



# SUMMER QUARTER 2022

# COURSE OFFERINGS

June 20–September 4





Visit the

UCLA Extension

Website

UCLA Extension's

Course Delivery

Options

For additional course and certificate information, visit [uclaextension.edu](http://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.

➕ Hybrid (Flexible):

Attend scheduled class meetings in person or online. Live instruction is held in a physical classroom and students may elect to join all class meetings either in person or remotely via Zoom.

🌐 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](http://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

Summer Quarter 2022  
Classes begin June 21.  
Enrollment begins April 25.

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

Winter Quarter 2023  
Classes begin January 9.  
Enrollment begins November 7.

Spring Quarter 2023  
Classes begin April 3.  
Enrollment begins February 6.

CONTACT US

By Email:  
[enroll@uclaextension.edu](mailto: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.**

## Writer's Program

### Written Communication

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

#### NEW

WRITCOM 702.1E

#### Résumé Writing Basics

Getting the attention of a potential employer is difficult in today's competitive market. Doing so in a digital world is even harder. Making your résumé shine and highlighting your individual skills will certainly be an added advantage. In this three-hour workshop, you will learn how to transform your résumé into a powerful tool to get noticed. You will learn how to personalize your résumé to fit each job you apply to. Students will also learn how to adapt a résumé for both digital and direct employment opportunities. Students will leave the workshop with a better understanding of how to craft a strong résumé as well as leave with a strong rough draft that can be used for future employment opportunities.

Reg# 387300

Fee: \$30

No refund after 15 July.

\* Remote

1 mtg

Saturday, 10am-1pm, July 16

Remote Classroom

**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*.

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.

→ → →

Reg# 387212

Fee: \$745

No refund after 6 July.

📍 Online

June 22-Sept. 6

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.

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# 387213

Fee: \$745

No refund after 13 July.

📍 Online

June 29-Sept. 13

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.

### 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 704

#### Defeating Distraction:

#### Creating a Writing Practice One Day Workshop

Whether you are writing a screenplay, short story, personal essay, or not even writing yet at all (but would like to!), the way to create and finish any project is through a consistent and committed writing practice. The regular discipline of writing can feel elusive and at times unattainable, but it can be done! In this course, students learn the fundamentals of creating a lasting writing practice as well as concrete tools to employ as defenses against procrastination and writer's block. Class time will consist of lectures, in-class writing prompts, and exercises to build craft. Think of it as "Couch to 5K" personal training—but for writing. Rather than focusing on revising or improving a particular writing project, the class focuses solely on committing to the writing practice itself. All levels of writers are welcome.

Reg# 387214

Fee: \$30

No refund after 8 July.

\* Remote

1 mtg

Saturday, 10am-1pm, July 9

Remote Classroom

Enrollment limited.

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

## WRITING X 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# 386649****Fee: \$475**

No refund after 6 Aug.

\* Remote

6 mtgs

Saturday, 1-4pm, July 23-Aug. 27

Remote Classroom

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.

## WRITING X 461.1E

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

2.0 units

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

**Reg# 386786****Fee: \$475**

No refund after 10 Aug.

🌐 Online

July 27-Sept. 6

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# 386787****Fee: \$475**

No refund after 10 Aug.

🌐 Online

July 27-Sept. 6

Enrollment limited to 15 students. 🌐

**Jennifer Chukwu**, MFA, writer and visual artist from the Midwest and author of *The Unfortunates*. 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.

## 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# 386677****Fee: \$475**

No refund after 17 Aug.

🌐 Online

Aug. 3-Sept. 13

Enrollment limited to 15 students. 🌐

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

**Special Topics for All Writers**

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

## WRITING 762.2E

**Creative Writer's Boot Camp: One Day Workshop**

In this three-hour workshop writers will explore the fundamentals of a productive writing practice, the basics of craft (plot, character, voice), and the art of self-editing. Through in-class writing exercises and discussion, participants develop 30-day plans for success with a current writing project and utilize the principles of kind compassionate self-critique.

**Reg# 387215****Fee: \$30**

No refund after 24 June.

\* Remote

1 mtg

Saturday, 10am-1pm, June 25

Remote Classroom

Enrollment limited. Early enrollment advised. 🌐

**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.

## NEW

## WRITING X 465.1E

**Creative Café 2.0: Food & Writing**

1.5 units

Food is a fact of life, a universal shared culture, and amongst our most intimate concerns. Now, more than ever, food looms large in our personal, political, environmental and cultural spheres. For writers, food can inspire a lifetime supply of evocative literature. In four, half-day sessions spanning two weekends, we will consider current approaches to food, read great food writing, do in class exercises and overnight assignments for class critique, shaping a work through multiple drafts. Students will discover exciting ways to write about food, as well as expand their creative horizons regarding outlets, whether it be food-centric blogs, online literary sites, podcasts, social media, books, or publishing with traditional mainstream media. Genres covered include fiction, non-fiction, memoir, essay, and poetry. Course is appropriate for all writing levels, from fresh beginner to fine-aged pro. Possible Guest Speaker.

**Reg# 387285****Fee: \$269**

No refund after 15 July.

\* Remote

4 mtgs

Saturday, Sunday, 10am-1pm, July 16 &amp; 17; July 23 &amp; 24

Remote Classroom

Enrollment limited to 15 students. 🌐

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

## NEW

## WRITING X 463.10E

**One Story, Six Ways**

2.0 units

Start with a story. A story that you've been writing over and over, a story that just isn't working. A story that, despite everything, you can't let go of. Believe in that story. This is a course about never giving up on a piece that's so much a part of you, you just don't know how to tell it. We'll deconstruct, unpack, and then put it together again. In six different ways. All that's required is your commitment to the one story, and your openness to hybrid forms, transgenre, and other experiments in narrative. You will find a way to get this story out.

**Reg# 387273****Fee: \$475**

No refund after 17 Aug.

🌐 Online

Aug. 3-Sept. 13

Enrollment limited to 15 students. 🌐

**Marianne Villanueva**, MA, author of *Jenallyn*, *Ginseng and Other Tales from Manila*, *The Mayor of the Roses: Stories*, and *The Lost Language*. Her stories have appeared in *Juked*, *Witness*, *Bluestem*, *Your Impossible Voice*, *Café Irreal*, *Crab Orchard Review*, and *Bellingham Review*.

## 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# 386711****Fee: \$269**

No refund after 5 Aug.

❖ In-Person

2 mtgs

Saturday, Sunday, 9am-5pm, Aug. 6 &amp; 7

UCLA Extension Gayley Center: 1145 Gayley Ave.

