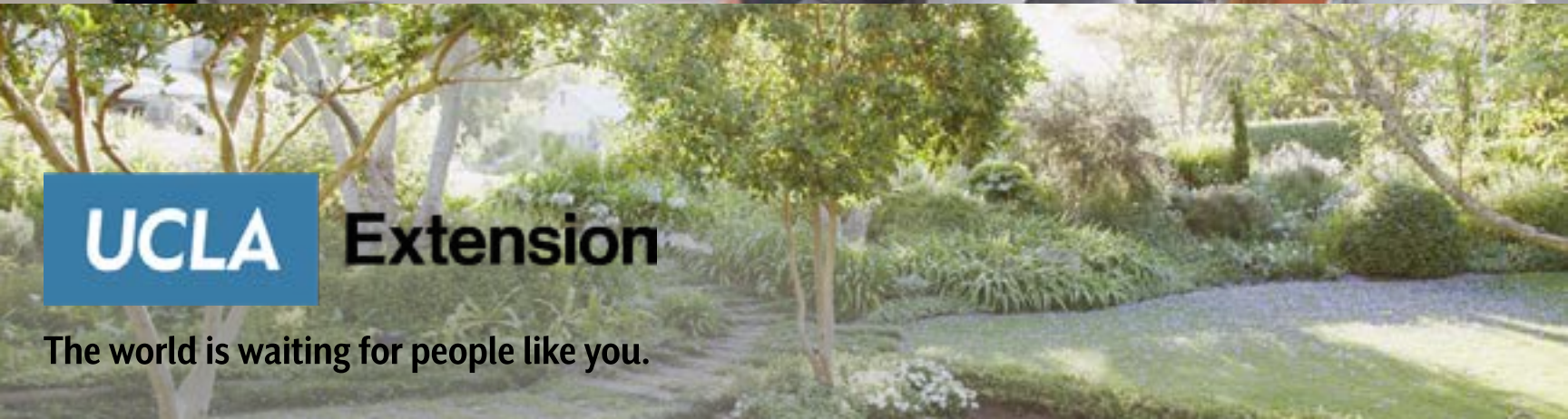


WINTER QUARTER 2024 COURSE OFFERINGS

January 8–March 24



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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, for up-to-date course information.

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

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

→ **Course Times**

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

ACADEMIC CALENDAR

Winter Quarter 2024
Classes begin **January 8**.
Enrollment begins **November 6**.

Spring Quarter 2024
Classes begin **April 1**.
Enrollment begins **February 5**.

Summer Quarter 2024
Classes begin **June 24**.
Enrollment begins **April 29**.

Fall Quarter 2024
Classes begin **September 23**.
Enrollment begins **July 29**.

CONTACT US

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enroll@uclaextension.edu

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Los Angeles, CA 90024-3439

In Person:
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(800) 825-9971

WRITING & JOURNALISM

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

Journalism (310) 825-7093.

Writers' Program

Written Communication

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

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 is certainly an added advantage. In this three-hour workshop, you learn how to transform your résumé into a powerful tool to get noticed. You learn how to personalize your résumé to fit each job you apply to. You also learn how to adapt a résumé for both digital and direct employment opportunities. You 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# 395713

Fee: \$0

No refund after 8 Mar.

* Remote

1 mtg

Saturday, 10am-1pm, Mar. 9

UCLA X Open

Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted. 📄

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*.

NEW

WRITCOM X 403

Adaptable Writing Skills

4.0 units

This course will focus on adaptable writing skills that can be used to produce writing for various practical purposes in everyday life, both business and personal. Students will learn how to synthesize material into summaries, analyze written material for discussions and overviews, paraphrase accurately, distill material for synopses, clarify content for lay audiences, and write in collaboration with others. Students will learn and practice these techniques in class and complete several written works that can be applied to business or personal use.

Reg# 395717

Fee: \$745

No refund after 24 Jan.

📄 Online

Jan. 10-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄

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

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# 395430

Fee: \$745

No refund after 24 Jan.

📄 Online

Jan. 10-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄

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 Writing

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

Basics of Writing

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

WRITING X 400

Introduction to Creative Writing

2.0 units

This six-week course is perfect for anyone just getting started on their path to being a writer. Students work in small breakout sessions with experienced writers and teachers, then attend a lecture by various guest speakers with expertise in fiction, poetry, nonfiction, or screenwriting. Short assignments are workshopped in the weekly 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# 395444

Fee: \$485

No refund after 17 Feb.

* Remote

6 mtgs

Saturday, 1-4pm, Feb. 3-Mar. 16

Remote Classroom

No meeting Feb. 17.

Enrollment limited to 12 students; early enrollment advised. Visitors not permitted. 📄

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

Reg# 395446

Fee: \$485

No refund after 17 Feb.

* Remote

6 mtgs

Saturday, 1-4pm, Feb. 3-Mar. 16

Remote Classroom

No meeting Feb. 17.

Enrollment limited to 12 students; early enrollment advised. Visitors not permitted. 📄

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 404

**Defeating Distraction:
Creating a Writing Practice**

2.0 units

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

Reg# 395414

Fee: \$485


No refund after 7 Feb.

* Remote

6 mtgs

Wednesday, 7-10pm, Jan. 24-Feb. 28

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Cole Kazdin, MS, writer, performer, four-time Emmy-winning television journalist, and author of *What's Eating Us: Women, Food, and the Epidemic of Body Anxiety*. Ms. Kazdin has written for *TIME*, *The New York Times*, *Los Angeles Times*, *Los Angeles Magazine*, *The Daily Beast*, and was a regular contributor to *VICE*. She has produced television for *Good Morning America*, *Nightline*, *World News Tonight*, and HBO Documentaries. She is also a contributing author to the book, *The Moth Presents All These Wonders: True Stories About Facing the Unknown* and has told stories with *The Moth Radio Hour* on NPR, *RISK!*, and has performed live on The Moth's Mainstage across the country.

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# 395415

Fee: \$485

No refund after 21 Feb.

* Online

Feb. 7-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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 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# 395167

Fee: \$485

No refund after 21 Feb.

* Online

Feb. 7-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.  

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 461.E

**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# 395168

Fee: \$485

No refund after 21 Feb.

* Online

Feb. 7-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.  

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

Special Topics for All Writers

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

WRITING 761.5E

Making Friends with Your Inner Critic

Too often, our most compelling, honest, and original writing is silenced by the ruthless critic that dwells in our heads. The voice of the inner critic often bullies us into doubting the integrity of our own imaginations. In this course, you explore the essential quality of the critical voice that lives in you. You become familiar with what creates this critical voice and what drives those insidious messages it sends. By working with a variety of writing exercises across literary genres (poetry, fiction, creative nonfiction), along with simple mindfulness techniques, you learn new strategies that enable you to disarm the inner critic. By the end of the day, you make a surprising new friend (that dear inner critic!), and you have the beginnings of several new writing projects to explore with an unfettered mind.

Reg# 395723


Fee: \$0

* Remote

1 mtg

Saturday, 10am-1pm, Feb. 3

UCLA X Open

Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted. 

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 762.17E

Building Your Brand as a Writer

Writers at any level can benefit from thinking about their brand: Why is your voice essential? What conversations do you want to enter? How can you build a community around your words? It's not just about posting to social media, it's about storytelling your career and identity as a writer, and finding allies along the way to champion you (and vice versa). In this 3-hour interactive seminar, students will evaluate and hone their public personas as writers and think intentionally about their audience. Using a mix of techniques drawn from artist statement writing, business planning, and content marketing, students will leave class with a first draft of a brand bible for their small business: themselves.

→ → →

Reg# 395720


Fee: \$0

* Remote

1 mtg

Saturday, 10am-1pm, Feb. 10

UCLA X Open

Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted. 

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 762.18E

**How to use ChatGPT, Meditation, and Surrealism
to Unlock Your Creativity**

AI represents an existential crisis for humans, forcing us to face the question of whether there are more of us than needed. This question is particularly confronting for artists, many of whom already question the value of their own creations and themselves. This workshop embraces AI as an art supply by recognizing that an artist's contribution is not just to create something out of thin air, but to observe the startling connections between seemingly unconnected things that no one else has noticed. AI, specifically ChatGPT, can be a remarkable tool to bombard your brain, help you enter your creativity sideways, and give you the "x-ray specs" to see those unseen connections. The workshop uses meditation and Surrealist parlour games to bridge between ChatGPT's sometimes spooky, sometimes hollow responses and your own subconscious. The workshop uses AI ethically, consulting it not to create anything but simply as a lens to see connections in the artist's mind and the world. This workshop is structured to help all artists, but is particularly useful to those working in narrative mediums (fiction, non-fiction, drama, film/tv). This workshop is taught by author Henry Lien, who has nearly 20 years' experience as a Surrealist art dealer, and author/playwright Jerry Lee Davis, who has over 20 years' experience teaching meditation.

Reg# 395169


Fee: \$0

* Remote

1 mtg

Saturday, 10am-1pm, Jan. 27

UCLA X Open

Students will need access to ChatGPT by OpenAI for this workshop. Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted. 

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*.

WRITING 761.75E

Mindfulness and the Creative Writer

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# 396133

Fee: \$159


No refund after 8 Mar.

* In-Person

1 mtg

Saturday, 9am-5pm, Mar. 9

UCLA: Dodd Hall

Enrollment limited to 25 students; early enrollment advised. Visitors not permitted. 

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 762.10E

Words and Pictures: Weekend Workshop in Creative Writing from Visual Art

Every picture tells a story, and writers get to discover them. Whether it's poetry, fiction, or personal memoir, this workshop (consisting of two half-day sessions) inspires you to find the abundance of narratives waiting in visual art. From an introduction to the ancient practice of ekphrastic writing to samples of acclaimed authors' art influenced words and lively writing exercises revealing metaphor, telling details, emotions, and attitudes, you find new ways to engage with art while expanding your own writing's frontiers. Class meets over two consecutive days with an overnight homework assignment for critique in the second day's session.

