

SUMMER QUARTER 2024

COURSE OFFERINGS

June 24–September 15



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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

Class meetings are primarily held in person with the instructor and all students in the same physical classroom.

🌐 Online

Course content is delivered through an online learning platform where assignments are due regularly and you can engage with your instructor and classmates.

* Live Online

All class meetings are scheduled and held in real-time using Zoom, allowing for live interaction with your classmates and instructors.

📺 Hybrid

A blend of in-person, online or live-online instruction.

📖 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

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

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

Winter Quarter 2025
Classes begin **January 6**.
Enrollment begins **November 4**.

Spring Quarter 2025
Classes begin **March 31**.
Enrollment begins **February 3**.

CONTACT US

By Email:
enroll@uclaextension.edu

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

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

WRITING & JOURNALISM

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

Journalism (310) 825-7093.

Writers' Program

Written Communication

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

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# 398239

Fee: \$0

No refund after 9 Aug.

* Live Online

1 mtg

Saturday, 10am-1pm, Aug. 10

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*.

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# 398236

Fee: \$745

No refund after 10 July

Online

June 26-Sept. 10

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

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

WRITCOM X 402

Persuasive Writing

4.0 units

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

Reg# 398238

Fee: \$745

No refund after 10 July

Online

June 26-Sept. 10

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.

Creative Writing

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

Writers Studio

A four-day event consisting of 9 writing workshops taught by some of the best screenwriting and creative writing teachers in Los Angeles.

WRITING X 461.28WS

Flash Fiction and Nonfiction

3.0 units

This generative writing course is designed for those seeking to create essays and/or flash fiction that are composed of complex layering of memory and thought, history and imagination. The popularity of both genres, the personal essay and flash fiction, has increased as a result of today's digital age at a time when work can be submitted to online magazines and/or anthologies and also can be uploaded on personal blogs or public spaces. Both genres are generally texts that are up to 1000 words and are highly marketable. The texts inspire both readers and writers to discover new perspectives for looking at the world, understanding their lives, and discovering meaning in random moments from their lives. In this four-day course, you will have the opportunity to explore your own writing, listen to talks and readings by published writers who produce texts across genres, study marketing techniques, and in the process, generate new work that you will have the opportunity to revise by participating in the workshopping process. By the end of our four days together, you will craft at least two texts—one essay and one flash fiction—and develop seeds for other new work. Suitable for both new and experienced writers. Because of the compressed timeframe, students can expect a mixture of lecture, guest speakers, discussion, workshopping and in-class writing time as part of their experience.

Reg# 397388

Fee: \$985

No refund after 1 July

In Person

4 mtgs

Thursday-Sunday, 10am-6pm, Aug. 1-4

UCLA Extension Gayley Center: 1145 Gayley Ave.

This course is part of our once yearly Writers Studio intensive workshop offerings and includes a welcome reception on Thursday, Aug. 1 at 9am.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. \$150 nonrefundable.

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

WRITING X 413.16WS

Novel Writer's Starter Kit

3.0 units

Writing a novel can be daunting at times. Although you ultimately have to complete it on your own, it helps to work in a community of individuals for inspiration, support, and to brainstorm any and all ideas. In this intensive workshop, you are part of a small group of writers working towards the same goal—to write an amazing novel. Together, we will take a step-by-step approach to go from ideation to creation to revision while developing a sustainable writing practice that will get the manuscript complete. We'll explore developing three-dimensional characters, understanding structure, plot, scene dynamics, and the importance of editing and revision. We'll examine story structures through a globalist lens to find the structure that fits the story and your voice as a writer. This workshop consists of reading assignments (where you will learn what it means to "read like a writer"), in-class exercises, assigned writing, lectures on craft, and the give-and-take of critique workshops. The goal is to create a solid outline of your novel (or a solid plan for finding your way to the heart of your story), write the first chapter, and acquire the tools you need to move forward and have fun.

Reg# 397387**Fee: \$985**

No refund after 1 July



In Person

4 mtgs

Thursday-Sunday, 10am-6pm, Aug. 1-4

UCLA Extension Gayley Center: 1145 Gayley Ave.

This course is part of our once yearly Writers Studio intensive workshop offerings and includes a welcome reception on Thursday, Aug. 1 at 9am.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. \$150 nonrefundable.

Wally Rudolph, 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 463.4WS

Creative Writer's Boot Camp

3.0 units

In this Writers Studio intensive, writers produce and revise new work, deepen their knowledge of the craft of writing, gain a comprehensive understanding of how to move forward with their writing vis-à-vis publishing, retreats and conferences, and further workshops. During the workshop, we devote time to the practice of safe, supportive community feedback. In addition to writing and craft, Creative Writing Boot Camp offers dedicated time to helping writers recognize and neutralize the undermining powers of resistance and the Inner Critic. The culminating project of this workshop is the creation of a 30-Day Writing Plan, designed to support writers for continued success with a sustainable writing practice.

Reg# 397320**Fee: \$985**

No refund after 1 July



In Person

4 mtgs

Thursday-Sunday, 10am-6pm, Aug. 1-4

UCLA Extension Gayley Center: 1145 Gayley Ave.

This course is part of our once yearly Writers Studio intensive workshop offerings and includes a welcome reception on Thursday, Aug. 1 at 9am.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. \$150 nonrefundable.

Lesley Hyatt, M.F.A. 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 Extension Writers' Program, Skirball Cultural Center and privately throughout the L.A. area and on Zoom.

WRITING X 424.13WS

Preparing Your Manuscript for Publication

3.0 units

In the ever-changing world of publishing, it is important to keep up with best practices and industry protocols when selling your work. Whether you have written a complete memoir, started a novel, outlined a book of creative nonfiction, or have an idea for a book on personal development, this course will help you to craft a winning angle for your project, draft a traditional book proposal, and articulate where your book fits into the market, guided by professional feedback and advice. Each writer completing the four-day intensive will come away with a captivating hook, a serviceable proposal, a deeper understanding of publishing houses, editors and agents; a template for navigating the submission manuscript process; and connections to a broader writing community.

Reg# 397321**Fee: \$985**

No refund after 1 July



In Person

4 mtgs

Thursday-Sunday, 10am-6pm, Aug. 1-4

UCLA Extension Gayley Center: 1145 Gayley Ave.

This course is part of our once yearly Writers Studio intensive workshop offerings and includes a welcome reception on Thursday, Aug. 1 at 9am.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. \$150 nonrefundable.

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

WRITING X 455.4WS

Literary Agent Search Prep

3.0 units

Once you've completed your book, mastering the query letter and synopsis are the first steps you will take on your path to traditional publication. In publishing, 80-90% of all books bought by traditional publishers are sold through literary agents. In order to land an agent, you must craft a flawless query letter, and solid synopsis, which are the keys to getting eyes on your manuscript. In this course, critically acclaimed Simon and Schuster author and former literary agent Eve Porinchak guides you in creating a stellar professional query letter and a one-page synopsis, which will significantly strengthen your chances of receiving an offer of representation from an agent. You also learn how to create a strategic plan for researching, targeting and landing the perfect agent for you and your work.

Reg# 397319**Fee: \$985**

No refund after 1 July



In Person

4 mtgs

Thursday-Sunday, 10am-6pm, Aug. 1-4

UCLA Extension Gayley Center: 1145 Gayley Ave.

This course is part of our once yearly Writers Studio intensive workshop offerings and includes a welcome reception on Thursday, Aug. 1 at 9am.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. \$150 nonrefundable.

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

SCRIPT X 471.10WS

Comics and Graphic Novels

3.0 units

There's a fascinating series of tensions in comics. The tension between word and image, between what's seen and unseen, passive and active readership, expectations and pay-offs, space and time and, of course, the dramatic tension that makes a given scene engaging. There's also the tension that can arise between creative collaborators, so this course will also explore what makes for good collaborators. Comics are referred to as "the Ninth Art" in France, and it's key to understand the medium's similarities and differences with artforms as deeply as possible. A writer simply handing a screenplay to an art team and asking them to go figure it out, for instance, is almost always a recipe for disaster. A comics script that's been carefully tailored to the form, however, has far better chance to soar. Through a series of practical workshops, lectures that make the most nuanced theories accessible and helpful perspectives from a selection of working professional guest speakers, this course will be giving you all the insight to make the best comic possible.

Reg# 397391**Fee: \$985**

No refund after 1 July



In Person

4 mtgs

Thursday-Sunday, 10am-6pm, Aug. 1-4

UCLA Extension Gayley Center: 1145 Gayley Ave.

This course is part of our once yearly Writers Studio intensive workshop offerings and includes a welcome reception on Thursday, Aug. 1 at 9am.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. \$150 nonrefundable.