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 463.9E

**Applying to Residencies and Fellowships**

2.0 units

In Virginia Woolf's essay, *A Room of One's Own*, she said, "A woman must have money and a room of her own if she is to write fiction." However, sustaining a writing practice in today's climate can be both isolating, challenging, and time consuming when dealing with our own life obligations and occupations. You don't have to do it alone. In this course, we work collaboratively to generate drafts of application materials to submit for funding and support for our written work. Each week, we read sample application materials from residencies, writing conferences, and fellowships, to identify what is effective, and how our style and voice is influenced by the projects we're proposing. We discuss what makes a successful, memorable application, what not to do, and practice giving and receiving developmental feedback on how we can better represent our projects. We also explore the types of funding available, what works for us, and strategies that streamline our application process. Weekly exercises put theory into practice, and tips and tricks from behind-the-scenes stats are given.

Reg# 386788

Fee: \$475

No refund after 3 Aug.



July 20-Aug. 30

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 461.17E

**True Fiction:****Writing Stories Inspired by Our Lives**

2.0 units

The old adage "write what you know" too often negates the truth that a part of what we "know" is in our imagination. It is the blending of our personal experiences and what we can imagine that helps to create some of our most powerful narratives. In this eight-week intensive writing workshop, for beginner and non-beginner alike, you study important elements such as turning-point stories, the complexities of character emotions, and the quest for organic conflict, all through a series of in-class writing exercises. You learn to build a firm foundation for your fiction, one amazingly rooted in what you have actually lived. The goal of the workshop, whether you're writing drama or comedy, is to find a deeper authenticity in your writing while completing several new works of short fiction.

Reg# 386789

Fee: \$475

No refund after 12 Aug.



6 mtgs

Friday, 10am-1pm, July 29-Sept. 2

Remote Classroom

Enrollment limited to 12 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 463.7E

**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 an ordinary 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# 386776

Fee: \$695

No refund after 13 July.



June 29-Sept. 6

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 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# 386790

Fee: \$695

No refund after 13 July.



June 29-Sept. 6

Enrollment limited to 15 students. 🌐

**Trebora 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 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# 387218

Fee: \$695

No refund after 13 July.



June 29-Sept. 6

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.

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# 386791

Fee: \$300

No refund after 14 July.



10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

Remote Classroom

Enrollment limited to 15 students. 🌐 📖

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

WRITING X 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# 386792

Fee: \$695

No refund after 13 July.



June 29-Sept. 6

*Restricted course; only Creative Writing Certificate students who have completed 18 units are eligible to enroll.*

Enrollment limited to 12 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*, *APR*, *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.

## 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 745.2E

#### Adapting Literature, Myths, and Fairy Tales

Learn how to adapt classic literature to craft your own contemporary novel and boldly step into the fastest-growing genre in publishing. We explore how to put your spin on plot, theme, character, setting, and point-of-view and how to breathe life into your creation. With in-class writing exercises, you have a chance to flex your writing muscles and receive feedback on a high-level concept. You leave with an idea (or several) as well as a rough outline and synopsis for your novel.

Reg# 386804

Fee: \$0

No refund after 12 Aug.

\* Remote

1 mtg

Saturday, 10am-1pm, Aug. 13

Remote Classroom

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

**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 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# 386802

Fee: \$695

No refund after 14 July.

❖ In-Person

10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

UCLA: Haines 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 462.3

#### 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# 386803

Fee: \$695

No refund after 20 July.

🌐 Online

July 6-Sept. 13

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 413.12E

#### Writing Experimental Fiction

3.0 units

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

Reg# 386801

Fee: \$695

No refund after 12 July.

\* Remote

10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

Remote Classroom

Enrollment limited to 15 students. 🌐

**Sam Cohen**, MFA, author of the story collection *Sarahland* and doctoral candidate in USC's Creative Writing and Literature program. Ms. Cohen has published stories in *Electric Literature*, *O Magazine*, *Bomb*, *Fence*, and others.

WRITING X 413.9E

#### Speculative Fiction and Magical Realism

3.0 units

Reality is frequently inaccurate. Why not accurately depict that? This workshop is dedicated to kick-starting your imagination with the help of visualization and acting exercises, Oulipo writing prompts, and other creative techniques. We take a leap beyond the ordinary with examples on how to craft an engaging alternate reality, flesh out an enthralling non-human character, or dream up an unforgettable story line in space. At the end of 10 weeks, you have a better grip on how to apply creative writing techniques designed to help you think outside the box for your own speculative fiction story.

Reg# 386800

Fee: \$695

No refund after 6 July.

🌐 Online

June 22-Aug. 30

Enrollment limited to 15 students. 🌐

**Poi 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 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# 386793

Fee: \$695

No refund after 13 July.

🌐 Online

June 29-Sept. 6

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.

→ → →

Reg# 386794

Fee: \$695

No refund after 13 July.

\* Remote

10 mtgs

Wednesday, 7-10pm, June 29-Aug. 31

Remote Classroom

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.

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# 386796

Fee: \$695

No refund after 12 July.

\* Remote

10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

Remote Classroom

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*.

Reg# 386797

Fee: \$695

No refund after 12 July.

❖ In-Person

10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

UCLA: Kaplan Hall

Enrollment limited to 15 students. 🌐 📖

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

Reg# 386795

Fee: \$695

No refund after 13 July.

🌐 Online

June 29-Sept. 6

Enrollment limited to 15 students. 🌐

**Jennifer Chukwu**, MFA, writer and visual artist from the Midwest and author of *The Unfortunates*. 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.

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# 386798****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

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 414.1E

**Romance Novel I**

3.0 units

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

**Reg# 386799****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

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 ghostwriter. Ms. De Vita teaches writing and editing courses for UCLA Extension and edits several *New York Times* and *USA Today* bestselling authors.

**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# 386806****Fee: \$695**

No refund after 12 July.



10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

Remote Classroom

Enrollment limited to 15 students.

**Merrill Feitell**, 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. Feitell's fiction has appeared in *Best New American Voices*, among many others.

**Reg# 386805****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

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 461.9E

**Intensive Revision**

3.0 units

After all the work of getting through a first draft, little seems so barbaric as the slashing and burning of entire characters and scenes—but making such vulgar literary sacrifices can enable the writer to unearth the heart of conflict and character, find focus in each scene, and harness the best story s/he can offer. In this workshop, participants undertake two rigorous revisions, sticking with a draft all the way through to its best potential. By considering various elements of storytelling and developing dexterity with an assortment of narrative tools and techniques, students should finish the class with a story that's really on course to being done.

**Reg# 386812****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

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 411.2

**Novel II**

3.0 units

Armed with your overall concept and first chapter, you continue to develop your knowledge of craft by writing scenes using characters and situations from the projected novel and workshoping your in-progress work. Mini-lectures on the art of the novel, intuitive creative process, and conventional vs. non-conventional approaches to novel structure also are covered. The goal is to complete 50 pages of your novel.