Reg# 395710**Fee: \$159**

No refund after 1 Mar.

* Remote

2 mtgs

Saturday, Sunday, 10am-1:30pm, Mar. 2-3

Remote Classroom

Enrollment limited to 25 students; early enrollment advised. Visitors not permitted.

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*.

WRITING X 461.13E

Conquering Your Story and Its Superstructure

2.0 units

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

Reg# 395170**Fee: \$485**

No refund after 16 Feb.

* Remote

6 mtgs

Friday, 10am-1pm, Feb. 2-Mar. 8

Remote Classroom

Enrollment limited to 12 students; early enrollment advised. Visitors not permitted.

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

NEW

WRITING X 465.2E

The Business of Writing

3.0 units

In the creative writing world, we often hear only what to do that might garner the coveted publishing contract. But say you get that deal. Now what? In this course, you'll learn the strategies and tips to succeed and continue to thrive as a professional writer. This includes: vision-casting for your unique gifts and interests; marketing and branding yourself and your work (and how to partner with a publisher in this); whether and how to work with accountants, agents, and lawyers; selecting strategic venues and events in which to participate; diversifying revenue streams (through in-person appearances, workshops, sales, and more); making your live readings sought-after events that are engaging and resonant; and in all of it, knowing your worth and confidently discussing money with all the relevant professionals. Through focused lectures, illustrations, selected readings, and targeted video excerpts, participants will gain clarity about how to navigate the practical, behind-the-scenes realities to become—and remain—a working author.

**Reg# 395714****Fee: \$720**

No refund after 31 Jan.

Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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.

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# 395412**Fee: \$720**

No refund after 31 Jan.

Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Carlos Allende, Ph.D. in media psychology with a concentration in audience engagement and a self-directed concentration in media neuroscience. Mr. Allende 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 was published by Red Hen Press.

WRITING X 463.5E

Crafting Survival Stories

3.0 units

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

Reg# 395413**Fee: \$720**

No refund after 1 Feb.

* Remote

10 mtgs

Thursday, 6-9pm, Jan. 18-Mar. 21

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

WRITING X 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# 395171**Fee: \$720**

No refund after 31 Jan.

Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Trebtor 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 464.1

Voices of Color Workshop I

3.0 units

A workshop for all underrepresented writers of color, where we take a process-driven approach to create our own work that accurately depicts our respective communities' values in our own words. We examine global story models to see how we can better write our lived experience in the face of western systems of oppression and patriarchy. In this workshop, we work toward one practice in our art and our lives. All are welcome.

Reg# 395172**Fee: \$50**

No refund after 30 Jan.

* Remote

10 mtgs

Tuesday, 6-9pm, Jan. 16-Mar. 19

Remote Classroom

Admission to this course is by application only. The priority deadline for applications is Dec. 11.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

WRITING X 460

Creative Writing Certificate Capstone

3.0 units

This course satisfies the final requirement for Certificate in Creative Writing candidates by providing a structured environment in which to engage in activities that help writers move from workshop feedback reliance toward self-directed writing and revision. Students articulate a personal course goal that aligns with their larger goals as a writer, then craft a plan to reach it by the end of the course. Independent work on creative projects is supported by class discussions focused on professional development and guest speakers who illuminate different aspects of a writing life. By the end of the course, students will reach their independent writing goal and complete a series of written assets that help them transition to a writer's life.

Reg# 395173**Fee: \$720**

No refund after 31 Jan.

Online

Jan. 17-Mar. 26

Restricted course; only Creative Writing Certificate students who have completed 18 units are eligible to enroll. Enrollment limited to 12 students; early enrollment advised. Visitors not permitted.

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.

Fiction Writing

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 762.14

Consciousness

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

Reg# 395188

Fee: \$0

- * Remote
- 1 mtg
- Saturday, 10am-1pm, Feb. 3
- UCLA X Open

Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted.

David Borofka, MFA, author of four books including *Hints of His Mortality* (winner of the Iowa Short Fiction Award), *The Island, A Longing for Impossible Things*, and the forthcoming novel, *The End of Good Intentions*. Mr. Borofka's story "Attachment" appeared in the anthology *Cooldest American Stories 2023*. He is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

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# 395175

Fee: \$720

No refund after 30 Jan.

- * Remote
- 10 mtgs
- Tuesday, 7-10pm, Jan. 16-Mar. 19
- Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

Reg# 395176

Fee: \$720

No refund after 31 Jan.

- * In-Person
- 10 mtgs
- Wednesday, 7-10pm, Jan. 17-Mar. 20
- UCLA: Rolfe Hall

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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



Reg# 395174

Fee: \$720

No refund after 31 Jan.

- * Online
- Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 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# 395185

Fee: \$720

No refund after 1 Feb.

- * In-Person
- 10 mtgs
- Thursday, 7-10pm, Jan. 18-Mar. 21
- UCLA: Rolfe Hall

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Atif Rashid, author of *Portrait of Sebastian Khan*. Mr. Rashid has published short stories in *The Massachusetts Review*, *Metaphorsis*, *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 462.4

Story and Plot

3.0 units

This workshop focuses on how to create original stories based upon authentic cause-and-effect-driven action. We develop skills in using character, setting, tone, theme, internal and external conflict, surprise, and crisis—the fuel for your story's race towards its climax. In particular, you learn the stepping stones of a fresh, tight, coherent plot: a series of escalating actions designed to challenge your characters so that they naturally reveal their strengths and flaws in a unique and powerful story.

Reg# 395187

Fee: \$720

No refund after 31 Jan.

- * Remote
- 10 mtgs
- Wednesday, 5-8pm, Jan. 17-Mar. 20
- Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Jerrilyn Farmer, bestselling writer of the Madeline Bean mystery series has received multiple national mystery awards, including the Macavity and Lefty Awards, and nominations for many others, including the Mary Higgins Clark/MWA Award. Ms. Farmer's latest book, co-written with Joan Rivers, is *Murder at the Academy Awards*.

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# 395186

Fee: \$720

No refund after 31 Jan.

- * Online
- Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 413.9E

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# 395184

Fee: \$720

No refund after 31 Jan.

- * Remote
- 10 mtgs
- Wednesday, 6-9pm, Jan. 17-Mar. 20
- Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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.

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 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# 395178**Fee: \$720**

No refund after 24 Jan.



Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Dan López, assistant editor at Counterpoint Press. Mr. López is the author of the novel *The Show House*, named a best book of the year by the Chicago Review of Books, and the short story collection, *Part the Hawser, Limn the Sea*, which was a finalist for Lambda Literary Award in debut fiction.

Reg# 395179**Fee: \$720**

No refund after 30 Jan.



10 mtgs

Tuesday, 6-9pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Radhika Sharma, MFA, author of the short story collection *Parikrama* and the novel *Mangoes for Monkeys*. Ms. Sharma's writing has appeared in *The San Francisco Chronicle*, *The San Jose Mercury News*, *India Currents*, *The Santa Clara Review*, and others.

Reg# 395177**Fee: \$720**

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Jacquelyn Stolos, MFA, author of the novel *Edendale*. Ms. Stolos's fiction and book reviews have been published in *Bodega Magazine*, *No Tokens*, *Necessary Fiction*, and more. Her awards and honors include Georgetown University's Annabelle Bonner Medal and fellowships to attend the New York State Summer Writers Institute and the Community of Writers. *Edendale* was named a literary finalist in the 2020 Forward INDIES Book of the Year Awards.

Reg# 395180**Fee: \$720**

No refund after 31 Jan.



10 mtgs

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

UCLA: Rolfe Hall

Tuesday, 7-10pm, Mar. 19

UCLA: Rolfe Hall

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

WRITING X 415.1E

Mystery Novel I

3.0 units

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

**Reg# 395182****Fee: \$720**

No refund after 31 Jan.



10 mtgs

Thursday, 6-7pm, Jan. 18-Mar. 21

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

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# 395183**Fee: \$720**

No refund after 23 Jan.



10 mtgs

Tuesday, 6-9pm, Jan. 9-Mar. 12

Remote Classroom

Thursday, 6-9pm, Mar. 14

Remote Classroom

No meeting Mar. 5.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Jeannie Lin, USA TODAY bestselling and award-winning author of the *Lotus Palace* mystery series and the steampunk *Gunpowder Chronicles* series. Ms. Lin is a Romance Writers Association Golden Heart recipient for debut novel *Butterfly Swords*. Her other works include *Red Blossom in Snow* and the *Princess Shanyin* series.

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# 395181**Fee: \$720**

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Beth Ann Bauman, MFA, author of the young adult novels *Jersey Angel* (Wendy Lamb Books, 2012) and *Rosie and Skate* (Random House), which was selected for *The New York Times* Editors' Choice list and Booklist's 2009 Top 10 First Novels for Youth. Ms. Bauman also is the author of the short story collection, *Beautiful Girls* (MacAdam/Cage).

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# 395189**Fee: \$720**

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395190**Fee: \$720**

No refund after 31 Jan.



5 mtgs

Jan. 17-Mar. 26

Tuesday, 6-7pm, Jan. 30-Mar. 26

Remote Classroom

Optional live meetings will be held on Zoom on occasional Tuesdays, 6-7pm PT.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

David Borofka, MFA, author of four books including *Hints of His Mortality* (winner of the Iowa Short Fiction Award), *The Island, A Longing for Impossible Things*, and the forthcoming novel, *The End of Good Intentions*. Mr. Borofka's story "Attachment" appeared in the anthology *Cooldest American Stories 2023*. He is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

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# 395192

Fee: \$720

No refund after 31 Jan.

* Remote

10 mtgs

Wednesday, 6-9pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄 📖

Francesca Lia Block, MFA, 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# 395191

Fee: \$720

No refund after 31 Jan.

* Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄 📖

Jessica Barksdale, MFA, 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.

WRITING X 414.2E

Romance Novel II

3.0 units

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

Prerequisite(s): WRITING X 414.1E Romance Novel I or comparable workshop experience.