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 469.4WS

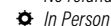
Pitching for Film and Television

3.0 units

Aspiring film and television writers can spend years getting their scripts to a place where they gain traction, earning them desired meetings with industry professionals such as agents, managers, producers, showrunners and executives. Many writers find themselves unprepared for the opportunities that their hard work has earned. They may get overwhelmed or feel ill equipped to communicate what is special about their projects or why they, (with so many other writers out there) should be hired for a particular writing assignment. In other words, they don't know how to pitch themselves and their projects. There's no way around it, pitching is an essential part of the business and sometimes you "gotta tell it to sell it." This course deconstructs and demystifies the pitching process in a way that helps writers build effective pitches and communicate them in a style that fits their personality. We'll explore the difference between pitching for film and television, identify the commercial potential of your project, role play industry pitching scenarios and empower you to pitch with confidence. You'll leave the course with a set of practical tools to help you pitch your film or television project in a way that generates excitement about you and your work.

Reg# 397392**Fee: \$985**

No refund after 1 July



In Person

4 mtgs

Thursday-Sunday, 10am-6pm, Aug. 1-4

UCLA Extension Gayley Center: 1145 Gayley Ave.

This course is part of our once yearly Writers Studio intensive workshop offerings and includes a welcome reception on Thursday, Aug. 1 at 9am.

Enrollment limited to 15 students; early enrollment advised. Visitors not permitted. \$150 nonrefundable.

Roberto Marinas, M.F.A., 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.

IN PERSON, page 1.

ONLINE, page 1.

LIVE ONLINE, page 1.

HYBRID, page 1.

WEB-ENHANCED COURSE, page 1.

TEXTBOOK REQUIRED

UC CREDIT

SCRIPT X 410.2WS

Writing the Feature Film Treatment

3.0 units

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

Reg# 397393

Fee: \$985

No refund after 1 July

In Person

4 mtgs

Thursday-Sunday, 10am-6pm, Aug. 1-4

UCLA Extension Gayley Center: 1145 Gayley Ave.

This course is part of our once yearly Writers Studio intensive workshop offerings and includes a welcome reception on

Thursday, Aug. 1 at 9am.

Enrollment limited to 15 students; early enrollment advised. Visitors

not permitted. \$150 nonrefundable.

Koji Steven Sakai, M.F.A., award-winning screenwriter/producer/novelist and W.G.A. member, whose feature credits include *Damaged*, *Boneyard*, *Ruthless*, *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.

SCRIPT X 426.1WS

Showrunners Boot Camp

3.0 units

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

Reg# 397389

Fee: \$985

No refund after 1 July

In Person

4 mtgs

Thursday-Sunday, 10am-6pm, Aug. 1-4

UCLA Extension Gayley Center: 1145 Gayley Ave.

This course is part of our once yearly Writers Studio intensive workshop offerings and includes a welcome reception on

Thursday, Aug. 1 at 9am.

Enrollment limited to 15 students; early enrollment advised. Visitors

not permitted. \$150 nonrefundable.

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.

Basics of Writing

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

WRITING X 400

Introduction to Creative Writing

2.0 units

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

Reg# 398205

Fee: \$485

No refund after 27 July

Live Online

6 mtgs

Saturday, 1-4pm, July 13-Aug. 17

Remote Classroom

Enrollment limited to 12 students; early enrollment advised. Visitors

not permitted.

liz gonzález, M.F.A., author of *Dancing in the Santa Ana Winds: Poems y Cuentos New and Selected* (Los Nietos Press), Ms. gonzález's creative nonfiction, poetry and fiction appears in numerous journals and anthologies, most recently in *Inlandia: A Literary Journey*, *HTI Open Plaza*, *Air/Light*, *Poets & Writers Magazine* and the anthology *San Bernardino Singing*. Her honors include a 2023 California Arts Council Individual Artist Fellowship.

Reg# 398206

Fee: \$485

No refund after 27 July

Live Online

6 mtgs

Saturday, 1-4pm, July 13-Aug. 17

Remote Classroom

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 402

Finding Your Voice

2.0 units

You've lived, listened, seen, had a childhood—there's your raw material. Now it's a question of channeling and shaping that experience with the tools of literary craft. In this beginner's course, you explore the basics of the three major genres—fiction, nonfiction and poetry—reading and practicing within those areas of expression to help you find the modes that best fit your story and your voice. Each week you turn in short writing assignments that help you get your feet wet with craft aspects like description, character, dialogue, etc. These assignments culminate in a finished short story, essay, or poem that you present on the last day of class to a supportive workshop.

Reg# 398207

Fee: \$485

No refund after 14 Aug.

Online

July 31-Sept. 10

Enrollment limited to 15 students; early enrollment advised. Visitors

not permitted.

Rachel Girty, M.F.A., from the Helen Zell Writers' Program at the University of Michigan. Ms. Girty's poetry and fiction have appeared in *Sinister Wisdom*, *Rabbit Catastrophe Review*, *Body Parts Magazine* and elsewhere. Currently at work on her first novel, she lives in Chicago, where she works as a classical singer as well as a writer.

WRITING X 403

Finding Your Story

2.0 units

The scariest part of writing is staring at that blank page! This workshop is for anyone who has wanted to write but doesn't know where to start or for writers who feel stuck and need a new form or jumping off point for unique story ideas. The course provides a safe, playful atmosphere to experiment with different resources for stories, such as life experiences, news articles, interviews, history and mythology. A series of in-class exercises explore or introduce different writing forms—such as short stories, personal essay, plays, and even poems or songs—and generate a notebook filled with unique story ideas from which you craft several short pieces.

Reg# 398102

Fee: \$485

No refund after 7 Aug.

Online

July 24-Sept. 10

Enrollment limited to 15 students; early enrollment advised. Visitors

not permitted.

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

WRITING X 410

Fiction: Essential Beginnings

2.0 units

Do you aspire to write creatively but don't know where to start? This supportive workshop provides you with many techniques to motivate and guide you. You learn how to transform observation and personal experience into imaginative prose, create dynamic characters and dialogue and write from different points of view. By the end of the course, you have in hand a series of short sketches or a draft of a short story and the key tools you need to write creatively.

Reg# 398101

Fee: \$485

No refund after 7 Aug.

Online

July 24-Sept. 10

Enrollment limited to 15 students; early enrollment advised. Visitors

not permitted.

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

WRITING X 420

Nonfiction: Essential Beginnings

2.0 units

Sometimes the best stories are true. To help you turn your personal experiences, anecdotes from everyday life and family stories into compelling narratives, this workshop teaches beginning writers the basic elements of good storytelling. You learn how to excavate memories and discover fresh or unexpected facets of your life stories. Through weekly exercises, you generate new material and learn an array of fictional techniques to tell your nonfiction story, including how to play with voice, focus on a small unit of time and describe landscape and character. By the course's completion, you have in hand a series of short sketches or a draft of a nonfiction piece.

Reg# 397968

Fee: \$485

No refund after 14 Aug.

Online

July 31-Sept. 10

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*.

Special Topics for All Writers

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

NEW

WRITING 762.20E

Beyond Self-Esteem: 7 Fresh Hacks Around Writer's Block

Most attempts to deal with writer's block focus on the writer's emotional state, particularly with regard to self-esteem. While these approaches have value, other weapons are available to enter one's creativity that have nothing to do with one's feelings. This workshop introduces seven hacks to bypass writer's block. This workshop will be built around playful exercises drawing from playground games, TV writers' room pitch-outs, mystical consultation, and technology, among other tools. Writers will complete the workshop with an arsenal of new tools to defibrillate their creativity beyond intensive inner gazing.

Reg# 398145

Fee: \$0


No refund after 20 July

* Live Online

1 mtg

Saturday, 10am-1pm, July 20

Remote Classroom

Enrollment opens two weeks prior to the event. Enrollment limited. Visitors not permitted. 

Along with Mr. Lien, this workshop is co-taught by Jerry Lee Davis, author/playwright who has over 20 years' experience teaching.

Henry Lien, J.D., 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 755.5E

The Business of Writing: Practical Skills for the Professional Writer

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# 398589

Fee: \$0


No refund after 19 July

* Live Online

1 mtg

Saturday, 10am-1pm, July 20

UCLA X Open

Enrollment opens two weeks prior to the event. Enrollment limited; 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 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# 398575

Fee: \$0


No refund after 14 July

* Live Online

1 mtg

Saturday, 10-11:30am, July 13

UCLA X Open

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

Darlen Hsu Gee, M.F.A., 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 463.12E

Women's Writing Weekend Workshop

1.5 units

Women's stories are as diverse as women's experiences. In this course, we focus on finding our voice on the page and allowing our writing to emerge naturally, without judgment, all in a nurturing, women- and female-identifying-empowered environment. The class is designed for writers of all levels from the new writer looking to discover her voice, to the experienced writer looking for creative inspiration. Through writing prompts, in-class writing and sharing, strength-based feedback, and simple tools and tips, we create a supportive community where every writer's imagination is lit and nurtured. At the end of the workshop, students will leave with multiple pieces that may be seeds for future stories, develop into longer writing projects, or simply be creatively satisfying, as well as a sense of being part of an uplifting community of women writers.