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

**Reg# 386808****Fee: \$695**

No refund after 13 July.



10 mtgs

Wednesday, 6:30-9:30pm, June 29-Aug. 31

Remote Classroom

Enrollment limited to 15 students.

**Francesca Lia Block**, author of *House of Hearts* and *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.

**Reg# 386807****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

Enrollment limited to 15 students.

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

**NEW**

WRITING X 416.2E

**Science Fiction and Fantasy Novel II**

3.0 units

The second of a two-course sequence, this workshop expands on the development of story concept, worldbuilding, character, and plot explored in the first course. This second workshop focuses on critical but underemphasized aspects of compelling science fiction and fantasy novels, including plot structure and scenecraft. The workshop also interrogates accepted tropes and structures of science fiction and fantasy novels by exploring non-Western storytelling structures, including the East Asian four-act structure and nested or circular story structures from East Asia, South Asia, and the Muslim world. The workshop also includes a rigorous workshop within a workshop that teaches students how to create a plot grid that will map out their novel from the beat level all the way up to the act level, while tracking all plot threads for rhythm and pacing. Students will learn how to shape and manipulate that plot grid into a satisfying and deliberate act structure. The goal is to complete fifty polished pages of a novel and a work in progress version of the plot grid by the end of this two-course sequence.

*Prerequisite(s)*: WRITING X 416.1E Science Fiction and Fantasy Novel I or comparable workshop experience.

**Reg# 386824****Fee: \$695**

No refund after 12 July.



10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

Remote Classroom

Enrollment limited to 15.

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

## Course Icons Provide Information At-a-Glance

IN-PERSON, page 1.

REMOTE, page 1.

 ONLINE  
Technical requirements, page 1.

HYBRID (IN-PERSON), page 1.

HYBRID (REMOTE), page 1.

WEB-ENHANCED COURSE, page 1.

 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 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# 386811

Fee: \$695

No refund after 13 July.

■ Hybrid (Remote)

10 mtgs

June 29-Sept. 6

Saturday, 10-11am, July 2-Sept. 3

Remote Classroom

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.

## WRITING X 411.3

## Novel III

3.0 units

For those with a minimum of 50 pages of a novel-in-progress, this workshop guides you to generate at least 50 new pages, as well as learn essential self-editing techniques with the instructor and peers reviewing each participant's project in detail. Refinements of character, structure, emotional content, and the development of the writer's voice 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# 386809

Fee: \$695

No refund after 13 July.

📖 Online

June 29-Sept. 6

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# 386810

Fee: \$695

No refund after 14 July.

\* Remote

10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

Remote Classroom

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 *ZZZYVA*, *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.

## Advanced Fiction Writing

**Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for summer is June 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# 386815

Fee: \$785

No refund after 21 June.

\* Remote

10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

Remote Classroom

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

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

## 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# 386813

Fee: \$785

No refund after 22 June.

\* Remote

10 mtgs

Wednesday, 7-10pm, June 29-Aug. 31

Remote Classroom

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.

## 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# 386814

Fee: \$785

No refund after 22 June.

📖 Online

June 29-Sept. 6

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

**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.

## Creative Nonfiction

## Beginning Creative Nonfiction Writing

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

## NEW

## WRITING 721.4E

## Interview Tips, Tricks, and Techniques

In this three-hour introductory class students will learn techniques to strengthen interview skills, including: how to get an interview; how to build rapport; how to prepare for an interview; why an interview is not just a conversation; how to write your interview, and more. We will practice interviewing skills in class. Students will leave class with the skills and confidence to conduct, write, and pitch an interview.

Reg# 387290

Fee: \$0

No refund after 22 July.

\* Remote

1 mtg

Saturday, 10am-1pm, July 23

Remote Classroom

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

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



## WRITING X 424.6E

**Memoir and Personal Essay Weekend Workshop**

1.5 units

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

**Reg# 387216****Fee: \$269**

No refund after 29 July.

## ❖ In-Person

2 mtgs

Saturday, Sunday, 9am-5pm, July 30-31

UCLA:

Enrollment limited to 20 students.

**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 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# 387172****Fee: \$695**

No refund after 13 July.

## \* Remote

10 mtgs

Wednesday, 7-10pm, June 29-Aug. 31

Remote Classroom

Enrollment limited to 15 students. 🌐

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

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

## WRITING X 421.1

**Creative Nonfiction I**

3.0 units

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

**Reg# 386784****Fee: \$695**

No refund after 13 July.

## 🌐 Online

June 29-Sept. 6

Enrollment limited to 15 students. 🌐

**Grace Perry**, author of *The 2000s Made Me Gay: Essays on Pop Culture*. Ms. Perry is a contributor to *The Onion*, *Reductress*, *Outside*, *BuzzFeed*, *Eater*, *The Takeout*, *Chicago Magazine*, and more. She is the co-creator of the podcast series *Who Killed Jenny Schechter?* and was named "a talented new voice," by Publishers Weekly.

## 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# 386785****Fee: \$695**

No refund after 13 July.

## 🌐 Online

June 29-Sept. 6

Enrollment limited to 15 students. 🌐

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

**Reg# 387089****Fee: \$695**

No refund after 14 July.

## ❖ In-Person

10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

UCLA: Haines Hall

Enrollment limited to 15 students. 🌐

**Brian Sonia-Wallace**, author of *The Poetry of Strangers*. Mr. Sonia-Wallace's reportage has appeared in *Rolling Stone* and *The Guardian*, and he writes regularly for the LA County Department of Cultural Affairs. He is the founder of RENT Poet, which produces live, custom poetry for events, and he has been the Writer-in-Residence for Mall of America, Amtrak, and the Boston Harbor Islands.

## 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# 387169****Fee: \$695**

No refund after 12 July.

## \* Remote

10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

Remote Classroom

Enrollment limited to 15 students. 🌐

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

**Reg# 386819****Fee: \$695**

No refund after 13 July.

## 🌐 Online

June 29-Sept. 6

Enrollment limited to 15 students. 🌐

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

## WRITING X 424.21E

**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# 387185****Fee: \$695**

No refund after 13 July.

## 📺 Hybrid (Remote)

4 mtgs

June 29-Sept. 9

Tuesday, 6-7:30pm, July 5-19

Remote Classroom

Tuesday, 6-7:30pm, Sept. 6

Remote Classroom

Enrollment limited to 15 students. 🌐

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

## WRITING X 424.25E

**Writing the Review**

3.0 units

Everybody's a critic, or so they say. When you can share any and every opinion on social media, what makes professionally published reviews special? Why should one person's take on a movie, TV show, book, or other piece of art matter more than yours or mine? But the truth lies in the opposite: When everyone has a platform to offer their opinion, learning the true art of criticism is all the more important for standing out. In this course, we learn how to effectively and compellingly craft cultural critiques in the 2020s, with units on film, TV, books, literature, and more. We read such critics as Emily Nussbaum, Wesley Morris, and Doreen St. Felix, while exploring the different multimedia platforms criticism can live on today. The focus of this class is be on sharpening your critical faculties and developing your voice as a writer, with the ultimate goal of finding your space as a respected critic.