Reg# 395197

Fee: \$720

No refund after 1 Feb.

* Remote

10 mtgs

Thursday, 6-9pm, Jan. 18-Mar. 21

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄 📖

Elise Forier Edie, MFA, playwright and author, whose credits include the book and show, *The Pink Unicorn*, and an award-winning romance novel, *The Devil in Midwinter*. Ms. Forier Edie has received awards from the National Playwrights Conference, United Solo Theater Festival, Artists Trust, the Washington State Arts Commission, the Columbia Entertainment Company, and Tangent Online. Her short stories have also appeared in anthologies and magazines throughout the US and Canada.

WRITING X 445.2

Young Adult Novel II

3.0 units

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

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

Reg# 395198

Fee: \$720

No refund after 31 Jan.

* Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄 📖

Jarrold Shusterman, *New York Times* bestselling author of *Roxy* and *Dry* with National Book Award winner Neal Shusterman. He also writes with his partner Sofía Lapuente, and they co-authored the novel *Retro* and collaborated on *Gleanings*, the fourth installment of the bestselling Arc of a Scythe trilogy, which is currently being adapted for the screen by Universal.

Sofía Lapuente, co-author of novel *Retro* with her partner, Jarrod Shusterman. Ms. Lapuente also collaborated on *Gleanings*, the fourth installment of the bestselling Arc of a Scythe trilogy, which is currently being adapted for the screen by Universal. She is a writer, screenwriter, and former producer and casting director on an Emmy nominated show.

WRITING X 416.2E

Science Fiction and Fantasy Novel II

3.0 units

The second of a three-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 three-course sequence.

Prerequisite(s): WRITING X 416.1E Science Fiction and Fantasy Novel I, or departmental approval.

Reg# 395196

Fee: \$720

No refund after 31 Jan.

* Remote

10 mtgs

Wednesday, 5-8pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄 📖

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*.

WRITING X 417.2E

Horror Novel II

3.0 units

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

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

Reg# 395199

Fee: \$720

No refund after 31 Jan.

* Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄 📖

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

WRITING X 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# 395194

Fee: \$720

No refund after 30 Jan.

* Remote

10 mtgs

Tuesday, 7-10pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄 📖

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# 395193

Fee: \$720

No refund after 31 Jan.

* Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄 📖

Malia Márquez, MFA, author of *This Fierce Blood*. Ms. Márquez's fiction was nominated for Best of the Net 2021 and shortlisted for the Staunch Short Story Prize 2020 and the Yes Yes Books (longform) Fiction Prize in 2019.

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 story. 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# 395195

Fee: \$720

No refund after 31 Jan.

* Online

10 mtgs

Jan. 17-Mar. 26

Saturday, 10-11am, Jan. 20-Mar. 23

Remote Classroom

Optional live meetings will be held on Zoom Saturdays, 10am - 11am PT. Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 📄 📖

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 413.6E

Write a Novel in 10 Weeks

3.0 units

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



Reg# 395201**Fee: \$720***No refund after 31 Jan.*

* Remote

10 mtgs

Wednesday, 7-10pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.  

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

WRITING X 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# 395200**Fee: \$720***No refund after 30 Jan.*

* Remote

10 mtgs

Tuesday, 6-9pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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.

Advanced Fiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for winter is Dec. 11 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# 395202**Fee: \$795***No refund after 11 Jan.*

* Remote

10 mtgs

Thursday, 6-9pm, Jan. 18-Mar. 21

Remote Classroom

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

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

WRITING X 411.4

Novel IV

3.0 units

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

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

Reg# 395203**Fee: \$795***No refund after 11 Jan.*

* Remote

10 mtgs

Thursday, 5-8pm, Jan. 18-Mar. 21

Remote Classroom

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

Eduardo Santiago, author of *Midnight Rumba* and *Tomorrow They Will Kiss*, which was an Edmund White Debut Fiction Award finalist. Mr. Santiago's short stories have appeared in *ZYZZYVA*, *Slow Trains*, *The Caribbean Writer*, and his nonfiction has appeared in the *Los Angeles Times*, *The Advocate*, and *Out Traveler Magazine*. He has taught creative writing for fifteen years, most recently at Idyllwild Arts Academy. The feature film of his screenplay, *Proof Sheet*, co-written with Richard Kilroy, is scheduled for a 2023 release.

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# 395204**Fee: \$795***No refund after 10 Jan.* Online

Jan. 17-Mar. 26

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

Robert Eversz, MFA, author of the novels *Zero to the Bone*, *Digging James Dean*, *Burning Garbo*, *Killing Paparazzi*, *Gypsy Hearts*, and *Shooting Elvis*. Mr. Eversz's novels have been translated into 15 languages. He has been the finalist judge for the AWP Award Series in the Novel.

WRITING X 411.6

Master Class in Novel Writing

9.0 units

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

Reg# 395872**Fee: \$3,860***No refund after 11 Dec.* Online


Jan. 10-Sept. 17

No meetings Mar. 20-Apr. 9; June 19-July 9.


Occasional live meet ups on Zoom will be announced for guest speakers and conferences.

The priority application deadline for applications is Monday, Dec. 11 at 9am (PT). Applications submitted after this date are not guaranteed consideration.

A full novel manuscript submission is required as part of the application.

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

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.

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](#).

Creative Nonfiction Writing

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 761.11E

Using Micro Memoirs to Tell Your Story

Micro memoirs (300 words or less) are growing in popularity and offer an opportunity for more, not less. You'll learn how this short but versatile form can help you shine a light on your lived experiences, with tips on how to begin writing micro right away. You'll learn how to incorporate your work into a full-length memoir or creative nonfiction project while studying examples from bestselling memoirists who have mastered this highly effective storytelling form. If you've been struggling with telling your story or are curious about new and innovative forms, this is a great time to add micro memoirs to your writer's toolbox.

Reg# 395803

Fee: \$0

No refund after 17 Feb.

* Remote

1 mtg

Saturday, 10-11:30am, Feb. 24

UCLA X Open

Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted.

Darien Hsu Gee, MFA, author of five novels published by Penguin Random House that have been translated into eleven languages. Her collection of micro essays, *Allegiance*, received the Bronze IPPY award in the Essays category. Ms. Gee also received a 2019 Poetry Society of America's Chapbook Fellowship award for *Other Small Histories* and the 2015 Hawai'i Book Publishers' Ka Palapala Po'okela Award of Excellence for Writing the Hawai'i Memoir. She is the recipient of a Sustainable Arts Foundation grant and a Vermont Studio Center fellowship.

WRITING X 424.6E

Memoir and Personal Essay Two-Sunday 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# 395711

Fee: \$269

No refund after 27 Jan.

* In-Person

2 mtgs

Sunday, 9am-5pm, Jan. 28-Feb. 4

UCLA: School of Public Affairs Bldg.

Enrollment limited to 20 students; early enrollment advised. Visitors not permitted.

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 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# 395416

Fee: \$720

No refund after 31 Jan.

* Remote

10 mtgs

Wednesday, 6:30-9:30pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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.

Reg# 395492

Fee: \$720

No refund after 31 Jan.

* Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

WRITING X 422.1

Personal Essay I

3.0 units

"Personal Essay" is a broad term that encompasses 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# 395417

Fee: \$720

No refund after 31 Jan.

* Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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.

Reg# 395551

Fee: \$720

No refund after 1 Feb.

* Remote

10 mtgs

Thursday, 6-9pm, Jan. 18-Mar. 21

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395510

Fee: \$720

No refund after 30 Jan.

* Remote

10 mtgs

Tuesday, 7-10pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Stephen van Dyck, MFA, author of the experimental memoir *People I've Met From the Internet* (Ricochet Editions), which was nominated for the New Mexico-Arizona Book Award. Mr. Van Dyck's work has appeared in *Zyzyva*, *The Gay & Lesbian Review*, *the LA Weekly*, *the LA Review of Books*, *Hyperallergic*, and on Dennis Cooper's blog.

Reg# 395418

Fee: \$720

No refund after 31 Jan.

* Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

WRITING X 424.18E

Literary Journalism I

3.0 units

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

Reg# 395421

Fee: \$720

No refund after 31 Jan.

* Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

WRITING X 424.21E

Storytelling for Social Justice

3.0 units

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

Reg# 395420

Fee: \$720

No refund after 31 Jan.


* Remote

10 mtgs

Jan. 17-Mar. 26

Tuesday, 6-7:30pm, Jan. 23-Mar. 26

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Jessica M. Wilson, MFA, International, Chicana poet, born in East Los Angeles. Ms. Wilson teaches poetry with California Poets in the Schools. She founded the Los Angeles Poet Society and is a social justice publisher for Los Angeles Poet Society Press, amplifying QTBIPOC voices. Ms. Wilson has featured at The Broad Museum, professionally developed the Librarians of Santa Monica, the Puente Foundation, Reforma (the LAPL branch of bilingual librarians). Her books of poetry include: *What Breathes*, *Raw Kit*, *Marie Morrison* and *Serious Longing*. Learn more at www.jessicamwilson.com.

WRITING X 424.3E

Writing Out of Your Life

3.0 units

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


Reg# 395630

Fee: \$720

No refund after 31 Jan.

 Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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

WRITING X 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# 395419

Fee: \$720


No refund after 31 Jan.

* Remote

10 mtgs

Wednesday, 7-10pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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.

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# 395422

Fee: \$720

No refund after 31 Jan.

 Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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 Schecter?* and was named "a talented new voice," by Publishers Weekly.

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# 395511

Fee: \$720

No refund after 31 Jan.

 Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Victoria Zackheim, MA, editor of six anthologies of personal essays, including *The Other Woman*, *For Keeps*, *The Face in the Mirror*, and *Faith*. Her documentary, *Where Birds Never Sang: The Ravensbruck and Sachsenhausen Concentration Camps*, aired nationwide on PBS. She is a San Francisco Library Laureate.

