

WRITERS' PROGRAM

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Writers Studio at UCLA Extension

Thursday-Sunday, February 4-7

Presented by the UCLA Extension Writers' Program, the Writers Studio at UCLA Extension consists of 10 intensive writing workshops. Participants choose *one* of the four-day intensive workshops offered in which they work closely with a professional writer/instructor in classes limited to 18 people. Each workshop is a 3-unit UCLA Extension course; participants have the option of taking it for a grade.

Investment in Your Craft

The fee for the Writers Studio is \$700 until December 4; after December 4, the fee increases to \$775, so enroll early and save! (Fee does not include lodging or most meals.) A \$100 administrative fee is withheld from all refunds (full refund if workshop is canceled or rescheduled). Refund requests must be postmarked or phoned in by Monday, January 4. No refunds are given after that date. **Early enrollment is strongly advised.**

For More Information

To speak to an advisor and for updates and additional information on the Writers Studio, call the Writers' Program at **(310) 825-9415** or email writers@uclaextension.edu.

Studio Workshops

Choose only one of the following workshops.

NEW COURSE

Your Writer's Voice: The Gift of Uniqueness

X 441.51 English 3 units

Your voice is the unique way in which you communicate with yourself and with others—your spoken and written fingerprint, shaped by hundreds of factors from the moment you are born. No one in the world has the same mix. No one in the world writes the way you do. In this workshop, you work on a current or new piece (novel passage, memoir chapter, short story, essay, or poems) to make your own, distinct voice emerge from your inner wealth of experience, authentic feelings, desires, and fears. Through proven techniques, readings, in-class discussions, and writing exercises, you allow yourself to write from that deep place within where your best stories are created. At the end of four days, you not only come away with a fully realized piece of work, but you also can recognize your unique voice and “see the difference” from other work you have created. *Prerequisite:* At least one previous creative writing course. *Enrollment limited to 18 students. Logistical information for this course must be accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4; no refunds are given after that deadline. Internet access required to retrieve course materials.*

Reg# V3884B

María Amparo Escandón, bestselling bilingual fiction writer originally from Mexico whose first novel, *Esperanza's Box of Saints* (*Santitos* in Spanish), has been translated into 21 languages and made into a Sundance Festival Award-winning film produced by John Sayles. Ms. Escandón's latest novel is *González & Daughter Trucking Co.*

NEW COURSE

Making a Scene: Elements of Structure for Story and Novel

X 463.75 English 3 units

Just as the scene is the building block of the stage play or screenplay, the scene in fiction is likewise the DNA of the short story and novel; what the writer is able to explore in these longer forms is first discovered and imprinted by those startling moments in a specific time, a specific space. As Charles Baxter mentions in *The Art of Subtext*, “In fiction we want to have characters create scenes that in life we would, in all likelihood, avoid.” During this workshop, students examine each other's work as well as that by published authors in order to talk about the Six S-keys to building successful scenes: Senses, Setting, Structure, Situation, Sightline, and Subtext. By focusing on discrete scenes within the context of a participant's whole story or novel, we have the opportunity to examine the effect and impact of scenic construction and how scenes can be used to build an intellectually-coherent and emotionally-engaging narrative. Throughout the workshop, students write and share scenes with their fellow writers for close reading, discussion, and analysis, culminating in the workshop of a complete story or novel excerpt. *Prerequisite:* At least one previous creative writing course. *Enrollment limited to 18 students. Logistical information for this course must be accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4; no refunds are given after that deadline. Internet access required to retrieve course materials.*

Reg# V3885B

David Borofka, MFA, fiction writer whose short stories have appeared in *Black Warrior Review*, *Missouri Review*, *Southern Review*, and *Glimmer Train*. Mr. Borofka's collection, *Hints of His Mortality*, won the Iowa Short Fiction Award, and his story, “The Secret Life of Engineers,” won the most recent EEWN Short Fiction Prize. Mr. Borofka received the UCLA Extension Outstanding Instructor in Online Writing Education in Creative Writing Award, 2008.