**Reg# 387193****Fee: \$695**

No refund after 12 July.

## ❖ In-Person

10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

UCLA: Kaplan Hall

Enrollment limited to 15 students. 🌐

**Kevin O'Keefe**, writer and editor based in Los Angeles. Mr. O'Keefe's work has appeared in *The Atlantic*, *The Advocate*, *Mic*, *INTO*, *The Daily Beast*, *Texas Monthly*, and more. He is a member of the Television Critics Association and the Los Angeles Online Film Critics Society, where he writes analysis and criticism of film and television, largely through a queer lens.

❖ 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 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# 386828****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

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.

## 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# 387201****Fee: \$695**

No refund after 13 July.



10 mtgs

Wednesday, 6:30-9:30pm, June 29-Aug. 31

Remote Classroom

Enrollment limited to 15 students.

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

WRITING X 422.2

**Personal Essay II**

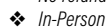
3.0 units

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# 387202****Fee: \$695**

No refund after 12 July.



10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

UCLA: Kaplan 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.

WRITING X 423.2

**Memoir II**

3.0 units

Designed for the serious writer committed to participating in a structured writing regimen as well as engaging in ongoing critiques and craft discussions, this course guides you to examine key issues in your work, create an involving storyline out of your life experience, and cast yourself as a compelling character readers want to follow. You also develop the self-editing skills you need to polish and revise your material at a level appropriate to submit to publishers. Includes discussion of current marketplace. The course goal is to complete 50 well-crafted pages of your project.

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

**Reg# 387203****Fee: \$695**

No refund after 14 July.



10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

Remote Classroom

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# 387204****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

Enrollment limited to 15 students.

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

## Advanced Creative Nonfiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for summer is June 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 422.3

**Personal Essay III**

3.0 units

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

Prerequisite(s): WRITING X 422.2 Personal Essay II or comparable workshop experience.

**Reg# 387205****Fee: \$785**

No refund after 22 June.



June 29-Sept. 6

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

**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 for Young Readers

### Writing for Kids and Middle Grade Readers

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# 386823****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

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.

## Writing Picture Books

WRITING X 441.1

### Picture Book I

3.0 units

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

Reg# 386822

Fee: \$695

No refund after 13 July.

\* In-Person

10 mtgs

Wednesday, 7-10pm, June 29-Aug. 31

UCLA: Haines 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.

## 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.

WRITING 762.11E

### Poetry as Self-Portrait

Poets utilize the idea of Self-Portrait both creatively and critically as a means to explore their culture(s), histories and communities. A feeling of Belonging in a larger collective sense—those who make up the social fabric of your life—can inform and evolve one's poetry. In this one-day workshop, we explore the transformative power of poetry, which reveals larger truths stemming from everyday occurrences as well as significant milestones. We also read and discuss works by writers like Robin Coste Lewis, Deborah Paredez, and Ross Gay.

Reg# 386821

Fee: \$0

No refund after 24 June.

\* Remote

1 mtg

Saturday, 10am-1pm, June 25

Remote Classroom

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

**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*, *APR*, *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 432.11E

### Prose Poetry

2.0 units

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

Reg# 386820

Fee: \$475

No refund after 9 Aug.

\* Remote

6 mtgs

Tuesday, 6:30-9:30pm, July 26-Aug. 30

Remote Classroom

Enrollment limited to 15 students. 🌐

**Ruben Quesada**, MFA, PhD, author of two chapbooks of poetry and translations, *Revelations* (2018) and *Selected Translations of Luis Cernuda* (2008), and a collection of poetry, *Next Extinct Mammal* (2011). His writing has appeared in *Best American Poetry*, *American Poetry Review*, *Guernica*, *TriQuarterly*, and other anthologies and journals. Currently, Dr. Quesada serves as Vice-Chair of the 2020 Illinois Poet Laureate Search Committee, member of the PEN America Literary Awards Committee, blogger at *The Kenyon Review* and poetry editor at *AGNI*.

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# 386816

Fee: \$695

No refund after 20 July.

■ Hybrid (Remote)

7 mtgs

July 6-Sept. 13

Tuesday, 7-9pm, Aug. 2-Sept. 13

Remote Classroom

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.

WRITING X 432.1

### 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# 386817

Fee: \$695

No refund after 13 July.

■ Hybrid (Remote)

10 mtgs

June 29-Sept. 6

Wednesday, 7-8:30pm, June 29-Aug. 31

Remote Classroom

Enrollment limited to 15 students. 🌐

**Miguel Murphy**, MFA, author most recently of *Shoreditch*, and two previous collections of poetry, *Detainee*, and *A Book Called Rats*, winner of The Blue Lynx Prize for Poetry. Mr. Murphy's poems and reviews appear in *The American Poetry Review*, *Quarterly West*, and *The Los Angeles Review*, among others.

WRITING X 432.8E

### Innovative Poetic Forms

3.0 units

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

Reg# 386818

Fee: \$695

No refund after 13 July.

🌐 Online

June 29-Sept. 6

Enrollment limited to 15 students. 🌐

**Charles Jensen**, MFA, author of six chapbooks of poetry and three collections, including *Instructions Between Takeoff and Landing* (2022). 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.

## Editing and Publishing

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

### NEW

WRITING 763.4E

### Freelancing for Editors - One Day

Succeeding as a freelance editor requires more than just an avid love of stories. This one-day workshop covers the types of freelance opportunities available for editors, explores the skills pathway necessary to build either a developmental or copyediting practice, and provides guidance on client development. Whether you have questions about pricing work and managing a freelance practice or are unsure how to gain the experience necessary to recruit and retain clients, this course will provide an intensive overview for anyone interested in starting or growing their freelance editorial practice.

Reg# 387297

Fee: \$0

No refund after 5 Aug.

\* Remote

1 mtg

Saturday, 10am-1pm, Aug. 6

Remote Classroom

**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 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# 387217

Fee: \$0

No refund after 21 June.