WRITING X 423.2

Memoir II

3.0 units

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

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

Reg# 395423

Fee: \$720


No refund after 1 Feb.

* Remote

10 mtgs

Thursday, 2-5pm, Jan. 18-Mar. 21

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Kerry Cohen, MFA, author of 11 books including *Loose Girl: A Memoir of Promiscuity*, *Lush: A Memoir, Easy, and Crazy for You: Breaking the Spell of Sex and Love Addiction*. Ms. Cohen is also the editor of *Spent*, essays about women and shopping. She has been published in numerous journals and media, including *The New York Times* Modern Love column, *Salon*, and *Brevity*. She has been an Oregon Book Award finalist five times and her young adult novels have won the Oregon Spirit Award and been a YALSA Popular Paperback and ALA Quick Pick.

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# 395512

Fee: \$720


No refund after 30 Jan.

* Remote

10 mtgs

Tuesday, 5-8pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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

Advanced Creative Nonfiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for winter is Dec. 11 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 423.4

Memoir IV

3.0 units

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

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

Reg# 395424

Fee: \$795

No refund after 9 Jan.



Remote

10 mtgs

Tuesday, 6-9pm, Jan. 16-Mar. 19

Remote Classroom

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

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

Writing for Young Readers

Writing for Kids and Middle Grade Readers

WRITING 762.5E

Writing Poetry for Children

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

Reg# 395217

Fee: \$0



Remote

1 mtg

Wednesday, 12-3pm, Jan. 17

UCLA X Open

Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted.

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

WRITING X 446.2E

Writing for Young Readers I

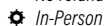
3.0 units

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

Reg# 395215

Fee: \$720

No refund after 30 Jan.



In-Person

10 mtgs

Tuesday, 7-10pm, Jan. 16-Mar. 19

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Lin Oliver, New York Times bestselling author of over 65 books for children and young people, mostly funny novels for middle grade readers, picture books, and poetry. Ms. Oliver is the Co-Founder of the Society of Children's Book Writers and Illustrators, a world-wide organization of over 25,000 members. She is an advocate for quality children's literature, literacy, and children's right to read all books.

WRITING X 444.1

Middle Grade Novel I

3.0 units

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



Reg# 395216

Fee: \$720

No refund after 31 Jan.



Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395213

Fee: \$720

No refund after 31 Jan.



Remote

10 mtgs

Wednesday, 5-8pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Kim Tomsic, author of middle grade novel *The 11:11 Wish* and the picture book *The Elephants Come Home*, among others. Ms. Tomsic's books have been recognized as a SCBWI Crystal Kite Winner for the Southwest Region, New York Public Library Best Book of the Year, Norman A. Sugarman Best Children's Biography Honor, and selected as Junior Library Guild Selection.

Reg# 395212

Fee: \$720

No refund after 31 Jan.



Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Alexandra Alessandri, who is the author of several books for children, including *Feliz New Year*, *Ava Gabriela!*, *Isabel* and *Her Colores go to School*, and *The Enchanted Life of Valentina Mejía*, as well as stories and poems for grades 2-8 through Curriculum Associates. Ms. Alessandri's books have received numerous honors, including the Florida Book Award, International Latino Book Award, and Americas Awards Commendable Title. She is a member of the Society of Children Book Writers and Illustrators (SCBWI).

WRITING X 441.2

Picture Book II

3.0 units

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

Reg# 395214

Fee: \$720

No refund after 31 Jan.



Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Dianne White, MFA, author of the award-winning *Blue on Blue*, *Green on Green*, and *Who Eats Orange?*, and many other published and forthcoming picture books, including *Goodbye Brings Hello*, *Sometimes a Wall*, *Winter Lullaby*, *Look and Listen*, and *Dark on Light*.

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](#).

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.

NEW

WRITING 731.3

Learning the Rules to Break the Rules in Poetry

Before modern times, plays, stories, ballads, epics, parables, etc. began as oral tradition and were shared using the rhymes, rhythms, and patterns we now recognize as poetry. And though formal poetry can feel intimidating or restricting, at one point, it was every day. In this workshop, writers of all levels will be reacquainted with the sounds of poetry and learn the rules of fixed forms—sonnets, villanelles, sestinas, and pantoum—not to master them, but to break them. From the pieces we may just find the best words, sounds, and shapes for containing some big emotions.

Reg# 395712

Fee: \$0


* Remote

1 mtg

Saturday, 10am-1pm, Jan. 20

Remote Classroom

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

Visitors not permitted. 

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 762.9E

How to Jumpstart Your Inner Poet Through Memory and Story

This three-hour workshop jumpstarts the poet within and inspire and ignite new work. Memory is a storehouse of who we are and what we have seen and done (and smelled and touched and heard). All of it is specific, sensory, and concrete—like the best writing. We take a deep dive into the rich territory of ideas, people, places, and emotions from our past and examine how memory can inform our imaginations to awaken fresh work. Students see how uncovering one memory often leads to another and another, creating work that surprises both the writer and reader. The day is a mixture of lecture, reading poetry and practicing “automatic writing,” tapping into our memories and the subconscious, and reading aloud to the class as jumping-off points for new poems. Of value to non-writers as well by showing how we can capture and utilize details from our past to use as inspiration no matter what our creative discipline.

Reg# 395211

Fee: \$0


No refund after 2 Mar.

🔧 In-Person

1 mtg

Saturday, 10am-1pm, Mar. 2

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted. 

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

WRITING X 432.10E

Poetry Toolbox

2.0 units

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


Reg# 395210

Fee: \$485

No refund after 21 Feb.

🌐 Online

Feb. 7-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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 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# 395205

Fee: \$720


No refund after 31 Jan.

* Remote

10 mtgs

Wednesday, 7-8:30pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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 431.2

Poetry II

3.0 units

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

Reg# 395206

Fee: \$720



No refund after 31 Jan.

🔧 In-Person

10 mtgs

Wednesday, 7-10pm, Jan. 17-Mar. 20

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.  

This course meets in person at the designated class meeting time and location. Students must be present at the course meeting time as each student's final grade may include scores for participation.

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

WRITING X 432.16E

Persona Poem

3.0 units

The other voices could come from mythic figures or historical people, cartoon or pop culture figures, or invented characters. As in a dramatic monologue, the poet speaks for them. The poet also speaks through them. Persona, it means “mask.” But behind the mask, the “character,” is the true person. This class will explore how speaking through characters can open undiscovered possibilities for poets and, sometimes, surprisingly, put them in touch with areas they had not realized they wanted to address.

Reg# 395209

Fee: \$720


No refund after 30 Jan.

* Remote

10 mtgs

Tuesday, 7-10pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Suzanne Lummis, poet, author of *Open 24 Hours*, and editor of *Wide Awake: Poets of Los Angeles and Beyond*. Ms. Lummis's work has appeared in *The New Yorker*, *Ploughshares*, and *The Hudson Review*, among others. She is a recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing.

WRITING X 432.1E

Poetry in Popular Culture

3.0 units

Popular culture can shape your poetry and create a unique voice. In this workshop, students analyze the work of contemporary poets who utilize popular culture to fuel creativity and spark discussion on how poetry informs and responds to social and political events. Students write and share work, drawing inspiration from various forms of media and text such as photography, film, dance, music videos, and more. The course goal is to finish with a portfolio of five to seven polished and completed poems and understand how popular culture influences and enriches the creative mind.


Reg# 395207

Fee: \$720

No refund after 31 Jan.

🌐 Online

Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Rosebud Ben-Oni, M.F.A., 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.

Editing and Publishing

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

NEW

WRITING X 454.2

Decolonizing Publishing

3.0 units

In a time where publishing claims to be pivoting to a more inclusive and heterogenous future, it is essential for the next generation of industry professionals and creatives to not only be aware of, but to actively facilitate these changes, now more than ever. This class will focus on challenging the current paradigm of craft, or otherwise the notion of there being one ideal and normative writing craft method, and how we, as writers, editors, agents, and readers, can explore the nuances of culture and the mores of craft in non-harmful ways. Students will be encouraged to think critically about the role of Westernized literary dominance and power dynamics in literary spaces by examining different narrative conventions, plot constructs, and themes that exist around the world, before eventually writing a deconstructed non-linear story of their own. The goal is to broaden our modern perception of writing craft, primarily in the sci-fi/fantasy genre, by deconstructing the colonial lens in creative writing pedagogy. By the end of this course, you will not only be more aware of the issues of literary imperialism and mindful of projecting innate biases within the industry, but you will have cultivated knowledge of writing craft that extends beyond the paradigm, enriched by a multicultural lens.

Reg# 395715

Fee: \$720

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Antoinette Van Sluytman, writer, artist and graphic designer. Ms. Van Sluytman is an associate literary agent at the New York agency, IGLA, and is a member of the AALA and Media & Digital innovations committee. Her work has been showcased in many prominent art shows in San Diego and she has won multiple Scholastic Art and Writing awards from the Alliance for Young Writers & Artists for her illustration, poetry, and short fiction. Ms. Van Sluytman lectures on the literary circuit, including at writing conventions and events, about the essence of decolonizing fiction and countering literary imperialism in the industry.

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# 395631

Fee: \$720

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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.

Reg# 395425

Fee: \$720

No refund after 1 Feb.



10 mtgs
Thursday, 7-10pm, Jan. 18-Mar. 21
Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

David Seidman, editor and writer for the *Los Angeles Times*' newspaper syndicate, Disney Publishing, and Simon & Schuster. Mr. Seidman has edited books, magazine and newspaper articles, marketing materials, technical documents, comic books, and web copy.

WRITING X 451.2

Developmental Editing I

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# 395426

Fee: \$720

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Erin Stalcup, MFA, 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.

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# 395427

Fee: \$720

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Brian Farrey-Latz, MFA, 18-year-publishing veteran whose debut novel, *With or Without You*, was named a Stonewall Honor book by the American Library Association. He is a three-time winner of the Minnesota Book Award and received a McKnight Artist Fellowship in 2017.