Reg# 398103

Fee: \$269


No refund after 26 July

* In Person

2 mtgs

Saturday, Sunday, 9am-5pm, July 27-28

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

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

Robin Finn, M.P.H., M.A., is the author of the new book, *Heart. Soul. Pen.: Find Your Voice on the Page and in Your Life* and the novel, *Restless in L.A.* Ms. Finn is the founder and creator of Heart. Soul. Pen. women's writing workshops, and Hot Writing where midlife and menopause inspire the desire to write without apologizing. Her writing has appeared in *The New York Times*, *The Washington Post*, *The Los Angeles Times*, *BuzzFeed*, *The Times of Israel*, and *Mamamia*.

WRITING X 461.29

Memoir Workshop for Teachers

3.0 units

When we live a rigorous schedule, it's easy to set aside one's own story. This writing workshop is for teachers to carve out time for themselves and delve deeper into their journeys and explore their personal histories and identities on the page. The workshop will offer pathways and create space for teachers to step into being writers and explore genres and document their lives. Using the workshoping process, the sessions will create a safe space for writing and feedback, identifying, place and setting, describing characters, PoV and developing a critical lens. By the end of the session, participants will have started larger projects which they can develop on their own or in other workshops.

→ → →

Reg# 396521

Fee: \$50

No refund after 2 July

* Live Online

6 mtgs


Tuesday, 6-9pm, June 18-Aug. 6

Remote Classroom

No meeting July 2 & 9.

These weeks will include asynchronous online work.

Early childhood and K-12 teachers are eligible to enroll. Admission to this course is by application only. All applicants must complete the attached application to verify employment as an early childhood or K-12 teacher.

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

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

WRITING X 461.3E

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

3.0 units

This course is designed for students who want to examine gay men's lives in fiction and nonfiction. Discussions will include basic milestones that have defined much of gay life, such as coming out, sex, partnership and the AIDS crisis. We will explore what messages writing about gay men's lives brings to those outside our experience, as well as ways we can communicate across this divide. Students will read and discuss the best examples of gay fiction/nonfiction in order to integrate their qualities into our own work, striving to say something new and fresh in a very crowded and well-established field. By the end of the course, students will have written three works of fiction and nonfiction and completed a substantial revision of one of those pieces.


Reg# 398104

Fee: \$720

No refund after 17 July

* Online

July 3-Sept. 10

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# 398105

Fee: \$50

No refund after 16 July


* Live Online

10 mtgs

Tuesday, 7-10pm, July 2-Sept. 3

Remote Classroom

Admission to this course is by application only. The priority deadline for applications is Monday, June 10 at 9am (PT). Applications submitted after this date are not guaranteed consideration.

Enrollment limited to 15 students; early application 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.

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# 397969**Fee: \$720**

No refund after 17 July



July 3-Sept. 10

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 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# 398106**Fee: \$720**

No refund after 17 July



July 3-Sept. 10

Optional meetings to be held for guest speakers during Weeks 3-10 on Wednesdays at 6pm PT on Zoom.

Restricted course; only Creative Writing Certificate students who have completed 18 units are eligible to enroll. Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Wendy Oleson, M.F.A., Ph.D., 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 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# 398107**Fee: \$720**

No refund after 17 July



July 3-Sept. 10

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

Tantra Bensko, M.F.A., 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*.

Reg# 398109**Fee: \$720**

No refund after 25 July



In Person

10 mtgs

Thursday, 7-10pm, July 11-Sept. 12

UCLA: Rolfe Hall

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

Pete Hsu, M.S., author of the short story collection *If I Were the Ocean, I'd Carry You Home* and the experimental fiction chapbook *There Is A Man*. Mr. Hsu's writing has appeared in *The Los Angeles Review*, *Faultline Journal of Arts and Letters*, *Fiction Magazine* and *The LA Review of Books*.

Reg# 398108**Fee: \$720**

No refund after 25 July



Live Online

10 mtgs

Thursday, 6-9pm, July 11-Sept. 12

Remote Classroom

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.

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# 398111****Fee: \$720**

No refund after 17 July



Online

July 3-Sept. 10

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

Jessica Barksdale, M.F.A., M.A., 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 *Composure*, *Salt Hill Journal*, *The Coachella Review* and *Carve Magazine*. She is a professor of English at Diablo Valley College and teaches in the MFA program at Southern New Hampshire University.

Reg# 398113**Fee: \$720**

No refund after 17 July



In Person

10 mtgs

Wednesday, 7-10pm, July 3-Sept. 4

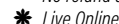
UCLA: Rolfe Hall

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

Melanie Thorne, M.A., 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.

Reg# 398112**Fee: \$720**

No refund after 20 July



Live Online

10 mtgs

Saturday, 10am-1pm, July 6-Sept. 7

Remote Classroom

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

Melissa Larsen, M.F.A., author of the psychological thriller *Shutter*. Ms. Larsen has previously worked in publishing on both the literary agency side at Writers House and the editorial side at Penguin Random House.

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# 398114**Fee: \$720**

No refund after 17 July



Online

July 3-Sept. 10

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

Jarrold Shusterman, *New York Times* bestselling author of *Dry* and *Roxy* 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 *Scythe* trilogy, which is currently being adapted for the screen by Universal. His work has received many accolades, including starred reviews in *Kirkus*, *Publishers Weekly*, and *School Library Journal* as well as being a *Green Earth Book Award Winner* and *German National Book Award finalist*.

Sofía Lapuente, co-author of novel *Retro* with her partner, Jarrold 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 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# 398115**Fee: \$720**

No refund after 16 July

* Live Online

10 mtgs

Tuesday, 6-9pm, July 2-Sept. 3

Remote Classroom

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

Jeanie 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 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# 398117**Fee: \$720**

No refund after 17 July

Online

July 3-Sept. 10

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

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

WRITING X 462.2

Setting and Description

3.0 units

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

Reg# 398118**Fee: \$720**

No refund after 25 July

* Live Online

10 mtgs

Thursday, 7-10pm, July 11-Sept. 12

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.

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# 398119**Fee: \$720**

No refund after 17 July

Online

July 3-Sept. 10

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.

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# 398121**Fee: \$720**

No refund after 16 July

* Live Online

10 mtgs

Tuesday, 6-9pm, July 2-Sept. 3

Remote Classroom

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# 398120**Fee: \$720**

No refund after 17 July

Online

July 3-Sept. 10

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

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

WRITING X 411.2

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# 398124**Fee: \$720**

No refund after 16 July

In Person

10 mtgs

Tuesday, 7-10pm, July 2-30

UCLA: Rolfe Hall

Tuesday, 7-10pm, Aug. 13-Sept. 10

UCLA: Rolfe Hall

No meeting Aug. 6.

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

Noah Lemelson, M.F.A., author of *The Sightless City* and *The Lioness and The Rat Queen*. Mr. Lemelson's novels have received positive reviews from *Publishers Weekly* and *Kirkus Reviews*. He has contributed to *WritersDigest.com* and his short stories have appeared in *Planet Scumm*, *Interzone* and the horror anthology *ProleSCARYet: Tales of Horror and Class Warfare*, among others.

Reg# 398122**Fee: \$720**

No refund after 17 July

Online

July 3-Sept. 10

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

Jennifer Chukwu, M.F.A., 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.

Reg# 398123**Fee: \$720**

No refund after 25 July

* Live Online

10 mtgs

Thursday, 5-8pm, July 11-Sept. 12

Remote Classroom

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

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, was released in 2023.

IN PERSON, page 1.

ONLINE, page 1.

* LIVE ONLINE, page 1.

HYBRID, page 1.

WEB-ENHANCED COURSE, page 1.

TEXTBOOK REQUIRED

UC CREDIT

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# 398127

Fee: \$720



No refund after 17 July

* Live Online

10 mtgs

Wednesday, 6-9pm, July 3-Sept. 4

Remote Classroom

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

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



Reg# 398125

Fee: \$720

No refund after 17 July

* Online

July 3-Sept. 10

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

Jacquelyn Stolos, M.F.A., 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.