🌐 Online

June 22-July 5

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

June 22-July 5. 🌐

## WRITING X 455.4E

**Literary Agent Query Prep for Writers**

2.0 units

Once you've completed your book, mastering the query letter is the first step you will take on your path to traditional publication. In publishing, 80-90% of all books bought by traditional publishers are sold through literary agents. In order to land an agent, you must craft a flawless query letter. Even if you decide to submit directly to publishers who do accept unsolicited (or "unagented") work, the almighty query letter is still your key to having your manuscript land in the right hands. In this course, critically acclaimed *Simon and Schuster* author and former literary agent Eve Porinchak guides you in creating a stellar professional query letter (including the central "pitch" paragraph), that significantly strengthens your chances of receiving an offer of representation from an agent, and/or a book deal from an acquiring editor at a publishing house. You also learn how to create a strategic plan for targeting, approaching, and landing the perfect agent for you and your work.

**Reg# 387211****Fee: \$475**

No refund after 20 July.



July 27-Sept. 6

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

**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.

## NEW

## WRITING X 452.4E

**Grammar for Editors**

3.0 units

This specialized course for editors provides students with a comprehensive overview of grammar to establish an effective foundational structure. Appropriate for those who want to become editors or seek to write for a living, this course provides innovative activities, in-depth discussions, and engaging videos on topics about punctuation, parts of speech, wordiness, parallel structure, and slang diction. During the ten weeks of this course we discuss the changing design of language to include new pronoun use, identity, and overall sensitivity to all cultures while holding a firm line to established grammatical style essential for editors. By the end of the course, the students are able to edit documents using the most current considerations around contemporary language use.

**Reg# 387207****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

Enrollment limited to 15 students.

**Clifford Brooks**, poet, professor, founder of the Southern Collective Experience, editor in chief of *The Blue Mountain Review*, and host of *Dante's Old South*. Mr. Brooks has written three collections of poetry: *The Draw of Broken Eyes & Whirling Metaphysics*, *Exiles of Eden*, and *Athena Departs: Gospel of a Man Apart*. Learn more at [cliffbrooks.com](http://cliffbrooks.com).

## 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# 387207****Fee: \$695**

No refund after 13 July.



10 mtgs

June 29-Sept. 6

Enrollment limited to 15 students.

**Robert Birdwell**, Ph.D., founder and editor at Birdwell Writing and Editing, L.L.C. specializing in copyediting, developmental editing, and content writing. His clients include New York University Press, Duke University Press, and D.I.O. Press, among others.

→ → →

**Reg# 387293****Fee: \$695**

No refund after 14 July.



10 mtgs

Thursday, 6-9pm, June 30-Sept. 1

Remote Classroom

Enrollment limited to 15 students.

**Erin Stalcup**, Editor-in-Chief of *Defunct*, co-founder of *Waxwing*, & former Editor of *Hunger Mountain*. Ms. Stalcup taught in community colleges, liberal arts schools, prisons, state schools, & MFA programs in NY, NC, TX, & AZ. She's published a story collection & two novels. Learn more at [erinstalcup.xyz](http://erinstalcup.xyz).

## 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# 387208****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

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# 387209****Fee: \$695**

No refund after 12 July.



10 mtgs

Tuesday, 6-9pm, June 28-Aug. 30

Remote Classroom

Enrollment limited to 15 students.

**Kate Gale**, PhD, co-founder and Managing Editor of *Red Hen Press*. Ms. Gale is the author of several books of poetry, librettos and novels in process.

## 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# 387210****Fee: \$695**

No refund after 13 July.



June 29-Sept. 6

Enrollment limited to 15 students.

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

## 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# 387206****Fee: \$600**

No refund after 20 June.

Independent Study/Internship

June 21-Sept. 11

**Screenwriting**

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

**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 726.8

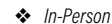
**Character Arcs, the Lifeblood of Your Story**

0.0 units

How can strong character arcs shape your story? In this workshop, we discuss how your characters' transitions, setbacks, and overall growth can make your story dynamic and keep the reader engaged. An in-depth examination of your characters' story journey helps ignite your creativity. Models from literature, film, and television are used to illustrate best practices in character development. Please bring a short description of one of your character's arcs to the workshop in order to initiate meaningful discussion in small breakout groups.

**Reg# 387073****Fee: \$0**

No refund after 26 Aug.



1 mtg

Saturday, 10am-1pm, Aug. 27

UCLA Extension Gayley Center: 1145 Gayley Ave.

Registration opens 2 weeks prior to start date. Early enrollment required.

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

→ → →

## SCRIPT X 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# 387061****Fee: \$695**

No refund after 16 July.

## \* Remote

10 mtgs

Saturday, 10am-1pm, July 2-Sept. 3

Remote Classroom

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 HBO Max original series *Mil Colmillos*, ("A Thousand Fangs") 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.

## SCRIPT X 464.10E

**Building Compelling Story Settings**

3.0 units

Dialogue, plotting, and pacing are pillars of any good script or book. However, a strongly-evoked setting can lift a good story into a great one. Through this course, you look at striking examples of stories where the location was just as much a character as the protagonist. You take in such stories as a class and learn to articulate what makes your settings so striking. You look at photos of interesting locations and find all the right words to best describe them. And with visual media, you even "reverse-engineer" descriptions based on what you see, then compare your writing afterward to what the script dictated in the first place. As the course progresses, you are tasked to write stories in different media—prose, live-action, animation, graphic novel, etc.—with an eye to establish and extenuate the setting. Through extensive workshoping of material in class, you learn how to make location a signature aspect of your story, not just some arbitrary choice, and describe it in vibrant, compelling language.

**Reg# 387403****Fee: \$695**

No refund after 13 July.

## ❖ In-Person

10 mtgs

Wednesday, 7-10pm, June 29-Aug. 31

UCLA:

Enrollment limited to 15 students.

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

## SCRIPT X 441.I

**Video Game Writing I**

3.0 units

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

→ → →

**Reg# 387060****Fee: \$695**

No refund after 20 July.

## 📺 Online

July 6-Sept. 13

Enrollment limited to 15 students.

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

## SCRIPT X 428.1

**Late Night Talk Show and Sketch Comedy**

3.0 units

From the beginning of network and cable television sketch comedy and its first cousin, the *Late-Night Talk Show* scripted desk piece have given us some of television's greatest comedic moments. In this class students learn the art and the craft of creating solid, funny and functional comedy sketches and late-night bits. Students are taught how to breakdown what makes a sketch, a bit and desk pieces work by watching and analyzing the great sketch and talk shows past and present. We close watch and analyze late night talk and sketch shows in order to dissect the different comedic tones, overall perspectives, and specific TV personalities as well as the challenges of shooting live verses pre-taped sketches. For example, determining how desk pieces and remote segments differ from Kimmel to Conan to Fallon. We also study the evolution and history of sketch comedy from *SNL*, *SCTV*, and *Monty Python to Living Color*, *The Ben Stiller Show*, *Mr. Show*, *the Dave Chappell Show*, *Key and Peele*, as well as *Think You Should Leave with Tim Robinson* and *Portlandia*. Each class is devoted to watching segments and sketches, discussions and working on in class writing exercises to be reading/performed for group and professor feedback.