WRITING X 451.3

The Editorial Toolbox

3.0 units

To be successful, editors draw from a broad base of skills while taking the entire publishing process into account. They are avid, active readers in their own right who understand the way the publishing market works. Beyond that, they also understand the specialized technological tools in use today, are strong proofreaders, understand how to identify and check facts, and communicate clearly and concisely with other departments in order to set a manuscript up for success through production, marketing, and media outreach. By the end of the course, students understand how these tools help editors meet the demands of their profession and thrive in the workplace.

Reg# 395595

Fee: \$720

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

WRITING X 452.3

Freelancing for Editors

3.0 units

Editors who want to work outside of big publishing houses can find success in freelance editing. Freelance editors must learn to balance projects, find and bid on new work, and maintain client relationships over time. This course will provide students an overview of the skills necessary to pursue freelance editing work and to operate a business with one employee: yourself. By the end of the course, students will have the knowledge to structure and maintain a freelance editing practice.

Reg# 395632

Fee: \$720

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

WRITING X 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# 395429

Fee: \$720

No refund after 31 Jan.



Jan. 17-Mar. 26

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 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# 395727

Fee: \$600

No refund after 1 Jan.

Independent Study/Internship0

Jan. 8-Mar. 24

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.

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 726.5

Breaking through Writer's Block

Writer/Producer/Professor/Psychotherapist Laurence Rosenthal provides insight to the science of the mind and its relationship to the creative spirit in order to demonstrate ways you can access your thoughts, feelings, and experiences to help you navigate creative challenges and give your writing greater depth. This course addresses issues of writer's block, procrastination, and rejection by offering tips on how to maximize your output. Through anecdotes and exercises, you learn to set yourself up for success and practice techniques for stimulating your imagination, while lowering the volume of your critical voice.

Reg# 395665


Fee: \$0

* Remote

1 mtg

Wednesday, 5-8pm, Jan. 24

Remote Classroom

Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted. 

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

SCRIPT 726.14

Proof-reading Clinic

It's often challenging for writers to read their own work as if they don't already know what it says, or is "supposed" to say. But the writer's true job is to coherently move ideas from their brains into their readers' brains with only markings on-screen or -paper to complete that feat. If you think about it, it's remarkable that humans can achieve this communicative magic at all, let alone often and well. In this three-hour workshop, writers bring their own work (500 words max, prose or in screenplay format) and first watch me proof/edit "live" the first 250 (PDF files only), then they proof/edit the rest of that piece. Along the way, they'll learn professional proof-reading techniques and notations. This will include explanations regarding the how's and why's for each editorial suggestion, and will be targeted to screenwriters, not grammarians.

Reg# 395527


Fee: \$0

* Remote

1 mtg

Thursday, 5-8pm, Feb. 22

Remote Classroom

Enrollment opens two weeks prior to the event. Enrollment limited; early enrollment advised. Visitors not permitted. 

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

NEW

SCRIPT X 425.6

Writing the Television Series Treatment Intensive

1.0 units

A treatment is the main foundational document that a writer needs to sell an original television series. In this intensive course, we delve into all the elements to creating a compelling TV series treatment. We discuss examples from popular TV shows to help you write your own successful treatment. This process not only helps you understand your characters and their world at a deeper level but allows you to refine your story engine to expand upon future episodes and season arcs. By the end of this course, you leave with a treatment that's ready to pitch, along with a strategy to expand the document into an eye-catching look-book. Furthermore, we discuss ways to protect your intellectual material.

Reg# 394887

Fee: \$325


No refund after 2 Feb.

* In-Person

2 mtgs

Saturday, 10am-4pm, Feb. 3-10

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Janna King, screenwriter and WGA member, who has written TV movies for Lifetime and Hallmark such as *Christmas in the Air* and *Love, Of Course*, along with a host of TV drama series. Ms. King's film and TV credits also include kids animation like *Dragon Tales* and the *Wacky Races* reboot. She has developed and consulted for CBS, Disney and WB, and is the author of *The Seasonaires*, optioned for TV by Blumhouse. In addition, she has written and directed plays and award-winning short films.

NEW

SCRIPT X 426.5

Breaking in as a Writer's Assistant

2.0 units

This course aims to provide aspiring television writers with the knowledge and skills necessary to excel in this role. You learn about the duties and responsibilities of a writer's assistant, including script coverage, note-taking, research, and administrative tasks. In addition, understanding the format and structure of a TV script is critical, as you may be tasked with fixing typos and grammatical errors. Professional development is also a key area that is pivotal for evolving from an assistant to a staff writer. Topics covered here include resumes and interviewing, building relationships, effective communication, managing expectations, and understanding the hierarchy of the writer's room. By the end of the course, you will have a solid grasp of what makes a good writer's assistant and how to remain competitive in the marketplace.

Reg# 394889

Fee: \$485


No refund after 7 Feb.

* Remote

6 mtgs

Wednesday, 6-9pm, Jan. 24-Feb. 28

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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.

SCRIPT X 464.3E

Formatting Your Script Like a Pro

1.0 units

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

→ → →

Reg# 395708

Fee: \$325


No refund after 3 Feb.

* Remote

4 mtgs

Sunday, 10am-1pm, Feb. 4-25

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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

SCRIPT X 401

Get Your Story Straight

1.0 units

In this short introductory workshop designed for beginners, you learn the key building blocks for a writing a structurally solid screenplay. You begin by refining your story idea by studying and workshoping the elements that make for a successful logline. You then expand upon that and learn how to structure your story into three compelling acts. Special attention is paid to developing a protagonist character your audience will really care about and how that ties into the plotting of your story using the major plot points. By the end of the course you have a refined logline, character bio, and basic beat sheet that covers the major beats of your story from beginning, middle, and end.

Reg# 395709

Fee: \$325


No refund after 15 Jan.

* Remote

4 mtgs

Tuesday, 5-8pm, Jan. 16-Feb. 6

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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

SCRIPT X 469.10E

Final Draft in Production

1.0 units

A comprehensive training course in how the newest version of Final Draft is used by script coordinators and writers' assistants in feature film and television show production. Topics include configuring the application, file management, troubleshooting, page locking and revision sets. Instructions, demonstrations and practical exercises will give the students insight and experience in how the program is used in a professional environment.

Reg# 395642

Fee: \$325


No refund after 10 Feb.

* Remote

6 mtgs

Saturday, 10am-12pm, Jan. 27-Mar. 2

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Joel Levin, MFA in film directing (USC); former NYC IATSE camera assistant, junior development exec for Nickelodeon Movies, freelance script reader, and VP Final Draft Technical Support since 2004. Mr. Levin has authored the last four Final Draft manuals and FD's online knowledge base.

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# 395508

Fee: \$485

No refund after 7 Feb.



Online

Jan. 24-Mar. 5

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 426.1

Showrunners Boot Camp

3.0 units

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

Reg# 395522

Fee: \$720

No refund after 5 Feb.



Remote

10 mtgs

Tuesday, 5-8pm, Feb. 6-Mar. 5

Remote Classroom

Saturday, 10am-1pm, Feb. 10-Mar. 9

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Cynthia Hsiung, exec-producer, award-winning 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. She is the recipient of the UCLA Extension Distinguished Instructor Award.

SCRIPT X 415.10

Relationship Driven Screenwriting I

3.0 units

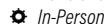
Good movies—across all genres—are really about relationships: people with problems, searching for answers, who find them through their interactions with other people. Or aliens. Or pets. Even with an arch enemy. Beneath any good script is a core relationship that makes us want to go on a journey, to see where these two characters will end up. It's at the heart of every story type, from buddy cops, star-crossed lovers, and mothers and daughters to the King of England and his speech therapist (*The King's Speech*). Relationship Driven Screenwriting is a fresh way of looking at movies that allows you to develop meaningful characters, build an active story, write effective dialogue, and deliver a theme, all by way of that important, central vehicle. Through lectures and workshops, you apply this approach to your own material, crafting a full outline and thirty pages of your script, launching your story and its relationships toward something incredible. *Prerequisite(s)*: X 410.1 Feature Film I, X 410.2 Feature Film II, X 410.3 Feature Film III, and X 410.4 Feature Film IV; or departmental approval.



Reg# 395636

Fee: \$720

No refund after 27 Jan.



In-Person

10 mtgs

Saturday, 10am-1pm, Jan. 13-Mar. 16

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

This course meets in person at the designated class meeting time and location. Students must be present at the course meeting time as each student's final grade may include scores for participation.

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

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

SCRIPT X 471.1

Comics and Graphic Novels I

3.0 units

From big-budget superheroes to critically acclaimed dramas, many of pop culture's most entertaining stories originated from comic books and graphic novels. Through their unique marriage of words and pictures, comics can be a magical yet accessible form of expression. This workshop provides a comprehensive introduction to the craft of writing and creating comics. Instruction begins by focusing on visual theory and critical thinking about sequential storytelling. Students study the form and its influences, then experience a classroom version of the editorial process by taking a story of their own from pitch to outline to completed script to visual work, regardless of drawing abilities (stick figures work well!). All story genres are welcome. The goal of the workshop is for each student to complete and visually execute an 8-10-page comic story. Includes special guest speakers based on availability.

Reg# 395638

Fee: \$720

No refund after 27 Jan.



Remote

10 mtgs

Saturday, 10am-1pm, Jan. 13-Mar. 16

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Brian Cunningham, writer/producer/editor for comic book and entertainment business. Mr. Cunningham has edited several *The New York Times* -bestselling collections of comics and graphic novels. He was one of the first editors of the Folio Award-winning *Wizard Magazine*. As a DC Comics editor, he shepherded such series as *Superman*, *Justice League*, *Green Lantern*, and *The Flash*.

SCRIPT X 441.1

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# 395640

Fee: \$720

No refund after 24 Jan.



Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 463.8E

Writing the Animated Pilot

3.0 units

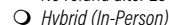
Writing for animation is a skill, one that requires knowledge of craft and technicals often learned on the job. At the same time, film and television run on pilots now. Execs want to see your individual voice on the page before they consider you for staffing. In this course, you will learn (1) the craft of writing animation, including its history as a medium and the technical knowledge that affects our jobs as writers, and also (2) the art of structuring and ultimately writing a satisfying TV pilot—techniques which go beyond the world of animation. The two things necessary to get and ultimately maintain a job as a writer. The goal of this course is to finish with a half hour animated pilot script you can use to get work in animation.

Prerequisite(s): SCRIPT X 462.1E Writing Animation, or SCRIPT X 421.2 Half-Hour TV II, or equivalent, or department approval.

Reg# 395509

Fee: \$720

No refund after 23 Jan.



Hybrid (In-Person)

10 mtgs

Tuesday, 7-10pm, Jan. 9-16; Feb. 6-13; Mar. 5-12

UCLA Extension Gayley Center: 1145 Gayley Ave.

Tuesday, 7-10pm, Jan. 23-30; Feb. 20-27

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

SCRIPT X 463.7E

Writing for Documentary

3.0 units

Writing for documentary is probably the most fundamentally important, and least taught, skillset in documentary production today. Mastery of its concepts have the ability to ensure your project runs smoothly, from start to finish, and may, in the end, mean the difference between a project that is successfully completed, and one that isn't. In this course, you develop the fundamental skills necessary in order to get a short documentary project of your own personal choosing up and running. A short documentary example project acquaints you with the processes and fundamental skillsets necessary to see that project through to completion. Through lectures, discussion, and writing exercises, you build skills, enabling you to develop a documentary concept into a project with broad impact.

Reg# 395507

Fee: \$720

No refund after 27 Jan.



Remote

10 mtgs

Saturday, 10am-1pm, Jan. 13-Mar. 16

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

William Badgley, Documentary writer, director & editor whose credits include *Let Me Take You Down* (MGM/SKY), *Knowing* (Titmouse Animation), *Rebel Dread* (Bohemia Media), *Here to Be Heard* (Head Gear) and *Karp Lives!* (Molasses Manifesto). Additional credits include *The Killer Tape Podcast* (Audio Up) and *True Life* (MTV).

SCRIPT X 433

Scripted Podcasting

3.0 units

There is something to be said for letting your ears paint the pictures. Before television, radio served as the primary mode of entertainment for audiences seeking powerful storytelling. Radio's transition to "scripted audio" or "scripted podcasts" has opened doors for screenwriters to write, produce, and release their own content, which may in turn be picked up and adapted for film and television. All those years it was drummed into screenwriters 'show don't tell.' You can't show. There is no screen! You adjust to thinking in terms of sound only. APPLAUSE!

Reg# 395639

Fee: \$720

No refund after 24 Jan.

Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 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# 395520

Fee: \$720

No refund after 22 Jan.

Hybrid (In-Person)

10 mtgs

Monday, 7-10pm, Jan. 8 & 22; Feb. 12 & 26; Mar. 18 & 25

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Monday, 7-10pm, Jan. 29-Feb. 5; Mar. 4-11

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Tom Pinchuk, TV writer, comic book writer and WGA member, whose credits include *Ben 10*, *44 Cats*, and *Gormiti: Nature Unleashed*. Mr. Pinchuk's comics include *Remember Andy Xenon*, *Clash of the Classics*, *Max Steel*, *Moon Lake*, *Hybrid Bastards*, *Hero Hotel*, as well as stories at *Heavy Metal Magazine*. He has also sold and written/developed/consulted for Cartoon Network, Lion Forge Animation, Legendary Digital, Bruckheimer Films and PBS, among many others.

SCRIPT X 464.5E

Ultimate Character Creation

3.0 units

Having a great story is crucial, but the key to selling your screenplay is character. You must have great characters. In this class, you learn how to create dynamic, exciting characters that audiences will love and actors will be dying to play (the real secret to selling and getting your screenplay made!). In this course, you analyze great movie characters, focusing on key scenes that make us fall in love with a character; examine unlikable characters, villains, and supporting characters; also, dive into narrative function, character arc, backstory, psychology and motivation, personality, and body language. Step by step, you build your characters through the use of weekly assignments, including exercises, worksheets, and scene writing, giving you the ultimate toolbox for creating truly great characters every time.

Reg# 395637

Fee: \$720

No refund after 30 Jan.

Remote

10 mtgs

Thursday, 6-9pm, Jan. 18-Mar. 21

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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.

SCRIPT X 464.11E

How to Write Funny, Compelling Dialogue that Doesn't Suck

3.0 units

Great, funny, compelling dialogue is easier than you think. It comes when you focus on one single thing: your moral premise. There's a vice and a virtue ready to argue with each other, and funny lines arrive when you see the strengths and weaknesses in your argument. In this workshop, you learn how screenplay structure can be dialogue's best friend, how to write great dialogue by drawing from your worst life moments, and how to be a ruthless editor. You also learn how to avoid dialogue pitfalls like wordiness, clunkiness, ambivalence, and wishy-washiness. By the end of the course, you write dialogue that cracks like a whip.

Reg# 395503

Fee: \$720

No refund after 30 Jan.

Remote

10 mtgs

Tuesday, 4-7pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Michael Jann, Emmy-nominated television writer and WGA member who served 22 years as a comedy monologue writer for *The Tonight Show with Jay Leno*. Mr. Jann most recently served as a comedy writer for *The Tonight Show Starring Jimmy Fallon* and has written features and TV pilots for major studios.

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# 395501

Fee: \$720

No refund after 27 Jan.

Remote

10 mtgs

Saturday, 2-5pm, Jan. 13-Feb. 17; Mar. 2-23

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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.

NEW

SCRIPT X 426.4

Script Doctoring for Television

3.0 units

We're in the golden era of television. There's never been more work for writers out there than these days. Which means many writers are trying to break in. And they need help! That's where TV Script Doctors come in—they help writers finesse their work in order to get it optioned, sold, sent to competitions, etc. TV Script Doctors also work as TV consultants, help develop storylines, or make last minute changes. They're the unsung heroes of the development process. And in this course, we learn how to analyze TV pilots—including their Bibles—how to give notes that go beyond the pilot episode and can show that the potential series has legs, how to best structure TV pilots to truly make the protagonist shine, how to show what the show will be about, how to make sure the pilot is a real episode template and not a premise pilot, how to flesh out the supporting characters, how to enhance the world of the story, how to make the pilot feel topical and contemporary, how to help writers polish their Pitch Decks to make them stand out, and how to make a career as a TV Script Doctor. Through the use of lectures, script analysis, readings, and workshops, students get to experience and practice the art of script doctoring, and gain practical experience they can apply in the industry.

Reg# 395505

Fee: \$720

No refund after 24 Jan.

Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

SCRIPT X 463.6E

Get Your Script Contest Ready

3.0 units

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

Reg# 395506

Fee: \$720

No refund after 24 Jan.

Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Cody Smart, an independent writer and script doctor from Chile. She holds degrees in English literature and linguistics, screenwriting, development and producing. Ms. Smart 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# 395641

Fee: \$720

No refund after 24 Jan.



Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 Writing

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, which includes Feature Film, Television Specs, and Television Pilots, as well as a rotating list of specialized forms such as Video Game Writing, Writing for Animation, Sketch Comedy Writing, and/or Script Doctoring. The course also looks at the business end 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# 395592

Fee: \$485

No refund after 7 Feb.



6 mtgs

Wednesday, 7-10pm, Jan. 24-Feb. 28

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Koji Steven Sakai, MFA, award-winning screenwriter/producer/novelist and WGA member, whose feature credits include *Skeletons in the Closet*, *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 comedy series, *Comedy InAsian*, which premiered on Peacock.

Reg# 395593

Fee: \$485

No refund after 7 Feb.



6 mtgs

Wednesday, 7-10pm, Jan. 24-Feb. 28

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 *Killison Course*, an Oxygen true-crime series.

SCRIPT X 409

Features: Essential Beginnings

2.0 units

This course reveals the vital first step of understanding the craft of writing feature films, making it an ideal starting point for aspiring screenplay writers. In this workshop, you learn the fundamentals of the screenplay format. Using examples, you will also learn the building blocks of feature structure, as well as techniques to organize and convey your ideas to kickstart the writing process. By the end of the course, you will have a better understanding of feature writing and be fully prepared for the next course in the sequence, either SCRIPT X 410.1-Feature Film I, where you learn how to outline your screenplay.

Reg# 395599

Fee: \$485

No refund after 8 Feb.



6 mtgs

Thursday, 7-10pm, Jan. 25-Feb. 29

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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*.

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# 395659

Fee: \$720

No refund after 24 Jan.



Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395664

Fee: \$720

No refund after 24 Jan.



Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395682

Fee: \$720

No refund after 24 Jan.



Jan. 10-Mar. 19

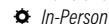
Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

Reg# 395644

Fee: \$720

No refund after 30 Jan.



10 mtgs

Tuesday, 7-10pm, Jan. 16-Mar. 19

UCLA Extension Gayley Center: 1145 Gayley Ave.

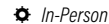
Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

Reg# 395605

Fee: \$720

No refund after 3 Feb.



10 mtgs

Saturday, 10am-1pm, Jan. 20-Mar. 23

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Christine Shin, MFA, award-winning Korean writer and director whose films have been distributed to iTunes, aired on PBS, and garnered multiple awards including Cine Golden Eagle Award. Ms. Shin is a Film Independent Fellow and Caucus Foundation Grant recipient. She also received a writing fellowship from Korean Film Council and CAPE. Christine currently teaches film and television at California State University Northridge and serves on the board of Alliance of Women Directors.

Reg# 395651

Fee: \$720

No refund after 31 Jan.



10 mtgs

Wednesday, 5-8pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395652

Fee: \$720

No refund after 31 Jan.