Writing the First Novel

X 462.73 English 3 units

There is a story in your head, maybe even written in bits and pieces, pulling and calling to you. But how do you start to shape it into a novel? How do you take these fragments of narrative, create believable characters, and arrange them in some design on the page? This workshop focuses on story, the backbone and driving force of great novels, which we write and think and talk about for four glorious days. We examine how novelists have created stories before us, and then look carefully at our own work to understand the structure and flow of a large piece. We think about how narrative, language, character, point-of-view, conflict, and tension shape and advance a story. And we tap into that amazing thing that can happen when we read a great novel and when we write a scene that moves even ourselves: the emotional connections words can bring. Students leave the class with a workable first draft of the first chapter and a clear idea on how to proceed with their novel by the end of the course. *Prerequisite:* At least one previous creative writing course. *Enrollment limited to 18 students. Logistical information for this course must be accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4; no refunds are given after that deadline. Internet access required to retrieve course materials.*

Reg# V3880B

Jessica Barksdale Inclán, MA, fiction writer and poet who has published six novels with New American Library. *Intimate Beings*, a paranormal romance in her second trilogy, was published in October 2008. Ms. Inclán's sixth romance novel, *The Beautiful Being*, was published by Kensington Books (October 2009).

Writing the Personal Essay

X 401.8 English 3 units

We read personal essays to understand our own lives and to discover new perspectives for looking at the world. We write them for the same reasons. The topic of a personal essay can range from realizing a major truth of your life to finding the humor in life's trivial frustrations. This workshop focuses mainly on crafting the 500- to 1200-word personal essay, one of the most marketable genres of creative writing, but we also explore longer literary essays. Through writing exercises to generate essay ideas, reading your work to elicit constructive feedback, receiving marketing advice, studying essays in magazines and newspapers, and utilizing time set aside to write, you complete at least one personal essay and have material for future work. *Prerequisite:* At least one previous nonfiction or memoir writing course. *Enrollment limited to 18 students. Logistical information for this course must be accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4; no refunds are given after that deadline. Internet access required to retrieve course materials.*

Reg# V3882B

Barbara Abercrombie, author of 12 books, including her latest, *Courage and Craft: Writing Your Life into Story*, published by New World Library this fall. Ms. Abercrombie's personal essays have been published in *The Christian Science Monitor*, *Hemisphere*, *Los Angeles Times*, and *Baltimore Sun*, among others. She received the UCLA Extension Outstanding Instructor Award in Creative Writing, 1994.

Life Story into Art: Writing the Memoir

X 441.21 English 3 units

Nobel Prize-winning author V. S. Naipaul once said that that if you observe hard, think even harder, and figure out what you are thinking in the simplest, clearest language, you will arrive at narrative. This is what great memoir writing achieves: it creates an involving story line out of a huge mass of life experience and casts the writer as a compelling lead character. This course aims to help you identify your life story's pivotal anecdotes, events, and major themes; use fictional techniques, such as story structure, characterization and dialogue, to cast them into art; and explore the notion of self-revelation, perhaps the form's greatest challenge. You also learn how to transfer the people in your life onto the page with integrity and honesty. The course goal is to complete at least one short work of memoir. *Prerequisite:* At least one previous nonfiction or memoir writing course. *Enrollment limited to 18 students. Logistical information for this course must be accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4; no refunds are given after that deadline. Internet access required to retrieve course materials.*

Reg# V3883B


Samantha Dunn, author and journalist whose latest publication is *Faith in Carlos Gomez: A Memoir of Salsa, Sex, and Salvation* (2005, Henry Holt and Co.). Ms. Dunn's previous books include the memoir *Not by Accident: Reconstructing a Careless Life*, as well as the novel *Falling Paris*, a finalist for the PEN Center USA Fiction Award. Her articles have appeared in *Los Angeles Times*, *O (Oprah)*, *Ms.*, and *Glamour*.

WRITERS STUDIO COURSES CONTINUE ON PAGE 146.

 UC credit; see page 169

 Online course

 Text required; see page 168

 Course held during daytime hours

Writers Studio 2010

Four-Day Intensive Workshops in Screenwriting and Creative Writing

THURSDAY-SUNDAY, FEBRUARY 4-7
Westwood: 1010 Westwood Center

WHAT IS THE WRITERS STUDIO?

Push aside the demands and deadlines of daily life and dive into your writing at the Writers Studio.

During four intensive days, you meet, learn, and write in a workshop equivalent to a regular 10-week Writers' Program course.

Select one workshop from a choice of 10, each taught by a Writers' Program instructor who also is an accomplished screenwriter, novelist, or nonfiction writer.



Writers Studio instructor Kim Krizan.

Praise from Last Year's Participants

"What I enjoyed most about the Writers Studio is that I could dedicate ALL my time to writing for four days."

—Jean-Pierre Avoine, Montreal, Quebec, Canada

"I took this workshop because I was coming out of a three-year hiatus from writing. I found the experience helped me dive right back in and reconnect with my creative pathways."