**Reg# 387062****Fee: \$695**

No refund after 19 July.

## \* Remote

10 mtgs

Tuesday, 6-9pm, July 5-Sept. 6

Remote Classroom

Enrollment limited to 15 students.

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

## SCRIPT X 464.2E

**Bringing Your Characters to Life**

3.0 units

It's been proven that by using acting techniques including scene study and improvisation, the writer can go deeper into character and story development. This course teaches the writer how to approach the creation of a character from the vantage point of the actor. Since characters are the most important component to any script, learning to use the tools employed by actors to capture their roles will pave the way for the writer to create the most well-defined character for his story. In addition, it can enhance the writing of the script and is a great tool for fine-tuning the writer's pitch for episodic and pilot ideas. We cover the basic principles of character exploration. Where is the character's dominating center of energy? Class members participate in improvisational exercises and act in the monologues, sketches, and scenes they have written. By the end of the term, each writer creates several original characters for a pilot or episodic story concept grown out of class work.

**Reg# 387067****Fee: \$695**

No refund after 11 July.

## \* Remote

10 mtgs

Monday, 6-9pm, June 27-Sept. 12

Remote Classroom

No meetings July 4; Sept. 5.

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.

## SCRIPT X 415.11

**Character-Driven Scenes**

2.0 units

David Mamet said, "If you're bored by a scene, so is your audience." Every scene in a script serves a purpose. When they are character-driven, they keep us emotionally invested and engaged with the story. Individual scenes have a lot of moving pieces, from how they are structured to what they reveal about the external and internal conflicts of the characters. In this course, we look at the essence of scenes from where they start and end to their three act structure. We examine scenes in movies and TV shows to identify their purpose, what the arc of a scene reveals about character, and how it advances the story. Students learn the essential components of a scene and the questions that each scene needs to ask and answer in order to tell compelling stories. By the end of the course, you have 2-3 rewritten or original scenes for your current project and a map to link those scenes into a sequence.

**Reg# 387071****Fee: \$475**

No refund after 3 Aug.

## 📺 Online

July 20-Aug. 30

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 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# 387068****Fee: \$695**

No refund after 16 July.

## \* Remote

10 mtgs

Saturday, 2-5pm, July 2-Sept. 3

Remote Classroom

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 463.6E

**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# 387059****Fee: \$695**

No refund after 20 July.

## 📺 Online

July 6-Sept. 13

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 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# 387058

Fee: \$695

No refund after 20 July.



Online

July 6-Sept. 13

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 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# 387057

Fee: \$695

No refund after 20 July.



Online

July 6-Sept. 13

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# 387166

Fee: \$475

No refund after 4 Aug.



Remote

6 mtgs

Thursday, 7-10pm, July 21-Aug. 25

Remote Classroom

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# 387167

Fee: \$475

No refund after 4 Aug.



Remote

6 mtgs

Thursday, 7-10pm, July 21-Aug. 25

Remote Classroom

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# 387184

Fee: \$695

No refund after 11 July.



Remote

10 mtgs

Monday, 7-10pm, June 27-Sept. 12

Remote Classroom

No meetings July 4; Sept. 5.

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# 387187

Fee: \$695

No refund after 13 July.



Remote

10 mtgs

Wednesday, 7-10pm, June 29-Aug. 31

Remote Classroom

Enrollment limited to 15 students.

**William Hasley**, screenwriter and WGA member who has sold features to 20th Century Fox, Universal, and Warner Bros. His TV credits include *Swift Justice*; *Ghost Stories*; *Murder, She Wrote*; *Kung Fu*; *Young Riders*; and *Highway to Heaven* and has also written for Castle Rock, Columbia, and Warner Bros.

## Reg# 387188

Fee: \$695

No refund after 13 July.



Remote

10 mtgs

Wednesday, 4-7pm, June 29-Aug. 31

Remote Classroom

Enrollment limited to 15 students.

**Cindy Davis**, MFA, screenwriter, who has written for Pixar, Fox, Disney, Working Title, Miramax, New Line, and ABC Family. She has also worked for Disney Imagineering, designing attractions for Disney World, Shanghai Disneyland, and the new California Adventure's Avengers Campus which opened in June 2021. Her feature film credits include *Spies in Disguise*, the English language screenplay for the Oscar-winning film *Spirited Away*, and the Oscar-nominated films *Howl's Moving Castle* and *Ferdinand*. She is a recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting and contributing author to *Cut to the Chase* (Gotham Books/Penguin).

## Reg# 387189

Fee: \$695

No refund after 13 July.



Online

June 29-Sept. 6

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# 387190

Fee: \$695

No refund after 13 July.



Online

June 29-Sept. 6

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# 387192

Fee: \$695

No refund after 13 July.



Online

June 29-Sept. 6

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# 387641

Fee: \$695

No refund after 13 July.



Online

June 29-Sept. 6

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# 387182

Fee: \$695

No refund after 14 July.



Remote

10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

Remote Classroom

Enrollment limited to 15 students.

**Donald Martin**, screenwriter/producer and WGA member whose feature credits include the Netflix movie *Brazen* (starring Alyssa Milano), *Queen Bees* (starring Ellen Burstyn), *Milton's Secret* (starring Donald Sutherland), *Shackles* (Sony), and *Dim Sum Funeral* (HBO). Mr. Martin has over 50 produced movies, mini-series and series for television, work that has won awards around the world. Currently, he is developing a one-hour drama series for Incendo Productions.

→ → →

## SCRIPT X 410.2

## Feature Film II

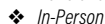
3.0 units

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# 387225

Fee: \$695

No refund after 12 July.



In-Person

10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

UCLA Extension DTLA: 261 S. Figueroa St.

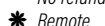
Enrollment limited to 15 students.

**Andrew Knauer**, MFA, screenwriter; WGA member who wrote *The Last Stand*, starring Arnold Schwarzenegger; *Castle Falls* starring Dolph Lundgren and Scott Adkins; and the upcoming *Senior Year*, starring Rebel Wilson.

## Reg# 387267

Fee: \$695

No refund after 12 July.



Remote

10 mtgs

Tuesday, 7-10pm, June 28-Aug. 30

Remote Classroom

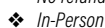
Enrollment limited to 15 students.

**Elie El Choufany**, MFA, screenwriter whose credits include *Norm of the North: Family Vacation* and *Arabs in Space*. Mr. Choufany has projects in development in film and TV. Other credits include his award-winning short films *Contact* and *Towards the Sun*.

## Reg# 387223

Fee: \$695

No refund after 13 July.



In-Person

10 mtgs

Wednesday, 7-10pm, June 29-Aug. 31

UCLA Extension Gayley Center: 1145 Gayley Ave.