10 mtgs

Wednesday, 7-10pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395655

Fee: \$720

No refund after 31 Jan.



10 mtgs

Wednesday, 7-10pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Alyx Murray, M.F.A., a screenwriter represented by CAA who has written feature screenplays for Hallmark, Lifetime, and ViacomCBS including *Christmas in Louisiana* and *My Southern Family Christmas*. Ms. Murray is an international bestselling novelist, that has also sold pilots in the U.K. market. A tireless advocate for underrepresented voices on screen, she is an alumna of the RespectAbility, Inevitable Foundation, and Orchard Project fellowships and grant programs.

Reg# 395654

Fee: \$720

No refund after 1 Feb.



10 mtgs

Thursday, 6-9pm, Jan. 18-Mar. 21

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 410.2
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# 395683**Fee: \$720**

No refund after 22 Jan.

* Remote

10 mtgs

Monday, 7-10pm, Jan. 8-Mar. 25

Remote Classroom

No meetings Jan. 15; Feb. 19.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Koji Steven Sakai, MFA, award-winning screenwriter/producer/novelist and WGA member, whose feature credits include *Skeletons in the Closet*, *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 comedy series, *Comedy InAsian*, which premiered on Peacock.

Reg# 395686**Fee: \$720**

No refund after 22 Jan.

* Remote

10 mtgs

Monday, 7-10pm, Jan. 8-Mar. 25

Remote Classroom

No meetings Jan. 15; Feb. 19.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Janna King, screenwriter and WGA member, who has written TV movies for Lifetime and Hallmark such as *Christmas in the Air* and *Love, Of Course*, along with a host of TV drama series. Ms. King's film and TV credits also include kids animation like *Dragon Tales* and the *Wacky Races* reboot. She has developed and consulted for CBS, Disney and WB, and is the author of *The Seasonaires*, optioned for TV by Blumhouse. In addition, she has written and directed plays and award-winning short films.

Reg# 395689**Fee: \$720**

No refund after 6 Feb.

* Remote

10 mtgs

Tuesday, 5-8pm, Jan. 23-Mar. 26

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Christine Shin, MFA, award-winning Korean writer and director whose films have been distributed to iTunes, aired on PBS, and garnered multiple awards including Cine Golden Eagle Award. Ms. Shin is a Film Independent Fellow and Caucus Foundation Grant recipient. She also received a writing fellowship from Korean Film Council and CAPE. Christine currently teaches film and television at California State University Northridge and serves on the board of Alliance of Women Directors.

Reg# 395692**Fee: \$720**

No refund after 24 Jan.

Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395693****Fee: \$720**

No refund after 24 Jan.

Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

Reg# 395647**Fee: \$720**

No refund after 30 Jan.

In-Person

10 mtgs

Tuesday, 7-10pm, Jan. 16-Mar. 19

UCLA Extension Gayley Center: 1145 Gayley Ave.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

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 up to the 45 page mark or the half-way point of your script; 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 to the midpoint of your script or the 45-page mark. 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# 395695**Fee: \$720**

No refund after 24 Jan.

Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395649**Fee: \$720**

No refund after 30 Jan.

In-Person

10 mtgs

Tuesday, 7-10pm, Jan. 16-Mar. 19

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Colin Francis Costello, 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# 395699**Fee: \$720**

No refund after 1 Feb.

* Remote

10 mtgs

Thursday, 4-7pm, Jan. 18-Mar. 21

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Elie El Choufany, M.F.A. 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*.

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# 395697**Fee: \$720**

No refund after 24 Jan.

Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 395650**Fee: \$720**

No refund after 27 Jan.

In-Person

10 mtgs

Saturday, 10am-1pm, Jan. 13-Mar. 16

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

Reg# 395702**Fee: \$720**

No refund after 31 Jan.

* Remote

10 mtgs

Wednesday, 7-10pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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.

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*.

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# 395588

Fee: \$720

No refund after 1 Feb.

- * Remote
- 10 mtgs
- Thursday, 5-8pm, Jan. 18-Mar. 21
- Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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 411.2

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# 395586

Fee: \$720

No refund after 30 Jan.

- * Remote
- 10 mtgs
- Tuesday, 7-10pm, Jan. 16-Mar. 19
- Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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*. Ms. Riddle has written projects for Netflix, Showtime, Disney, Lifetime, Starz, Hallmark, and others.

SCRIPT X 411.3

Feature Film VII: Rewrite

3.0 units

This rewrite workshop is designed for writers with a solid grasp of feature-length screenwriting, who have written at least two complete scripts, guiding them to analyze and revise their draft to 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.

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Reg# 395582

Fee: \$720

No refund after 31 Jan.

- * Remote
- 10 mtgs
- Wednesday, 7-10pm, Jan. 17-Mar. 20
- Remote Classroom

Enrollment is limited to 15 students; early enrollment is advised.

Visitors are not permitted. Internet access is required.

This course is held via video teleconference. Instructors use Zoom to offer live class meetings at the designated class meeting time. Students must be present at the course meeting time as each student's final grade may include scores for participation.

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. The submission deadline for winter is Dec. 11 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# 395451

Fee: \$795

No refund after 9 Jan.

- * Remote
- 10 mtgs
- Tuesday, 5-8pm, Jan. 16-Mar. 19
- Remote Classroom

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

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

SCRIPT X 413

Feature Film Writing Conservatory

18.0 units

In this highly intensive, focused, and collaborative environment with a cohort of select students, you start with a new feature film story concept and develop it into a dynamic, compelling, market-ready screenplay in 9 months. You learn how to articulate a personal vision while balancing the intuitive with the technical. Throughout the process, your originality is encouraged as you're guided to create complex characterizations, a powerful dynamic structure, thematic subtext, and tell your story visually. The workshop allows for in-depth analysis of each participant's work, along with brain-storming and problem-solving sessions. Professional development is another key component to having a successful writing career. Topics including forming business relationships, pitching in meetings, preparing for rejection/success, submitting to competitions and fellowships, etc., is also covered. Lastly, you take your completed screenplay drafts and polish them to be ready to take out to agents, producers, studios, and networks. Upon completion, you receive complimentary benefits such as, a certificate in Feature Film Writing, a one-on-one consult, and a one year WP Now membership.

Prerequisite(s): Submit your strongest writing sample that showcases your storytelling abilities, such as the first ten pages of a screenplay, a short story, article, play, etc. Also attach a one-to-two page personal statement, a resume, plus up to three loglines for a new project you wish to develop in the course. Participants will not be charged the full course fee unless they are selected for the series.

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Reg# 395703

Fee: \$6,000

No refund after 15 Jan.

- * Remote
- 60 mtgs
- Monday, Thursday, 6-9pm, Jan. 22-Sept. 19
- Remote Classroom

No meetings Feb. 19 & 22; Apr. 8 & 11; May 27 & 30; July 1 & 4; Sept. 2 & 5.

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

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 60 produced movies, mini-series and series for television, work that has won awards around the world. Also, he is nominated for the 2022 Humanitas Prize for his screenplay *Queen Bees* and currently developing a series for Prodigy Pictures.

Television Writing

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 420.1

Television: Essential Beginnings

2.0 units


This course demystifies the crucial first step of understanding the craft of writing for television, making it an ideal starting point for aspiring television writers. In this workshop, you learn the fundamentals of how to develop and write a television episode in both one-hour and half-hour formats. Using examples, you will also learn the building blocks of television structure, the differences between the formats, and techniques to organize and convey your ideas to kickstart the writing process. By the end of the course, you will have a better understanding of television writing and be fully prepared for the next course in the sequence, either SCRIPT X 421.3 - One-Hour TV I or SCRIPT X 421.1 - Half-Hour TV I, where you learn how to write a spec episode of an existing series.

Reg# 395440

Fee: \$485

No refund after 20 Feb.

- * Remote
- 6 mtgs
- Tuesday, 5-8pm, Feb. 6-Mar. 12
- Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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.

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 WEB-ENHANCED COURSE, page 1.

 TEXTBOOK REQUIRED

 UC CREDIT

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 script of an existing series 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# 395442

Fee: \$720

No refund after 24 Jan.

○ Hybrid (In-Person)


10 mtgs

Wednesday, 7-10pm, Jan. 10-17; Feb. 7-14; Mar. 6-13

UCLA: School of Public Affairs Bldg.

Wednesday, 7-10pm, Jan. 24-31; Feb. 21-28

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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# 395445

Fee: \$720

No refund after 24 Jan.

○ Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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.

Reg# 395443

Fee: \$720


No refund after 31 Jan.

* Remote

10 mtgs

Wednesday, 6-9pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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.

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 script of an existing series, 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.

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Reg# 395449

Fee: \$720


No refund after 23 Jan.

* In-Person

10 mtgs

Tuesday, 7-10pm, Jan. 9-Mar. 12

UCLA Extension Gayley Center: 1145 Gayley Ave.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Ed Horowitz, MFA, screenwriter, and WGA member whose feature film credits include *Exit Wounds*, starring Steven Segal and DMX; *On Deadly Ground*; and *K-9: P.I.*, starring Jim Belushi. Mr. Horowitz's television credits include *La Femme Nikita* and more than a half-dozen pilot scripts for various networks.


Reg# 395454

Fee: \$720

No refund after 24 Jan.

○ Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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.

Reg# 395453

Fee: \$720


No refund after 31 Jan.

* Remote

10 mtgs

Wednesday, 6-9pm, Jan. 17-Mar. 20

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Trevor Munson, award-winning writer, television co-executive producer, and WGA member, who co-created the series *Moonlight* (CBS) based on his debut novel *Angel of Vengeance*. His feature credits include the indie horror *Grandma's House* (El Rey Network) and *Lone Star State of Mind* (Sony ScreenGems). Mr. Munson has adapted a feature based on Warren Adler's *The Serpent's Bite* and is currently developing a feature based on the life of Joaquin Murrieta (Thunder Road). He is also a tribal member of the Nanticoke Lenni-Lenape Indians.