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 20,000 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# 398130

Fee: \$720


No refund after 25 July

* Live Online

10 mtgs

Thursday, 6-9pm, July 11-Sept. 12

Remote Classroom

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

Elise Forier Edie, M.F.A., 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 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# 398129

Fee: \$720



No refund after 17 July

* Live Online

10 mtgs

Wednesday, 5-8pm, July 3-Sept. 4

Remote Classroom

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

Henry Lien, J.D., 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 413.1E

Story Structure for the Novel

3.0 units

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


Reg# 398128

Fee: \$720

No refund after 17 July

* Online

July 3-Sept. 10

Optional live meetings will be held on Zoom Saturdays, 10 - 11 a.m. 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 413.15E

Revising Your First Draft Novel

3.0 units

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

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

Reg# 398131

Fee: \$720


No refund after 20 July

* Live Online

10 mtgs

Saturday, 10am-1pm, July 6-Sept. 7

Remote Classroom

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

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

Advanced Fiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for summer is June 10 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# 398132

Fee: \$795

No refund after 25 June

* Live Online

10 mtgs

Tuesday, 7-10pm, July 2-Sept. 3

Remote Classroom

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

The priority application deadline for applications is Monday, June 10 at 9am PT. Applications submitted after this date are not guaranteed consideration.

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

WRITING X 411.4

Novel IV

3.0 units

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

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

Reg# 398133

Fee: \$795

No refund after 26 June

* Live Online

10 mtgs

Wednesday, 6-9pm, July 3-Sept. 4

Remote Classroom

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

The priority application deadline for applications is Monday, June 10 at 9am PT. Applications submitted after this date are not guaranteed consideration.

Francesca Lia Block, M.F.A., 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.

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# 398134

Fee: \$795

No refund after 26 June

* Live Online

July 3-Sept. 10

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

The priority application deadline for applications is Monday, June 10 at 9am PT. Applications submitted after this date are not guaranteed consideration.

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

Creative Nonfiction 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 workshop. With the close guidance of the instructor, students share and offer feedback in a supportive environment focused on assessing the strengths and weaknesses of their work. Those new to writing should consider courses in the Basics of Writing section. Please call an advisor at (310) 825-9415 to determine which course will best help you reach your writing goals.

NEW

WRITING X 424.28E

Writing the Family Narrative

3.0 units

As writers, our ancestral history breathes through our bodies and appears on the written page, whether we realize it or not. The stories of those who came before us—and the legacies they bear, for better or worse—are what we carry. We'll use family history, gossip, and lore, as well as photographs, ephemera, and other available documentation to discover the factual and emotional truths of ourselves and our families. We'll explore different ways to tell these stories, even when little information is known. Each week we'll build a small body of hybrid creative nonfiction work and look at what these narratives say about us and the people in our lives.

Reg# 398403

Fee: \$720

No refund after 17 July

* Live Online

July 3-Sept. 10

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

Darien Hsu Gee, M.F.A., 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.

NEW

WRITING X 424.27E

Planning Your Memoir (Two-Weekend Workshop)

1.0 units

In this four-day workshop, we delve into the art of crafting your life's narrative, focusing on the pivotal role of timelines and outlines – the beating heart and essential skeleton of any compelling memoir. Through lectures and guided discussions, we will tackle challenges such as defining what stories are compelling, assessing engaging memories, and organizing your memoir coherently. We will explore the ethics involved in writing a memoir based on your personal vignettes and real-life characters, including considerations of what to include and what to leave out. A memoir is factual and verifiable, so we'll also discuss how to approach controversial subjects while safeguarding your personal narrative. By the end of this course, you will have a comprehensive outline and perhaps the first pages of your memoir, providing a solid starting point for your writing journey.

Reg# 398409

Fee: \$325

No refund after 16 Aug.

* Live Online

4 mtgs

Saturday, Sunday, 10am-1pm, Aug. 17-18

Remote Classroom

Saturday, Sunday, 10am-1pm, Aug. 24-25

Remote Classroom

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

Victoria Zackheim, M.A., 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 P.B.S. She is a San Francisco Library Laureate.

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# 398221

Fee: \$269

No refund after 6 July

* In Person

2 mtgs

Sunday, 9am-5pm, July 7-14

UCLA: School of Public Affairs Bldg.

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

Amy Friedman, M.A., 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 P.O.P.S, 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# 397970

Fee: \$720

No refund after 16 July

* Live Online

10 mtgs

Tuesday, 7-10pm, July 2-Sept. 3

Remote Classroom

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

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

Reg# 398209

Fee: \$720

No refund after 17 July

* Live Online

July 3-Sept. 10

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.

 IN PERSON, page 1.

 ONLINE, page 1.

 LIVE ONLINE, page 1.

 HYBRID, page 1.

 WEB-ENHANCED COURSE, page 1.

 TEXTBOOK REQUIRED

 UC CREDIT

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# 397971**Fee: \$720**

No refund after 17 July



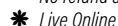
July 3-Sept. 10

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

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

Reg# 398211**Fee: \$720**

No refund after 25 July



10 mtgs

Thursday, 7-10pm, July 11-Sept. 12

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# 398215**Fee: \$720**

No refund after 17 July



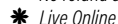
July 3-Sept. 10

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

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

Reg# 398216**Fee: \$720**

No refund after 17 July



10 mtgs

Wednesday, 7-10pm, July 3-Sept. 4

Remote Classroom

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

Stephen van Dyck, M.F.A., 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 *Zyzzya*, *The Gay & Lesbian Review*, the *LA Weekly*, the *LA Review of Books*, *Hyperallergic* and on Dennis Cooper's blog.

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# 398220**Fee: \$720**

No refund after 17 July



July 3-Sept. 10

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

Robert Edward Anasi, Ph.D., 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

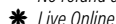
Storytelling for Social Justice

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# 398218**Fee: \$720**

No refund after 16 July



10 mtgs

Tuesday, 6-7:30pm, July 2-Sept. 3

Remote Classroom

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

Jessica M. Wilson, M.F.A., 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 424.25E

Writing the Review

3.0 units

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

Reg# 398219**Fee: \$720**

No refund after 17 July



July 3-Sept. 10

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

Heather Scott Partington, M.F.A., writer, teacher, and book critic. Ms. Partington's writing has appeared in *The New York Times*, *The Washington Post*, *The Los Angeles Times*, *The San Francisco Chronicle*, and *Alta Journal*. She is a board member for the National Book Critics Circle, and VP in charge of Emerging Critics.

WRITING X 424.2E

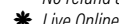
Creative Alchemy: Finding and Writing Life**Stories You Were Meant to Tell**

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# 398217**Fee: \$720**

No refund after 17 July



10 mtgs

Wednesday, 7-10pm, July 3-Sept. 4

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, Ph.D., 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# 398222

Fee: \$720


No refund after 17 July

* Live Online

10 mtgs

Wednesday, 6:30-9:30pm, July 3-Sept. 4

Remote Classroom

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

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

WRITING X 422.2 Personal Essay II

3.0 units

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

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


Reg# 398223

Fee: \$720

No refund after 17 July

 Online

July 3-Sept. 10

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

Victoria Zackheim, M.A., 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 P.B.S. 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# 398224

Fee: \$720


No refund after 16 July

* Live Online

10 mtgs

Tuesday, 5-8pm, July 2-Sept. 3

Remote Classroom

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

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

WRITING X 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# 398225

Fee: \$720

No refund after 17 July

 Online

July 3-Sept. 10

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

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

Advanced Creative Nonfiction Writing

Advanced-level courses are primarily workshop-driven and are designed for students who are well into their projects. Admission is by submission only and the selection process is competitive. It is recommended that students take intermediate-level courses prior to submitting their work. For instructions on submitting work, contact the Writers' Program at (310) 825-9415 or go to writers.uclaextension.edu/continuing-students. The submission deadline for summer is June 10 at 9am PT. Visitors are not permitted in advanced-level courses.

Submission Guidelines for Advanced Creative Nonfiction Writing Courses

Please note that there are **no pre-approvals**. To be eligible for an advanced creative writing course, all students must submit one document (double-spaced, 12-point font, 1-inch margins on all sides) containing a 10-page writing sample, a synopsis of up to one page for any longer submitted works (memoirs or collections), a personal statement of one paragraph outlining what the student hopes to gain from the class, and a list of previous courses completed in the Writers' Program or other programs, with instructors (when known).

WRITING X 421.3 Creative Nonfiction III

3.0 units

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

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

Reg# 398226

Fee: \$795

No refund after 26 June

 Online





July 3-Sept. 10

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

The priority application deadline for applications is Monday, June 10 at 9am PT. Applications submitted after this date are not guaranteed consideration.


Kerry Cohen, M.F.A., 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.

Course Icons Provide Information At-a-Glance

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

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

Writing for Young Readers

Writing for Kids and Middle Grade Readers

WRITING X 446.2E

Writing for Young Readers I

3.0 units

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

Reg# 398143

Fee: \$720

No refund after 17 July

⚙️ In Person

10 mtgs

Wednesday, 6:30-9:30pm, July 3-Sept. 4

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

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

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

WRITING X 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# 398144

Fee: \$720

No refund after 17 July

🌐 Online

July 3-Sept. 10

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

Kelly Barson, M.F.A., 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 741.2E

Introduction to Picture Books

You have the dream—I've always wanted to write a children's picture book. But...how? This inspiring class offers you practical tools to help you realize that dream. It includes writing exercises, examples of current picture books, behind-the-scenes stories, and practical advice from an award-winning author. By the end of this class you'll have tools to guide you in this vibrant field.

