling in a way that meets the demands of an existing one-hour television show. You make use of the time, effort, and creative resources involved in writing an hour-long episode of television, up to the point of completion of the outline and just prior to writing an actual script. In short, the hard part. By the end of the course, students have written three complete story documents, a blended story document, and a complete outline that allows them to easily construct an episode of television. This is modeled on the process used in countless writer's rooms. All student projects must focus on current one-hour shows; no pilots.

Reg# 384236

Fee: \$695

No refund after 10 Jan.

❖ Remote

10 mtgs

Tuesday, Wednesday, 6-9pm, Jan. 11-Feb. 9

Enrollment limited to 15 students. Visitors not permitted.

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

❖ IN-PERSON, page 1.

* REMOTE, page 1.

🌐 ONLINE, page 1.

🌐 HYBRID (IN-PERSON), page 1.

📖 HYBRID (REMOTE), page 1.

🌐 WEB-ENHANCED COURSE, page 1.

📖 TEXTBOOK REQUIRED

🏠 UC CREDIT

SCRIPT X 421.2
Half-Hour TV 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 Half-Hour TV I.

Reg# 384238**Fee: \$695**

No refund after 17 Jan.



Remote

10 mtgs

Monday, 7-10pm, Jan. 3-Mar. 21

No meetings Jan. 17; February 21.

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# 384239**Fee: \$695**

No refund after 26 Jan.



Online

Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

SCRIPT X 421.4
One-Hour TV 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 One-Hour TV I.

Reg# 384242**Fee: \$695**

No refund after 26 Jan.



Online

Jan. 12-Mar. 22

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.

Reg# 384241**Fee: \$695**

No refund after 27 Jan.



Remote

10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

Enrollment limited to 15 students.

Margaret Lester, film and television writer, WGA member whose credits include *NCIS* (CBS), *Manifest* (NBC) and *Snowfall* (FX). Ms. Lester was selected for the inaugural class of Universal Pictures' Emerging Writers Fellowship and is currently writing a feature film for Universal with Will Packer Productions.

SCRIPT X 421.2N**Half-Hour TV Intensive II**

3.0 units

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

Prerequisite(s): SCRIPT X 421.1N Half-Hour TV Intensive I; SCRIPT X 421.1 Half-Hour TV I; or equivalent.

Reg# 384243**Fee: \$695**

No refund after 18 Feb.



Remote

10 mtgs

Saturday, Sunday, 10am-1pm, Feb. 19-Mar. 20

Enrollment limited to 15 students. Visitors not permitted.

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

SCRIPT X 421.4N**One-Hour TV Intensive II**

3.0 units

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

Prerequisite(s): SCRIPT X 421.3N One-Hour TV Intensive I; SCRIPT X 421.3 One-Hour TV I; or equivalent.

Reg# 382991**Fee: \$695**

No refund after 21 Feb.



Remote

10 mtgs

Tuesday, Wednesday, 6-9pm, Feb. 22-Mar. 23

Enrollment limited to 15 students. Visitors not permitted.

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

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**Half-Hour TV III**

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 Half-Hour TV I and SCRIPT X 421.2 Half-Hour TV II, or equivalent, or department approval.

Reg# 384253**Fee: \$695**

No refund after 22 Jan.



Remote

10 mtgs

Saturday, 10am-1pm, Jan. 8-Mar. 12

Enrollment limited to 15 students.

Danny Kallis, showrunner/television writer/director, and WGA member who created *The Suite Life of Zack and Cody*, *Suite Life on Deck*, and *Smart Guy*. Mr. Kallis has served as the executive producer on series such as *Life's Work*, *Phenom*, *Hangin' with Mr. Cooper*, and *Who's the Boss?*

Reg# 384261**Fee: \$695**

No refund after 26 Jan.



Online

Jan. 12-Mar. 22

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 PI*, *Newhart*, *In the Heat of the Night*, among others, and created the award-winning web series *The G Spot*. He has written pilots for NBC, Columbia, Warner Bros, and Paramount.

SCRIPT X 422.3**One-Hour TV III**

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 the course, you have strong act breaks, a full beat outline, and a critique of the first ten pages of your original one-hour pilot script.

Prerequisite(s): SCRIPT X 421.3 One-Hour TV I and SCRIPT X 421.4 One-Hour TV II, or equivalent, or department approval.

Reg# 384265**Fee: \$695**

No refund after 29 Jan.



Remote

10 mtgs

Saturday, 10am-1pm, Jan. 15-Mar. 19

Enrollment limited to 15 students.

Laurence Walsh-Hodson, screenwriter; WGA member whose credits include *CSI: Miami* and *NCIS*. Ms. Walsh co-produced and wrote on the critically acclaimed Syfy series *The Dresden Files* and *Against the Wall*. Her feature credits include *Matching Hearts* and *With Love, Christmas* for Hallmark and *Carved* for Fox.