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, or SCRIPT X 421.1N Half-Hour TV Intensive I, or department approval.

Reg# 395455

Fee: \$720

No refund after 22 Jan.


* In-Person

10 mtgs

Monday, 7-10pm, Jan. 8-Mar. 25

UCLA Extension Gayley Center: 1145 Gayley Ave.

No meetings Jan. 15; Feb. 19.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Chip Pope, MFA; TV writer/producer specializing in half-hour comedy/drama; 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.

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
Reg# 395461

Fee: \$720

No refund after 24 Jan.

○ Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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

Reg# 395460

Fee: \$720


No refund after 30 Jan.

* Remote

10 mtgs

Tuesday, 7-10pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Juliette Monaco, BFA from Tisch School of the Arts at NYU, television writer, film writer, playwright, WGA member whose credits include *The Last OG* on TBS. Currently has projects in development with Kerry Washington at Disney+ and is shopping a project with attached producer Sarah Jessica Parker.

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 of an existing series 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 or SCRIPT X 421.3N One-Hour TV Intensive I or department approval.

Reg# 395463

Fee: \$720


No refund after 24 Jan.

* In-Person

10 mtgs

Wednesday, 7-10pm, Jan. 10-Mar. 13

UCLA Extension Gayley Center: 1145 Gayley Ave.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Jesse Harris, MFA, WGA member, Jesse has written everything from the independent feature *Surviving Guthrie* to the Peabody Award-winning *Marvel's Jessica Jones*. He wrote and directed the short *Sour Notes*, and developed a pilot with an Oscar winning director.


Reg# 395466

Fee: \$720

No refund after 24 Jan.

○ Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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

Reg# 395464

Fee: \$720


No refund after 30 Jan.

* Remote

10 mtgs

Tuesday, 5-8pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Philip Hoover, MFA, TV writer, and WGA member, whose credits include *Big Shot* (Disney+) and *iZombie* (CW). Mr. Hoover wrote and directed the award-winning web series *Language Academy* (Funny or Die) and has also developed and optioned projects for Warner Bros. and HBO. He was a former correspondent for the *San Francisco Chronicle* and has been published in *New American Writing* and *Scoundrel Times*.

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 SCRIPT X 421.3N Half-Hour TV Intensive I and SCRIPT X 421.2N Half-Hour TV Intensive II; or department approval.

Reg# 395471

Fee: \$720

No refund after 22 Jan.

○ Hybrid (In-Person)

10 mtgs

Monday, 7-10pm, Jan. 8 & 22

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.


Monday, 7-10pm, Feb. 12-Mar. 11

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Monday, 7-10pm, Jan. 29-Feb. 5; Mar. 18-25

Remote Classroom

No meeting Jan. 15; Feb. 19.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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# 395475

Fee: \$720

No refund after 24 Jan.

● Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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*.

Reg# 395474

Fee: \$720


No refund after 27 Jan.

* Remote

10 mtgs

Saturday, 10am-1pm, Jan. 13-Mar. 16

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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 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 SCRIPT X 421.3N One-Hour TV Intensive I and SCRIPT X 421.4N One-Hour TV Intensive II; or department approval.

Reg# 395477

Fee: \$720


No refund after 24 Jan.

● In-Person

10 mtgs

Wednesday, 7-10pm, Jan. 10-Mar. 13

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Ed Horowitz, MFA, screenwriter, and WGA member whose feature film credits include *Exit Wounds*, starring Steven Segal and DMX; *On Deadly Ground*; and *K-9: P.I.*, starring Jim Belushi. Mr. Horowitz's television credits include *La Femme Nikita* and more than a half-dozen pilot scripts for various networks.


Reg# 395480

Fee: \$720

No refund after 24 Jan.

● Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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

Reg# 395479

Fee: \$720


No refund after 27 Jan.

* Remote

10 mtgs

Saturday, 10am-1pm, Jan. 13-Mar. 16

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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

SCRIPT X 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 and the teaser pages to the first day of class.

Prerequisite(s): SCRIPT X 422.1 Half-Hour TV III, or SCRIPT X 422.1N Half-Hour TV Intensive III, or SCRIPT X 422.7 Dramedy TV III, or department approval.

Reg# 395486

Fee: \$720

No refund after 24 Jan.

○ Hybrid (In-Person)


10 mtgs

Wednesday, 7-10pm, Jan. 10-17; Feb. 7-14; Mar. 6-13

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Wednesday, 7-10pm, Jan. 24-31; Feb. 21-28

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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# 395489

Fee: \$720

No refund after 24 Jan.

● Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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.

Reg# 395488

Fee: \$720


No refund after 30 Jan.

* Remote

10 mtgs

Tuesday, 6-9pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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 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, SCRIPT X 422.3N One-Hour TV Intensive III, or SCRIPT X 422.7 Dramedy TV III, or department approval.

Reg# 395491

Fee: \$720

No refund after 22 Jan.


● In-Person

10 mtgs

Monday, 7-10pm, Jan. 8-Mar. 25

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

No meeting Jan. 15; Feb. 19.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

Mollie St. John, TV writer, WGA member and Animation Guild member whose credits include Netflix's *Arcane* and ABC's *Nashville*. Ms. St. John currently has several projects in development, including the adaptation of a worldwide video game. She is an alum of the WGA TV Writers Access Project.


Reg# 395497

Fee: \$720

No refund after 24 Jan.

● Online

Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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*.

Reg# 395495

Fee: \$720


No refund after 30 Jan.

* Remote

10 mtgs

Tuesday, 6-9pm, Jan. 16-Mar. 19

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. 

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 422.8

Dramedy TV IV

3.0 units

Continuing the exploration of what's possible in the dramedy format, which emphasizes the full range of human emotions, deep character development, distinctive narratives, and experimentation with genre, this course pushes students towards completion of the half-hour or one-hour project they began in Writing the Dramedy Pilot I. Lectures and workshop assignments focus on the process of scripting a pilot episode designed to hook the interest of decision makers and, eventually, viewers via sharp dialogue and scene construction. The class also covers the importance of assessing work objectively prior to revisions and the realities of the current media landscape, including discussions of how to secure representation and the realities of selling and producing an original series.

Prerequisite(s): SCRIPT X 422.7 Dramedy TV III or departmental approval.

Reg# 395498**Fee: \$720**

No refund after 24 Jan.



Jan. 10-Mar. 19

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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 422.10

One-Hour TV V: Rewrite

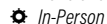
3.0 units

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, SCRIPT X 422.4N One-Hour TV Intensive IV, or SCRIPT X 422.8 Dramedy TV IV, or department approval.

Reg# 395499**Fee: \$720**

No refund after 27 Jan.



10 mtgs

Saturday, 10am-1pm, Jan. 13-Mar. 16

UCLA: School of Public Affairs Bldg.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Mollie St. John, TV writer, WGA member and Animation Guild member whose credits include Netflix's *Arcane* and ABC's *Nashville*. Ms. St. John currently has several projects in development, including the adaptation of a worldwide video game. She is an alum of the WGA TV Writers Access Project.

NEW

SCRIPT X 422.11

One-Hour or Half-Hour TV V: Rewrite

3.0 units

Whether you've written a one-hour or half-hour tv script, (pilot or a spec of an existing series) 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 one-hour or half-hour script until it's a story that demands the reader's attention.

Prerequisite(s): SCRIPT X 422.4 One-Hour TV IV, SCRIPT X 422.4N One-Hour TV Intensive IV, SCRIPT X 422.2 Half-Hour TV IV, SCRIPT X 422.2N Half-Hour TV Intensive IV, or SCRIPT X 422.8 Dramedy TV IV, or department approval.

Reg# 394886**Fee: \$720**

No refund after 25 Jan.



10 mtgs

Thursday, 5-8pm, Jan. 11-Mar. 14

Remote Classroom

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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

Advanced Television Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for winter is Dec. 11 at 9am PT. Visitors are not permitted in advanced-level courses.

SCRIPT X 424

Television Writing Conservatory

18.0 units

In this highly intensive, focused, and collaborative environment with a cohort of select students, you complete a solid draft of your spec script of an existing series and an original pilot in 9 months. In the spec phase of the course, you begin by refining your story idea and the outline. You then continue to write your script, focusing on capturing the essence of the show through its act structure, plot, multiple storylines, characters, scenes, and dialogue. During the pilot phase of the course, you take a concept for a television series and develop it through outline, the pitch, first draft, and the bible. You focus on complex characterization, structure, and the pilot story and potential for future episodes, and gain an in-depth understanding of the marketplace and where your series concept may be best suited, whether multi-camera, single-camera, drama, dramedy, or animation. Professional development is another key component to having a successful writing career. Topics including forming business relationships, pitching in meetings, preparing for rejection/success, submitting to competitions and fellowships, etc., is also covered. Lastly, you take your completed script drafts and polish them to be ready to take out to agents, producers, studios, and networks. Upon completion, you receive complimentary benefits such as a certificate in Feature Film Writing, a one-on-one consult, and a one-year WP Now membership.

Prerequisite(s): Submit your strongest writing sample that showcases your storytelling abilities, such as the first ten pages of a screenplay, a short story, article, play, etc. Also attach a one-to-two page personal statement, a resume, plus up to three loglines for a new project you wish to develop in the course. Participants will not be charged the full course fee unless they are selected for the series.

Reg# 395532**Fee: \$6,000**

No refund after 15 Jan.



60 mtgs

Monday, Thursday, 6-9pm, Jan. 22-Sept. 19

Remote Classroom

No meetings Feb. 19 & 22; Apr. 8 & 11; May 27 & 30; July 1 & 4; Sept. 2 & 5.

Enrollment limited to 8 students; early enrollment advised. Restricted course; approval needed to enroll. Not eligible for any discounts.

Visitors not permitted. No refund after enrolling.

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).

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 TEXTBOOK REQUIRED
Visit our [website](#) for textbook information.

 UC CREDIT
May be transferable to other colleges and universities. Learn more on our [website](#).