—Susan Oliver, Los Angeles, CA

"In addition to learning how to write detailed outlines and treatments for feature films in my Writers Studio class, I also learned how to create turning points and tension in every scene of my script."

—Joyce Hill, Austin, Texas

Writers Studio 2010 Workshops

This year's workshops offer a rich variety of learning experiences.

Creative Writing

**Your Writer's Voice:
The Gift of Uniqueness**

**Making a Scene: Elements of Structure
for Story and Novel**

Writing the First Novel

Writing the Personal Essay

Life Story into Art: Writing the Memoir

Screenwriting

**An Organic Introduction to
Screenwriting**

Writing the Romantic Comedy

**Creating the Script's WOW! Factor:
Writing for Emotional Impact**

**Creating Powerful Scenes and
Sequences for the Movies**

**Writing Act One and Crafting
Your Career**

Pages 144-146.



Writers Studio instructor David Borofka.

Writers Studio Fee

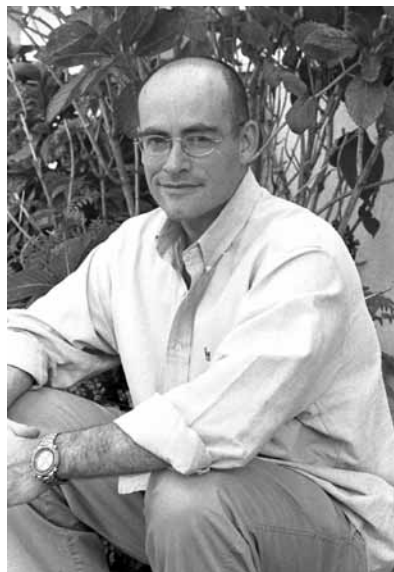
The \$700 fee* includes:

- Registration in one four-day workshop
- Continental breakfast on Thursday morning
- Complimentary coffee available throughout the day
- Special guest on Saturday
- Sunday reception with light refreshments

Refund Policy

A \$100 administrative fee is withheld from all refunds (full refund if workshop is canceled, discontinued, or rescheduled).

Refund requests must be postmarked or phoned in by **January 4, 2010**. No refunds are available after that date.



Writers Studio instructor Karl Iglesias.



Writers Studio instructor Maria Amparo Escandón.

How to Enroll

Online

Visit uclaextension.edu/writerscatalog for full information on the Writers Studio. Follow the links to the online application form and complete for secure enrollment.

Phone

Enrollment by phone is highly recommended as you will find out immediately which workshops are available. Call (310) 825-9971 or (818) 784-7006 and have your American Express, Discover, MasterCard, or VISA ready.

For More Information about the Writers Studio

Call: (310) 825-9415

Email: writers@uclaextension.edu

Visit: uclaextension.edu/writerscatalog

Other Requirements

All Writers Studio courses are web-enhanced. Beginning December 7, logistical information for each Studio workshop must be accessed online. Please provide your email address when you enroll.

* Fee is \$775 after December 4.

NEW COURSE

An Organic Introduction to Screenwriting

X 430.291 Film & Television 3 units

This introductory course unlocks and inspires your creativity while teaching you the basics of screenwriting. To lay the groundwork and break through any writing blocks, in-class writing exercises unearth and help your unique stories grow quickly, organically, and holistically. Next, you learn all the key craft elements of screenplay writing, including plot, story structure, characterization, dialogue, and the importance of a compelling “set-up,” and simultaneously work on your story outline and scenes. By the end of four days, you will have discovered your script’s story and theme, crafted a richly-developed character or characters, and have in hand the beginnings of an outline and a number of scenes. Most importantly, you will have learned how to tap into your creative resources, banish that inner critic, and use the tools necessary to write and complete a screenplay on your own. In addition, a guest speaker shares his experience with writing and completing a script, having it optioned, and working as an independent producer. *Enrollment limited to 18 students. Logistical information for this course must be accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4; no refunds are given after that deadline. Internet access required to retrieve course materials.*

Reg# V3914B

Kim Krizan, Academy-Award nominated screenwriter, film and stage actor; WGA member who co-wrote *Before Sunrise* and *Before Sunset* with director Richard Linklater. Ms. Krizan has acted in several films, including *Waking Life*, *Dazed and Confused*, and *Slacker*. Her first full-length comic book, *Zombie Tales: 2061*, was recently published by Boom! Studios.