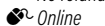
Enrollment limited to 15 students.

**Colin Francis Costello**, MFA, screenwriter, director, and WGA-East member, whose credits include *The Stream* starring Rainn Wilson and *Alternate Universe*. Mr. Costello's 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# 387269

Fee: \$695

No refund after 13 July.



Online

June 29-Sept. 6

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.

## Reg# 387271

Fee: \$695

No refund after 13 July.



Online

June 29-Sept. 6

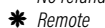
Enrollment limited to 15 students.

**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# 387266

Fee: \$695

No refund after 14 July.



Remote

10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

Remote Classroom

Enrollment limited to 15 students.

**Tonya Cannon**, an award-winning screenwriter/producer/actor whose credits include *Distortion* (feature), *Officer Involved* (web series), and *Sorry, Wrong Text* (short film). Her newest horror film *Wiles*, which she wrote and directed, is set to release soon.

## SCRIPT X 410.3

## Feature Film III

3.0 units

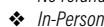
The third in a four-part sequence in writing a feature film screenplay, this course focuses on writing the next 45 pages of your script. You also refine your story outline; flesh out main and secondary characters; continue to develop the art of the scene as it pertains to type, choice, structure, and 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# 387272

Fee: \$695

No refund after 13 July.



In-Person

10 mtgs

Wednesday, 7-10pm, June 29-Sept. 7

UCLA Extension Gayley Center: 1145 Gayley Ave.

No meeting Aug. 3.

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# 387276

Fee: \$695

No refund after 13 July.



Online

June 29-Sept. 6

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# 387275

Fee: \$695

No refund after 16 July.



Remote

10 mtgs

Saturday, 10am-1pm, July 2-Sept. 3

Remote Classroom

Enrollment limited to 15 students.

**Cindy Davis**, MFA, screenwriter, who has written for Pixar, Fox, Disney, Working Title, Miramax, New Line, and ABC Family. She has also worked for Disney Imagineering, designing attractions for Disney World, Shanghai Disneyland, and the new California Adventure's Avengers Campus which opened in June 2021. Her feature film credits include *Spies in Disguise*, the English language screenplay for the Oscar-winning film *Spirited Away*, and the Oscar-nominated films *Howl's Moving Castle* and *Ferdinand*. 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 410.4

## 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# 387281

Fee: \$695

No refund after 13 July.



Online

June 29-Sept. 6

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# 387279

Fee: \$695

No refund after 14 July.



Remote

10 mtgs

Thursday, 7-10pm, June 30-Sept. 8

Remote Classroom

No meeting Aug. 4.

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.

## 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# 387009

Fee: \$695

No refund after 13 July.



Online

June 29-Sept. 6

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.

## Reg# 387004

Fee: \$695

No refund after 14 July.



Remote

10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

Remote Classroom

No meeting Aug. 11.

Enrollment limited to 15 students.

**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*.



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 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# 387160****Fee: \$695**

No refund after 12 July.

\* Remote

10 mtgs

Tuesday, 6-9pm, June 28-Aug. 30

Remote Classroom

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# 387164****Fee: \$695**

No refund after 13 July.

Online

June 29-Sept. 6

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

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# 387165****Fee: \$695**

No refund after 14 July.

\* Remote

10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

Remote Classroom

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.

**Advanced Feature Film Writing**

**Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to [writers.uclaextension.edu/continuing-students](http://writers.uclaextension.edu/continuing-students). The submission deadline for summer is June 6 at 9am PT. Visitors are not permitted in advanced-level courses.**

**SCRIPT X 412.4****Advanced Rewriting Workshop**

3.0 units

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

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

**Reg# 386996****Fee: \$785**

No refund after 22 June.

\* Remote

10 mtgs

Wednesday, 7-10pm, June 29-Sept. 7

Remote Classroom

No meeting Aug. 10. Enrollment limited to 12 students. Visitors not permitted. \$100 non-refundable. Enrollment discounts limited to WP NOW members; no other discounts apply.

**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*.

**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# 386847****Fee: \$695**

No refund after 11 July.

❖ In-Person

10 mtgs

Monday, 7-10pm, June 27-Sept. 12

UCLA Extension Gayley Center: 1145 Gayley Ave.

No meetings July 4; Sept. 5.

Enrollment limited to 15 students.

**Mary Gulino**, comedy writer, director, WGA member whose credits include *Upload*, *SMILF*, and the digital series *Decoys*. Her short films have played at festivals across the nation, including Montclair Film Festival and San Diego International Film Festival. Mary is also a regular contributor to multiple humor websites, including Reductress.

**Reg# 386853****Fee: \$695**

No refund after 19 July.

\* Remote

10 mtgs

Tuesday, 6-9pm, July 5-Sept. 6

Remote Classroom

Enrollment limited to 15 students.

**Chris Atwood**, writer and producer; Mr. Atwood studied playwriting under Edward Albee and performed standup comedy before turning his attention to screenwriting. He has written for shows such as *3rd Rock from the Sun*, *Reba*, *Two and a Half Men*, *90210* and *Reign* and helped out on about a hundred million pilots.

**Reg# 386856****Fee: \$695**

No refund after 20 July.

Online

July 6-Sept. 13

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 421.3****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# 386857****Fee: \$695**

No refund after 19 July.

❖ In-Person

10 mtgs

Tuesday, 7-10pm, July 5-Sept. 6

UCLA Extension Gayley Center: 1145 Gayley Ave.

Enrollment limited to 15 students.

**Danny Tolle**, TV writer/producer most recently on Shonda Rhimes' *The Catch*. Mr. Tolle's credits include *The Stalker* (CBS) and *The Ropes*, a digital series created by Vin Diesel. He is also a National Hispanic Media Coalition Writing Fellow and is currently chair of the WGA's Latino Writers Committee.

**Reg# 386858****Fee: \$695**

No refund after 20 July.

\* Remote

10 mtgs

Wednesday, 7-10pm, July 6-Sept. 7

Remote Classroom

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.

**Reg# 386869****Fee: \$695**

No refund after 20 July.

Online

July 6-Sept. 13

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 421.2

## 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# 386872

Fee: \$695

No refund after 19 July.



Remote

10 mtgs

Tuesday, 7-10pm, July 5-Sept. 6

Remote Classroom

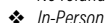
*Enrollment limited to 15 students.*

**Chip Pope**, MFA; TV writer/producer specializing in half-hour comedy/dramedy; WGA and SAG-AFTRA member, whose credits include *Lopez*, *Beavis and Butt-Head*, *The Ellen DeGeneres Show*, *The Rosie Show*, and *MTV's Austin Stories*. Mr. Pope has sold or produced pilots and shows at HBO, Comedy Central, ABC, NBC, LOGO, OWN, FOX, among many others.