Reg# 398142

Fee: \$0

No refund after 26 June

⚙️ Live Online

1 mtg

Wednesday, 12-3pm, June 26

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.

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 731.6

Writing Occasional Poems

As a writer, you can make the perfect splash at a birthday, wedding, or other event with a poem specially written for the occasion. Come with an occasion in mind (it can be made up!) and learn what makes these poems different from poems we write for ourselves, how to craft one, and what this ancient use for poetry – as a toast or celebration – can teach us in the rest of our writing. Students will leave this class with a first draft of a poem written for the occasion of their choice. Poems aren't just for literary journals, they're for real life!

Reg# 398140

Fee: \$0

No refund after 15 July

⚙️ Live Online

1 mtg

Monday, 5-8pm, July 15

Remote Classroom

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

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.

NEW

WRITING X 432.20E

The Continuing Poet

3.0 units

The pursuit of poetry is a sustained, often lonesome, practice. Students who complete early creative writing courses can feel that they miss the pressures of workshop, of having and meeting a deadline, and of participating in conversations about their poems. You may be at an intermediate stage: you have written poems, but not enough of them to consider a book length work. You're still looking for a space to continue with a serious engagement in the art as you hone your work toward publication. In this creative writing poetry course, continuing poets will read a selection of contemporary books, discussing the merits of both individual poems and entire collections in the interest of developing a unique poetic voice while building their portfolio. Students will complete assigned readings, take part in online discussions, and participate in workshop to develop, write, and revise 5 new poems which they send out for publication by the end of quarter. Students leave the class with a better understanding of their own poetic talents and of their unique relationship to the larger poetic tradition as they continue to write. Each quarter, a new set of contemporary collections will be assigned so that this class may be taken over again as the student continues to write poems toward a manuscript collection.

Prerequisite(s): WRITING X 431.1 Poetry I or comparable workshop experience.

Reg# 398139

Fee: \$720

No refund after 17 July

⚙️ Live Online

10 mtgs

Wednesday, 7-8:30pm, July 3-Sept. 4

Remote Classroom

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

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

WRITING X 432.17E

Poetry of Science

2.0 units

How can science and technology shape poetry and unfold the poetic self? In this workshop, we will examine the possibilities of poetry as a science of "creative reception" – that is, how we are (re)defining our connections to reality, each other, artificial intelligence and life outside our planet – and how this kind of imaginative openness can generate new languages that translates our experiences in the 21st century. We will reimagine the many futures possible in poetry, drawing inspiration from Aimee Nezhukumatathil, Terrance Hayes, Carmen Giménez Smith, Brenda Hillman, Danya Patterson, Tracy K. Smith, and more.

Reg# 398138

Fee: \$485

No refund after 7 Aug.

🌐 Online

July 24-Sept. 10

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.

⚙️ IN PERSON, page 1.

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📖 TEXTBOOK REQUIRED

🏠 UC CREDIT

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# 398135**Fee: \$720**


No refund after 25 July

* In Person

10 mtgs

Thursday, 7-10pm, July 11-Sept. 12

UCLA Extension Gayley Center: 1145 Gayley Ave.

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

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

WRITING X 431.2

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.



Prerequisite(s): WRITING X 431.1 Poetry I or comparable workshop experience.

Reg# 398136**Fee: \$720**

No refund after 17 July

* Online

July 3-Sept. 10

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

Xochitl-Juliyisa Bermejo, M.F.A., author of the poetry collection *Incantation: Love Poems for Battle Sites and Posada: Offerings of Witness and Refuge*. Ms. Bermejo is a former Steinbeck Fellow and Poets & Writers California Writers Exchange winner, and she has received residencies from Hedgebrook, Ragdale, Jentel, Yefe Nof, and National Parks Arts Foundation in partnership with Gettysburg National Military Park and Poetry Foundation. She is the director of Women Who Submit.

WRITING X 432.8E

Innovative Poetic Forms

3.0 units



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

Reg# 398137**Fee: \$720**

No refund after 17 July

* Online

July 3-Sept. 10

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

Charles Jensen, M.F.A., author of *Splice of Life: A Memoir in 13 Film Genres*, six chapbooks of poetry and three collections, including *Instructions Between Takeoff and Landing* (2022). His writing has appeared in *American Poetry Review*, *Los Angeles Times*, *New England Review* and *Prairie Schooner*. He received the 2018 Zócalo Poetry Prize and a grant from the Arizona Commission on the Arts.

Editing and Publishing

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

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# 398228**Fee: \$720**

No refund after 17 July

* Online

July 3-Sept. 10

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

Jeanne De Vita, M.F.A. 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 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# 398229**Fee: \$720**

No refund after 19 July.

* Online

July 5-Sept. 12

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*.

Reg# 398230**Fee: \$720**


No refund after 17 July

* Live Online

10 mtgs

Wednesday, 2-5pm, July 3-Sept. 4

Remote Classroom

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

Erin Stalcup, M.F.A., 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.yxz.

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# 398232**Fee: \$720**

No refund after 17 July

* Online

10 mtgs

July 3-Sept. 10

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

Brian Farrey-Latz, M.F.A., 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 452.2

Editorial Management II: Publication and Beyond

3.0 units

This course focuses on the general trajectory of book publication from the launch of the book on, specifically the role of editor in the modern iterations of publishing. It covers the entire process, from a book being sold into the market to release, PR and marketing as well as how an editor helps build an author's career. We also focus on how the job of an editor looks different in different types of publishing—big five, small press, University press, etc. We also cover some of the history of publishing and how it has changed recently.

Prerequisite(s): WRITING X 452.1 Editorial Management I: Acquisition to Publication, or departmental approval.

Reg# 398233**Fee: \$720**


No refund after 16 July

* Live Online

10 mtgs

Tuesday, 6-9pm, July 2-Sept. 3

Remote Classroom

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

Kate Gale, Ph.D., co-founder and managing editor of *Red Hen Press*. Ms. Gale is the author of several books of poetry, librettos and novels in process.

WRITING X 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# 398443**Fee: \$720**

No refund after 17 July

* Online

July 3-Sept. 10

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

Tobi Harper Petrie, 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 452.4E

Grammar for Editors

3.0 units

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

Reg# 398235**Fee: \$720**

No refund after 17 July



July 3-Sept. 10

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 455.1

Contracts, Rights, and Signing Authors

3.0 units

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

Reg# 398234**Fee: \$720**

No refund after 17 July



July 3-Sept. 10

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

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

WRITING X 456.1

Internship in Editing and Publishing

3.0 units

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

Reg# 398227**Fee: \$600**

No refund after 17 June

Independent Study/Internship0

June 24-Sept. 15

Charles Jensen, M.F.A., author of *Splice of Life: A Memoir in 13 Film Genres*, six chapbooks of poetry and three collections, including *Instructions Between Takeoff and Landing* (2022). His writing has appeared in *American Poetry Review*, *Los Angeles Times*, *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.

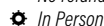
SCRIPT 726.13

Anatomy of a Pilot

A new television show has exactly one shot at survival: its pilot episode. If the viewer isn't grabbed in the first hour, they're gone forever. But what is a pilot? How is it different from all other forms of screenwriting? What makes a good one work and a bad one fail? And how can you be sure yours is one of the winners? In this intense, informative, and entertaining course, you learn everything you need to know about what goes into a winning pilot. By dissecting recent network and cable pilots; you examine character, theme, and structure; and discuss which pilots best launched their respective series. Emphasis is on identifying the common structural elements of all successful pilots, gaining an understanding of "weekly franchise" versus "series mythology," and crafting long-term character arcs.

Reg# 397912**Fee: \$0**

No refund after 6 Sept.



1 mtg

Saturday, 10am-1pm, Sept. 7

UCLA: Boelter Hall

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

This course meets in person at the designated class meeting time and location.

Richard Hatem, executive producer/screenwriter; WGA member, who is currently an executive producer on HBO Max's *Titans*. He co-created the TV series *Miracles* and *The Gates* for ABC. Mr. Hatem has also written/produced episodes including *Supernatural*, *Grimm*, *The Dead Zone*, *Witches of East End*, *Once Upon A Time In Wonderland*, *Damien*, *Dead of Summer*, *Second Chance* and *No Tomorrow*. He executive produced Syfy's mini-series event *The Lost Room* and his feature credits include *Under Siege 2: Dark Territory* and *The Mothman Prophecies*. In addition, he is a contributing author to *Inside the Room* (Gotham Books/Penguin).