Reg# 384273**Fee: \$695**

No refund after 29 Jan.



Remote

10 mtgs

Saturday, 10am-1pm, Jan. 15-Mar. 19

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 422.7

Dramedy TV III

3.0 units

With the rising popularity of the dramedy in today's TV landscape, the opportunities for stories in this hybrid genre have never been greater for storytellers. In this course, many misconceptions of what a dramedy is will be dispelled while exploring the boundaries of what's possible within the format. A dramedy pilot is not just drama with some comedic elements or a comedy with serious subject matter. A true dramedy requires equal parts of both distinct genres in plot elements, including a deep emphasis on character development and inner conflict to enrich the story. By the end of the course, you have a solid understanding of how to combine drama and comedy genres and complete an outline for a one-hour or half-hour limited or open-ended series that best exemplifies the story you want to write.

Prerequisite(s): SCRIPT X 421.1 Half-Hour TV I and SCRIPT X 421.2 Half-Hour TV II; or SCRIPT X 421.3 One-Hour TV I and SCRIPT X 421.4 One-Hour TV II; or equivalent, or department approval.

Reg# 384294**Fee: \$695***No refund after 26 Jan.*

Jan. 12-Mar. 22

Enrollment limited to 15 students.

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

SCRIPT X 422.2

Half-Hour TV IV

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 to the first day of class.

Prerequisite(s): SCRIPT X 422.1 Half-Hour TV III, or equivalent, or department approval.

Reg# 384289**Fee: \$695***No refund after 25 Jan.*

10 mtgs

Tuesday, 7-10pm, Jan. 11-Mar. 15

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*. Teri is also a writing instructor for a nonprofit called Kids In The Spotlight. Her short film *Dark Chocolate* won Best Dramatic Short at IFS.

Reg# 384291**Fee: \$695***No refund after 26 Jan.*

Jan. 12-Mar. 22

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

One-Hour TV IV

3.0 units

This workshop guides you through writing 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 ten pages to the first day of class.

Prerequisite(s): SCRIPT X 422.3 One-Hour TV III, or equivalent, or department approval.

Reg# 384293**Fee: \$695***No refund after 26 Jan.*

Jan. 12-Mar. 22

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*.

Reg# 384292**Fee: \$695***No refund after 27 Jan.*

Remote

10 mtgs

Thursday, 6-9pm, Jan. 13-Mar. 17

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.

SCRIPT X 422.10

One-Hour TV V

3.0 units

Whether you've written a pilot or a spec of an existing 1-hour drama, your goal is the same: to dig deeper, raise the stakes higher, stretch your characters further to make your script one that will leave an indelible mark on its readers. If you're writing a pilot, have you introduced us to characters and situations that we want to come back to week after week? If you're writing a spec of an existing show, have you been true to the characters and situations as we know them, and still told a story that is somehow new? In this course, you review the choices your characters make, the consequences of those choices, and how to make those consequences more dramatic. You look at your actions, your pacing, your tension and your stakes, among other things. The goal: to improve your script until it's a story that demands the reader's attention.

Prerequisite(s): SCRIPT X 422.4 One-Hour TV IV, or equivalent, or department approval.

Reg# 384504**Fee: \$695***No refund after 27 Jan.*

Remote

10 mtgs

Thursday, 7-10pm, Jan. 13-Mar. 17

Enrollment limited to 15 students.

Jacqueline Zambrano, writer/producer and WGA member and multiple award nominee, Ms. Zambrano has written for numerous shows, including *CSI: Crime Scene Investigation* and *Star Trek*. She also has created and executive produced dramatic television series for Fox, CBS, Pax, and Showtime, and the Internet.

Advanced Television Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for winter is Dec. 6 at 10am PT. Visitors are not permitted in advanced-level courses.

SCRIPT X 424

TV Pilot Writing Pro-Series

6.0 units

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

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

Reg# 384297**Fee: \$2,650***No refund after 6 Jan.*

Remote

20 mtgs

Thursday, 6-9pm, Jan. 13-June 2

No meeting Mar. 24.

Enrollment limited to 8 students. Restricted course; approval needed to enroll. Not eligible for any discounts. Visitors not permitted. No refund after enrolling.

Submission materials must be received by the deadline of Monday, Dec. 6, 10am PT in order to be considered.

For more information, visit [Master Classes and Pro-Series](#).

Phil Kellard, executive producer-writer-director; WGA/DGA member whose credits include both drama and comedy from *The Wayans Brothers*; *Martin*; *Doogie Howser, MD* to *Hooperman* and *The Inspectors*. He has written series and pilots for ABC, CBS, NBC, Hulu, The Disney Channel, Showtime, FBC, and Syfy Channel. Mr. Kellard received an Emmy Award for instructional programming and the UCLA Extension Outstanding Instructor Award in Screenwriting, and is a contributing author to *Inside the Room* (Gotham Books/Penguin).