## Reg# 386871

Fee: \$695

No refund after 20 July.



In-Person

10 mtgs

Wednesday, 7-10pm, July 6-Sept. 7

UCLA: Haines Hall

*Enrollment limited to 15 students.*

**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.

## Reg# 386873

Fee: \$695

No refund after 20 July.



Online

July 6-Sept. 13

*Enrollment limited to 15 students.*

**Jim Staahl**, writer, producer, and actor; WGA member; two-time Emmy-award nominee whose comedy feature credits include *The Beverly Hillbillies*, *Under Surveillance*, and *Blow Hard*. Mr. Staahl also has written sketch/variety shows for Steve Martin, Martin Short, and Howie Mandel.

## SCRIPT X 421.4

## 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# 386876

Fee: \$695

No refund after 14 July.



Remote

10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

Remote Classroom

*Enrollment limited to 15 students.*

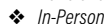
**Joe Boothe**, television writer and WGA member whose credits include TNT's one-hour drama *The Librarians* and the feature film *Artista Obscura*. Mr. Boothe has sold multiple pilots and continues working in features, where he has several projects in the studio pipeline.

→ → →

## Reg# 386874

Fee: \$695

No refund after 16 July.



In-Person

10 mtgs

Saturday, 10am-1pm, July 2-Sept. 3

UCLA: Haines Hall

*Enrollment limited to 15 students.*

**Joe Boothe**, television writer and WGA member whose credits include TNT's one-hour drama *The Librarians* and the feature film *Artista Obscura*. Mr. Boothe has sold multiple pilots and continues working in features, where he has several projects in the studio pipeline.

## Reg# 386877

Fee: \$695

No refund after 20 July.



Online

July 6-Sept. 13

*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.

## 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

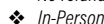
Television executives and showrunners want to read original pilots that demonstrate your unique voice and comedic sensibilities. This workshop shows you how to take your original comedy idea and develop a strong story, rife with memorable characters and even funnier jokes. Breaking story in the style 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# 386994

Fee: \$695

No refund after 11 July.



In-Person

10 mtgs

Monday, 7-10pm, June 27-Sept. 12

UCLA: Haines Hall

*No meetings July 4; Sept. 5.*

*Enrollment limited to 15 students.*

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

## Reg# 386995

Fee: \$695

No refund after 19 July.



Remote

10 mtgs

Tuesday, 6-9pm, July 5-Sept. 6

Remote Classroom

*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# 386997

Fee: \$695

No refund after 20 July.



Online

July 6-Sept. 13

*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# 386999

Fee: \$695

No refund after 11 July.



Remote

10 mtgs

Monday, 7-10pm, June 27-Sept. 12

Remote Classroom

*No meetings July 4; Sept. 5.*

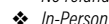
*Enrollment limited to 15 students.*

**Donald Martin**, screenwriter/producer and WGA member whose feature credits include the Netflix movie *Brazen* (starring Alyssa Milano), *Queen Bees* (starring Ellen Burstyn), *Milton's Secret* (starring Donald Sutherland), *Shackles* (Sony), and *Dim Sum Funeral* (HBO). Mr. Martin has over 50 produced movies, mini-series and series for television, work that has won awards around the world. Currently, he is developing a one-hour drama series for Incendo Productions.

## Reg# 386998

Fee: \$695

No refund after 19 July.



In-Person

10 mtgs

Tuesday, 7-10pm, July 5-Sept. 6

UCLA Extension Gayley Center: 1145 Gayley Ave.

*Enrollment limited to 15 students.*

**Instructor to be announced**

## Reg# 387000

Fee: \$695

No refund after 20 July.



Online

July 6-Sept. 13

*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.

## 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# 387010

Fee: \$695

No refund after 20 July.



Online

July 6-Sept. 13

*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# 387002

Fee: \$695

No refund after 16 July.

## ❖ In-Person

10 mtgs

Saturday, 10am-1pm, July 2-Sept. 3

UCLA: Haines Hall

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# 387003

Fee: \$695

No refund after 20 July.

## \* Remote

10 mtgs

Wednesday, 7-10pm, July 6-Sept. 7

Remote Classroom

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# 387005

Fee: \$695

No refund after 20 July.

## 🌐 Online

July 6-Sept. 13

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# 387007

Fee: \$695

No refund after 19 July.

## \* Remote

10 mtgs

Tuesday, 7-10pm, July 5-Sept. 6

Remote Classroom

Enrollment limited to 15 students

**William Hasley**, screenwriter and WGA member who has sold features to 20th Century Fox, Universal, and Warner Bros. His TV credits include *Swift Justice*; *Ghost Stories*; *Murder, She Wrote*; *Kung Fu*; *Young Riders*; and *Highway to Heaven* and has also written for Castle Rock, Columbia, and Warner Bros.

→ → →

## Reg# 387008

Fee: \$695

No refund after 20 July.

## 🌐 Online

July 6-Sept. 13

Enrollment limited to 15 students.

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

## SCRIPT X 422.9

## Half-Hour TV V

3.0 units

Whether you've written a pilot or a spec of an existing half-hour comedy, 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 422.2 Half-Hour TV IV, or equivalent, or department approval.

## Reg# 387011

Fee: \$695

No refund after 14 July.

## \* Remote

10 mtgs

Thursday, 7-10pm, June 30-Sept. 1

Remote Classroom

Enrollment limited to 15 students.

**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).

## 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# 387012

Fee: \$695

No refund after 20 July.

## 🌐 Online

July 6-Sept. 13

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](http://writers.uclaextension.edu/continuing-students). The submission deadline for summer is June 6 at 9am PT. Visitors are not permitted in advanced-level courses.

## SCRIPT X 423.5

## Advanced TV Series Showrunning

6.0 units

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

*Prerequisite(s):* You'll need to review a sample script, complete a questionnaire, and submit a resume for this course.

## Reg# 387013

Fee: \$1,570

No refund after 7 July.

## \* Remote

20 mtgs

Thursday, 7-10pm, July 14-Dec. 8

Remote Classroom

No meetings Sept. 22; Nov. 24.

*Course may be taken as a certificate program core requirement or elective.*

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

**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.

## Course Icons Provide Information At-a-Glance

- ❖ IN-PERSON, page 1.
- \* REMOTE, page 1.
- 🌐 ONLINE  
Technical requirements, page 1.
- 🌑 HYBRID (IN-PERSON), page 1.
- 🌒 HYBRID (REMOTE), page 1.
- 🌐 WEB-ENHANCED COURSE, page 1.
- 📖 TEXTBOOK REQUIRED  
Visit our [website](http://website) for textbook information.
- 🏠 UC CREDIT  
May be transferable to other colleges and universities. Learn more on our [website](http://website).