NEW

SCRIPT 726.17

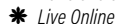
Adapting IP for Film and Television

0.0 units

In the current competitive entertainment landscape, the importance of intellectual property, (IP) is more relevant than ever. This course delves into the realm of IP from the writer's perspective, exploring specific challenges and opportunities that arise when searching for, pitching and adapting IP. Through the exploration of real-world examples and engaging in-class exercises, students gain a comprehensive understanding of their role as writers in the IP adaptation process.

Reg# 397881**Fee: \$0**

No refund after 13 Sept.



1 mtg

Saturday, 10am-1pm, Sept. 14

UCLA X Open

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

Matt Corman, writer/producer, WGA member, co-created and was the co-showrunner of *Covert Affairs* which ran on the USA network for five seasons. He has also served as co-showrunner on several other network shows. Along with his writing partner, he has sold pilots to ABC, NBC, CBS, the CW and basic cable outlets and streamers.

NEW

SCRIPT X 415.13

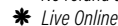
Writing the Biopic

3.0 units

Biographical films—"biopics" for short—explore the lives of notable human beings throughout history. The best of them rank high in Oscar voters' esteem, rewarding writers, directors, and actors for bringing these true stories to the screen. In this course, the objective is to deepen your understanding of the biopic as it relates to dramatic form, screenplay structure, and life. By the end of the course, you leave with a working knowledge of what it takes to move from concept to finished screenplay as well as a beat sheet to start you on your way.

Reg# 398546**Fee: \$720**

No refund after 24 July



10 mtgs

Wednesday, 7-10pm, July 10-Sept. 11

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, Julyan 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.

NEW

SCRIPT X 465.5E

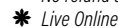
Writing from the Director's POV

3.0 units

This course refines your existing script, infusing it with visuals and depth that distinguishes it from the competition. With strong focus on movement, environment, pace, action, and character behavior, you learn to write in the director's perspective. As a result, you discover motifs and themes you may not have known buried within your story. By the end of the course, you are armed with the tools to write a script that leaps off the page, enhancing its appeal that is much more attractive to potential creative partners and buyers alike.

Reg# 397845**Fee: \$720**

No refund after 25 July



10 mtgs

Thursday, 6-9pm, July 11-Sept. 12

Remote Classroom

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

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

Course Icons Provide Information At-a-Glance

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TEXTBOOK REQUIRED

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

UC CREDIT

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

NEW

SCRIPT X 465.6E

Crafting the Thematic Heart and Soul of Your Story

1.0 units

If structure is the skeleton of a story, theme is its heart and soul. It's what makes your story universal and what raises it above all those that simply entertain. If your goal is to craft a story that resonates emotionally with a global audience, this course guides you through theme and how it unifies character and plot. Through lectures, discussions, and practical writing assignments, you learn why a clearly defined thematic argument is the foundation of a great story, how theme is different from premise, motif, or subject matter, and how to find it for your story. You explore the most successful and often-used themes in classic and modern films, and apply effective techniques to tap into the thematic argument of your story and make sure it remains "invisible" throughout the story. With so many definitions and misunderstandings, this course demystifies theme once and for all.

Reg# 398545

Fee: \$325


No refund after 3 Aug.

* Live Online

4 mtgs

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

Remote Classroom

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

Karl Iglesias, M.F.A., 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 463.9E

Supercharge Your Writing Efforts

2.0 units

It doesn't matter if you have the best ideas if you can't develop them into anything. In this course, you will create a digital system that supports and powers your writing efforts—so you can turn your many ideas into compelling and completed stories. You will learn how to use linked digital notes to never start from a blank page again, to overcome Writer's Block and to stay in flow to get more of your best writing done more often. As you develop your digital writing system throughout this course, you experience first-hand how linking ideas digitally gets you generating more sparks in your work than ever before. By the end of this course, you should be able to use linked digital notes to effectively manage multiple ideas simultaneously and reliably make progress in your writing efforts—leading to some of your most inspired and valuable creative output.

Reg# 398830

Fee: \$485


No refund after 14 Aug.

* Live Online

6 mtgs

Wednesday, 5-8pm, July 31-Sept. 4

Remote Classroom

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

Nick Milodragovich, member of Editors' Guild whose credits include *Better Call Saul*, *Coyote and El Camino: A Breaking Bad Movie*. Other shows he's worked on have premiered on HBO, Netflix, Paramount, CBS All Access, ABC, NBC and Youtube. Nick also worked in HBO's coveted Programming department, focusing on *Barry*, *Veep* and *Silicon Valley*. Mr. Milodragovich runs an international education company that teaches the invisible art of growing good ideas.

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# 398411

Fee: \$325


No refund after 20 Aug.

* Live Online

4 mtgs

Wednesday, 5-8pm, Aug. 21-Sept. 11

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# 398372

Fee: \$325

No refund after 2 Aug.

* Live Online

6 mtgs

Saturday, 10am-12pm, Aug. 3-Sept. 7

Remote Classroom

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

Joel Levin, M.F.A. 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 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# 397927

Fee: \$325


No refund after 6 Sept.

* In Person

2 mtgs

Saturday, 10am-4pm, Sept. 7-14

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.

SCRIPT X 442.1

Developing Video Game Narratives

3.0 units

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

Reg# 398346

Fee: \$720

No refund after 15 July


* In Person

10 mtgs

Monday, 7-10pm, July 1-Sept. 9

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

No meeting Sept. 2.

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 V.R. 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 463.3E

Screenwriter's Lab: The New Method

3.0 units

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

Reg# 398333

Fee: \$720


No refund after 23 July

* Live Online

10 mtgs

Tuesday, 6-9pm, July 9-Sept. 10

Remote Classroom

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

Aleesha Nash, M.F.A., writer, director, and visual artist whose credits include Fred Rogers Productions' *Donkey Hodie*. Her theatre work has been seen Off-Broadway at Cherry Lane Theatre, The National Black Theatre, The Flea Theater, Primary Stages, The Wild Project, Kraine Theater and The Drama League in New York City. Ms. Nash has received the Goddard College Engaged Artist Award and the Primary Stages' Mary Louise Rockwell Award.

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# 398320

Fee: \$720

No refund after 24 July



July 10-Sept. 17

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 P.I.*, *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 465.3E

Thought-Provoking Horror Narratives for Television and Film

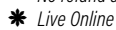
3.0 units

This comprehensive 10-week course offers aspiring screenwriters a deep dive into the world of crafting powerful, thought-provoking horror stories that resonate across cultures. Drawing from diverse global influences, including Latin American, European, South Korean, and Japanese horror, participants will explore various sub-genres, such as social horror and war horror, focusing on addressing contemporary societal issues. Through engaging workshops, expert-led discussions, and hands-on writing exercises, students will dissect iconic TV series and films, examining the successful integration of horror and social commentary while honing their distinctive storytelling voices. The course covers various essential screenwriting topics, from the history of horror cinema and diverse horror genres to screenwriting fundamentals like character development, plot structure, dialogue crafting, and visual storytelling. Additionally, students will learn about polishing their screenplays, obtaining and incorporating feedback, and submitting their work for consideration. Participating in lectures and workshops, analyzing seminal horror TV series and movies, composing original screenplays, and receiving invaluable feedback from industry professionals will give participants the skills and knowledge needed to create compelling, socially-conscious horror narratives that captivate audiences around the world.

Reg# 397923

Fee: \$720

No refund after 20 July



10 mtgs

Saturday, 10am-1pm, July 6-Sept. 7

Remote Classroom

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

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

SCRIPT X 428.1

Late Night Talk Show and Sketch Comedy

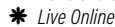
3.0 units

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

Reg# 397922

Fee: \$720

No refund after 20 July



10 mtgs

Saturday, 10am-1pm, July 6-Sept. 7

Remote Classroom

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

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

SCRIPT X 464.2E

Bringing Your Characters to Life

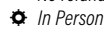
3.0 units

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

Reg# 398676

Fee: \$720

No refund after 15 July



10 mtgs

Monday, 7-10pm, July 1-Sept. 9

UCLA Extension Gayley Center: 1145 Gayley Ave.

No meeting Sept. 2.

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

Barry Vigon, M.F.A., 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 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# 397924

Fee: \$720

No refund after 20 July



10 mtgs

Saturday, 2-5pm, July 6-Sept. 7

Remote Classroom

Enrollment limited to 15 students; 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.

SCRIPT X 464.5E

Ultimate Character Creation

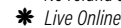
3.0 units

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# 398353

Fee: \$720

No refund after 25 July



10 mtgs

Thursday, 7-10pm, July 11-Sept. 12

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.

IN PERSON, page 1.

ONLINE, page 1.

LIVE ONLINE, page 1.

HYBRID, page 1.

WEB-ENHANCED COURSE, page 1.

TEXTBOOK REQUIRED

UC CREDIT

SCRIPT X 451.2

How to Research Your Story

3.0 units

Research always pays off (and not just when it comes to historical works of fiction). This is especially true when it comes to things that we think we know, things we've seen depicted before, like the inner workings of a law firm or the emergency room in a hospital. The most important step in writing a screenplay (or novel) is gaining the breadth of knowledge and mastery of the material that's necessary to write with authority. The facts you find are almost always better than the stuff that you make up, and the creative decisions and choices you make based on research lead to improvements that won't happen in any other way. The goal of the course is to learn how to gain mastery and become an authority on the subject of a script you are currently developing. Students must bring either an outline or a completed script to be ready to workshop at the start of class.

Reg# 398324

Fee: \$720

No refund after 24 July

* Live Online

10 mtgs

Wednesday, 6-9pm, July 10-Sept. 11

Remote Classroom

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

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

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# 397925

Fee: \$720

No refund after 24 July

Online

July 10-Sept. 17

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

Cody Smart, an independent writer and script doctor from Chile, Cody 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 464.1E

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# 398397

Fee: \$720

No refund after 23 July

* Live Online

10 mtgs

Tuesday, 4-7pm, July 9-Sept. 10

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 464.9E

Creating Memorable Characters Through Their Core

3.0 units

Memorable stories are grounded by great characters. The core of who those characters are drive the story, but characters need to take action, and those actions need to ring true to their core as they move from one plot point to the next. Why is your character making that specific choice at a particular moment? What's their motivation? Whether you are finished with a draft or just have a nugget of an idea, the core of your characters must be excavated. Through examples, discussions, and writing exercises, you discover your characters' needs, wants, and drives. You flush out how your characters think and feel to discover who they are fundamentally. You also address how the core elements of your characters influence plot and structure and discover ways to reveal that through action and dialogue. The goal of this course is to chart the emotional journey of your protagonist character and leave with tools that can be applied to make every character, regardless of how big or small, play meaningful roles in your story.

Reg# 397926

Fee: \$720

No refund after 24 July

Online

July 10-Sept. 17

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

Roz Weisberg, M.F.A., 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 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# 398326

Fee: \$720

No refund after 24 July

Online

July 10-Sept. 17

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

Barney Lichtenstein, M.A., 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# 398368

Fee: \$485

No refund after 14 Aug.

* Live Online

6 mtgs

Wednesday, 5-8pm, July 31-Sept. 4

Remote Classroom

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

Jacqueline Heinze, M.F.A., author and screenwriter who writes screenplays and develops story ideas for Jarrett Creative Group. Her 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, SCRIPT X 410.1-Feature Film I, where you learn how to outline your screenplay.

Reg# 398371

Fee: \$485

No refund after 5 Aug.

* Live Online

6 mtgs

Monday, 5-8pm, July 22-Aug. 26

Remote Classroom

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

Julyia 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# 398362

Fee: \$720


No refund after 16 July

* Live Online

10 mtgs

Tuesday, 5-8pm, July 2-Sept. 3

Remote Classroom

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# 398338

Fee: \$720


No refund after 17 July

* Live Online

10 mtgs

Wednesday, 7-10pm, July 3-Sept. 4

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*.

Reg# 398361

Fee: \$720


No refund after 23 July

* Live Online

10 mtgs

Tuesday, 4-7pm, July 9-Sept. 10

Remote Classroom

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# 398328

Fee: \$720

No refund after 24 July

 Online

July 10-Sept. 17

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# 398329

Fee: \$720

No refund after 24 July

 Online

July 10-Sept. 17


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# 398334

Fee: \$720


No refund after 24 July

 In Person

10 mtgs

Wednesday, 7-10pm, July 10-Sept. 11

UCLA Extension Gayley Center: 1145 Gayley Ave.

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

Andrew Knauer, M.F.A., 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.

Reg# 398355

Fee: \$720


No refund after 25 July

* Live Online

10 mtgs

Thursday, 5-8pm, July 11-Sept. 12

Remote Classroom

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

Daniel Sussman, M.F.A., J.D., screenwriter; WGA member who served as a staff writer for ABC's *The Practice*. Mr. Sussman most recently sold his big-budget disaster feature *Galveston* to Warner Bros. Pictures. He has sold scripts to production companies, including Polaris Pictures and NBC Television Network.

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# 398348

Fee: \$720

No refund after 15 July


* Live Online

10 mtgs

Monday, 5-8pm, July 1-Sept. 9

Remote Classroom

No meeting Sept. 2.

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

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

→ → →

Reg# 398364

Fee: \$720


No refund after 20 July

* Live Online

10 mtgs

Saturday, 10am-1pm, July 6-Sept. 7

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.


Reg# 398330

Fee: \$720

No refund after 24 July

 Online

July 10-Sept. 17

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# 398340

Fee: \$720


No refund after 24 July

* Live Online

10 mtgs

Wednesday, 6-9pm, July 10-Sept. 11

Remote Classroom


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

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

Reg# 398367

Fee: \$720


No refund after 1 Aug.

 In Person

10 mtgs

Thursday, 7-10pm, July 18-Sept. 19

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

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

Christine Shin, M.F.A., 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.

 IN PERSON, page 1. ONLINE, page 1.

* LIVE ONLINE, page 1.

 HYBRID, page 1. WEB-ENHANCED COURSE, page 1. TEXTBOOK REQUIRED UC CREDIT

SCRIPT X 410.3

Feature Film III

3.0 units

The third in a four-part sequence in writing a feature film screenplay, this course focuses on writing the next 45 pages of your script. You also refine your story outline; flesh out main and secondary characters; continue to develop the art of the scene as it pertains to type, choice, structure and placement; and begin to discover each character's unique voice. You learn the habits you need to sustain the work of writing a screenplay. The goal is to write up to 45 pages from beginning of Act II. May be repeated for credit.

Prerequisite(s): SCRIPT X 410.1 Feature Film I and SCRIPT X 410.2 Feature Film II. Students must bring their beat sheets or treatments and Act I to the first class meeting and be prepared to write.

Reg# 398365

Fee: \$720

No refund after 20 July



10 mtgs

Saturday, 10am-1pm, July 6-Sept. 14

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

No meeting Aug. 31.

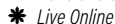
Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 398175

Fee: \$720

No refund after 24 July



10 mtgs

Wednesday, 7-10pm, July 10-Sept. 11

Remote Classroom

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

Koji Steven Sakai, M.F.A., award-winning screenwriter/producer/novelist and W.G.A. member, whose feature credits include *Damaged*, *Boneyard*, *Ruthless*, *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# 398332

Fee: \$720

No refund after 24 July



July 10-Sept. 17

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.

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# 398351

Fee: \$720

No refund after 15 July



10 mtgs

Monday, 7-10pm, July 1-Sept. 9

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

No meeting Sept. 2.

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# 398174

Fee: \$720

No refund after 24 July



July 10-Sept. 17

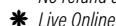
Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

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# 398366

Fee: \$720

No refund after 27 July



10 mtgs

Saturday, 10am-1pm, July 13-Sept. 14

Remote Classroom

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

Christine Shin, M.F.A., 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.

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# 398173

Fee: \$720

No refund after 24 July



July 10-Sept. 17

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

Cynthia Riddle, M.F.A., award-winning writer/producer, former development exec at MGAM 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 411.2

Feature Film VI

3.0 units

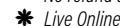
This workshop guides you to complete your current project. You focus on developing a successful second and third act with special attention given to structure, character development, emotional content and cinematic style. You also acquire self-editing techniques essential for the professional writer. 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# 398172

Fee: \$720

No refund after 24 July



10 mtgs

Wednesday, 6-9pm, July 10-Sept. 11

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*.

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 summer is June 10 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# 398358

Fee: \$795

No refund after 4 July



10 mtgs

Thursday, 6-9pm, July 11-Sept. 12

Remote Classroom

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

The priority application deadline is Monday, June 10 at 9am PT. Applications submitted after this date are not guaranteed consideration.

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.

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. You learn the fundamentals of how to develop and write a television episode in both one-hour and half-hour formats. Using examples, you 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 gain 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# 397888

Fee: \$485


No refund after 6 Aug.

* Live Online

6 mtgs

Tuesday, 5-8pm, July 23-Aug. 27

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.

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# 397890

Fee: \$720


No refund after 20 July

* In Person

10 mtgs

Saturday, 10am-1pm, July 6-Sept. 7

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

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

Jessica Gonzalez, M.F.A., television writer, and WGA member whose credits include *Diary of a Future President* (Disney+) and the upcoming *Keep This To Yourself* (Telemundo+). She was a writer on the audio drama *In the Blood* (Echovrse) and also a recipient of the Alfred P. Sloan Foundation Screenwriting Grant.

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Reg# 397891

Fee: \$720


No refund after 24 July

* Live Online

10 mtgs

Wednesday, 6-9pm, July 10-Sept. 11

Remote Classroom

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

Marla DuMont, M.F.A., television writer/producer, WGA member, whose credits include *Bob Hearts Abishola* and *Mike & Molly* for CBS. She was selected for the WGA Writers Access Project in comedy and is also a playwright whose plays have been performed across the country including California, New York, and Florida.

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.

Reg# 397892

Fee: \$720

No refund after 15 July


* In Person

10 mtgs

Monday, 7-10pm, July 1-Sept. 9

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

No meeting Sept. 2.

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# 397893

Fee: \$720

No refund after 24 July

* Online

July 10-Sept. 17

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.

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.

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Reg# 397894

Fee: \$720


No refund after 20 July

* In Person

10 mtgs

Saturday, 10am-1pm, July 6-Sept. 7

UCLA Extension Gayley Center: 1145 Gayley Ave.

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

Beverly Hunter, television comedy writer/co-producer and WGA member, whose credits include *Family Matters*, *Eve*, *Moesha*, *The Parkers*, *House of Payne* and *Girlfriends*. Her other credits include the animated Disney series, *The Proud Family*, and she most recently sold the pilot *Three Sisters (M.O.W.)*, to Hallmark/Crown Media.

Reg# 397895

Fee: \$720


No refund after 23 July

* Live Online

10 mtgs

Tuesday, 6-9pm, July 9-Sept. 10

Remote Classroom

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

Sam Laybourne, M.A., Emmy award-nominated, writer/showrunner, and WGA member, who ran the third season of *Acapulco* for Apple TV+. Mr. Laybourne was a consultant on *That 90s Show*, an executive producer on *Zoey's Extraordinary Playlist* and co-creator/co-showrunner on *The Michael J. Fox Show*. He has written on *Black-ish*, *Arrested Development*, *Real O'Neals*, *Cougar Town* and *Aliens in America*, among many others. In addition, he has written features for Columbia, 20th Century Fox and Sony Screen Gems and developed both half-hour and drama TV concepts for CBS, ABC, NBC, FOX, AppleTV+ and Freeform.

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# 397897

Fee: \$720

No refund after 20 July

* In Person


10 mtgs

Saturday, 10am-1pm, July 6 & 13; Aug. 3 & 10; Aug. 31 & Sept. 7

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

Saturday, 10am-1pm, July 20 & 27; Aug. 17 & 24

Remote Classroom

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

This hybrid section is made up of In Person and Live Online instruction.

International Students: This hybrid section is considered in person for immigration purposes.

Carol Barbee, M.F.A., WGA member, Emmy-winning television writer and creator/showrunner of *Raising Dion* (Netflix). Ms. Barbee served as showrunner for *UnReal*, *Jericho*, *Swingtown*, *Touch*, *Judging Amy*, *Three Rivers* and *Girlfriends Guide to Divorce*. Her writing credits also include *Dash & Lily*, *Hawaii Five-0* and *Falling Skies*. She is currently developing projects for Disney+ and 20th Television.


Reg# 397898

Fee: \$720

No refund after 24 July

* Online

July 10-Sept. 17

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.

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 421.1N Half-Hour TV Intensive I and SCRIPT X 421.2N Half-Hour TV Intensive II; or department approval.

Reg# 397900

Fee: \$720

No refund after 24 July



In Person

10 mtgs

Wednesday, 7-10pm, July 10-17; Sept. 4-11

Remote Classroom

Wednesday, 7-10pm, July 24-Aug. 28

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

This hybrid section is made up of In Person and Live Online instruction.

International Students: This hybrid section is considered in person for immigration purposes.

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# 397901

Fee: \$720

No refund after 24 July



Online

July 10-Sept. 17

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

Andrew Osborne, M.A., Emmy-winning screenwriter, WGA Member and Harvard Lampoon Alum, whose credits include *On Line*, *The F Word*, *Apocalypse Bop* and *Cash Cab*. Mr. Osborne has developed or worked as a script doctor on projects for Orion, Warner Bros, MTV, and the Discovery Channel. In addition, he has written comic books, web series, theatrical productions, and every type of story-based game from MMORPGs to first-person shooters.

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# 397902

Fee: \$720

No refund after 23 July



In Person

10 mtgs

Tuesday, 7-10pm, July 9-Sept. 10

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

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

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

Reg# 397903

Fee: \$720

No refund after 25 July



Live Online

10 mtgs

Thursday, 7-10pm, July 11-Sept. 12

Remote Classroom

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

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

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# 397904

Fee: \$720

No refund after 23 July



In Person

10 mtgs

Tuesday, 7-10pm, July 9-23; Aug. 27-Sept. 10

UCLA Extension Gayley Center: 1145 Gayley Ave.

Tuesday, 7-10pm, July 30-Aug. 20

Remote Classroom

This hybrid section is made up of In Person and Live Online instruction.

International Students: This hybrid section is considered in person for immigration purposes.

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

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

Reg# 397905

Fee: \$720

No refund after 23 July



Live Online

10 mtgs

Tuesday, 5-8pm, July 9-Sept. 10

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?*

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# 397907

Fee: \$720

No refund after 23 July



In Person

10 mtgs

Tuesday, 7-10pm, July 9-Sept. 10

UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.

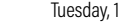
Enrollment limited to 15 students; early enrollment advised. Visitors not permitted.

Ruth Fowler, M.A., Welsh filmmaker, playwright, screenwriter, journalist and photographer living between London and Los Angeles. She specializes in dark, humorous drama with morally complex characters. Her credits include *Rules of the Game* (BBC1/Hulu 2022) and *The Great Pretender* (Sky).

Reg# 397908

Fee: \$720

No refund after 23 July



Live Online

10 mtgs

Tuesday, 10am-1pm, July 9-Sept. 10

Remote Classroom

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

Philip Hoover, M.F.A., 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*.

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# 397909

Fee: \$720

No refund after 24 July



Live Online

10 mtgs

Wednesday, 6-9pm, July 10-Sept. 11

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).

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 summer is June 10 at 9am PT. Visitors are not permitted in advanced-level courses.

SCRIPT X 423.2

Advanced One-Hour Pilot Writing

3.0 units

In today's market, a good original pilot is an essential sample. Neither pure episodes nor stand-alone screenplays, one-hour pilots nevertheless must have the feeling of both—all in 55-60 pages. In today's market, a good original pilot is an essential sample. Neither pure episodes nor stand-alone screenplays, one-hour pilots nevertheless must have the feeling of both—all in 55-60 pages. This workshop guides you to develop a drama series premise that combines your original vision with a network's likely requirements. From the idea to pilot story structure and finished script, your goal is to create a pilot that effectively establishes ongoing series elements while bringing your characters to life.

Reg# 397910

Fee: \$795

No refund after 11 July

* Live Online

10 mtgs

Thursday, 6-9pm, July 18-Sept. 19

Remote Classroom

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

\$100 nonrefundable. Enrollment discounts limited to WP NOW members; no other discounts apply.

The priority application deadline is Monday, June 10 at 9am PT. Applications submitted after this date are not guaranteed consideration.

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

SCRIPT X 423.10

Rewriting Your Script as a Showrunner

6.0 units

You have written your pilot script. Now what? Those of us who have sold pilots to broadcasters and streamers know that the job is just beginning. This fast-paced intensive course is designed for what is next. You begin by submitting your previously written pilot (either half-hour or hour) and then learning how to rewrite for production and studio notes. With feedback from your instructor and fellow participants, you will learn the process of responding to studio creative notes and production mandatory notes. Throughout this process, you will refine the world of your show; test your script characters and conflict; and refine your storytelling engine. This intensive workshop will then guide you through basic show-running principles including how to communicate and work with your studio and streamer, what to look for in hiring and casting; assembling a crew, and pre-production and post production concepts. On the business side, you will hear from guest speakers and learn how to develop your career game plan and learn about the business of television in this rapidly changing landscape.

Prerequisite(s): SCRIPT X 423.9 Advanced TV Pilot Intensive or department approval.

Reg# 397911

Fee: \$1,590

No refund after 9 July

* Live Online

20 mtgs

Tuesday, Thursday, 5-8pm, July 16-Sept. 19

Remote Classroom

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

\$100 nonrefundable. Enrollment discounts limited to WP NOW members; no other discounts apply.

The priority application deadline is Monday, June 10 at 9am PT. Applications submitted after this date are not guaranteed consideration.

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.

In Person

Class meetings are primarily held in person with the instructor and all students in the same physical classroom.

Online

Course content is delivered through an online learning platform where assignments are due regularly and you can engage with your instructor and classmates.

* Live Online

All class meetings are scheduled and held in real-time using Zoom, allowing for live interaction with your classmates and instructors.

Hybrid

A blend of in-person, online or live-online instruction.

Web-Enhanced Course

Internet access required to retrieve course materials.

For extensive information visit uclaextension.edu/student-resources.