Writing the Romantic Comedy

X 431.371 Film & Television 3 units

Seemingly simple and breezy when it’s done well, romantic comedy is actually one of the most challenging genres, especially in terms of satisfying a contemporary audience. This workshop looks at the conventional form and how it has evolved from the screwball era (*Bringing Up Baby*) to the present and analyzes recent successes (*Knocked Up*) as well as a few contemporary classics (*Annie Hall*) to find out what makes a romantic comedy screenplay fly. What still works and what doesn’t? What does today’s audience want from the form? And how can your screenplay make the most of the genre’s conventions—while adding that extra level of substance to attract interest from the industry? While exploring techniques and devices specific to the form, you develop your original idea and complete a story outline. Please view *The 40 Year-Old Virgin*, *Tootsie*, and *When Harry Met Sally* in preparation for the course. *Enrollment limited to 18 students. Logistical information for this course must be accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4; no refunds are given after that deadline. Internet access required to retrieve course materials.*

Reg# V3916B

Billy Mernit, MFA, screenwriter, novelist, and WGA member. Mr. Mernit, a story analyst for Universal Pictures, is the author of *Writing the Romantic Comedy* (Harper/Collins) and the novel *Imagine Me and You* (Shaye Areheart/Random House). He received the UCLA Extension Outstanding Instructor Award in Screenwriting, 2001.

NEW COURSE

Creating the Script’s WOW! Factor: Writing for Emotional Impact

X 430.281 Film & Television 3 units

Great screenwriting is about generating an emotionally gripping experience in the reader, including studio executives, directors, or anyone in the position to advance the script. It’s this WOW! factor that keeps their attention riveted and the pages turning—and the sales ultimately being made. This workshop teaches

you a series of powerful storytelling devices designed to help you create and sustain that emotional charge throughout your screenplay. You learn how to test your concept on an emotional level, humanize your main characters, energize narrative descriptions, and turn flat, on-the-nose dialogue into individualized speech that leaps off the page. The goal is to draft or rewrite the six pivotal scenes that unify your story structurally and emotionally. *Prerequisite:* At least one previous screenwriting course. *Enrollment limited to 18 students. Logistical information for this course must be accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4; no refunds are given after that deadline. Internet access required to retrieve course materials.*

Reg# V3913B

Karl Iglesias, screenwriter, author whose current feature film, *America Reconquered*, is in pre-production in France for director Juan Luis Buñuel. Mr. Iglesias is the author of *Writing for Emotional Impact* and *The 101 Habits of Highly Successful Screenwriters*, and he contributes a regular column to *Creative Screenwriting Magazine*. He previously worked as a development executive for Samson Entertainment.

Creating Powerful Scenes and Sequences for the Movies

X 430.241 Film & Television 3 units

The secret to success is being able to write powerfully constructed scenes populated by original characters that compel a reader to want to keep reading. This intensive workshop analyzes highly successful scenes and sequences as well as provides structured writing assignments and review of your work in order to provide the tools necessary to conceive, write, and edit professional-caliber scenes and sequences. By working on emotional context, narrative intensity, and high impact pacing, you are able to create memorable scenes essential for any successful screenplay. Participants also learn how to properly assemble scenes together to form sequences, the essential building blocks of narrative structure. Throughout the course, you receive feedback on the dynamics of your own scenes and sequences. *Prerequisite:* At least one previous screenwriting course. *Enrollment limited to 18 students. Logistical information for this course must be accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4, 2010; no refunds will be considered after that deadline. Internet access required to retrieve course materials.*

Reg# V3915B

Corey Mandell, MFA, WGA member; award-winning screenwriter and playwright who has written projects for Ridley Scott, Wolfgang Petersen, John Travolta, Universal, 20th Century Fox, Fox 2000, Paramount, and Touchstone Pictures. Mr. Mandell currently is writing *Aftermath* for Live Planet and Walt Disney Pictures.

NEW COURSE

Writing Act One and Crafting Your Career

X 430.271 Film & Television 3 units

The first act of the screenplay is the most important act you will ever write—scripts are bought and sold and careers are made (or not) on it. In addition to establishing your script’s tone, character, the dramatic question, and theme, Act One introduces you to the world as a writer. Designed for those with a full outline in hand, this workshop has two main goals: to guide you through writing the first act of your screenplay and to discuss how to “write your career”—proactively create and shape it. To accomplish the first goal, you drill down into screenplay structure, learning how the whole movie is planted in the first act and studying openings from some of the hottest, soon-to-be-produced screenplays circulating the town today. To meet the second goal, you get practical career advice, culminating with a mission statement and business plan on how best to get your material read. *Prerequisite:* At least one previous screenwriting course. *Enrollment limited to 18 students. Logistical information for this course must be*

accessed online. Please provide your email address when you register. Upon enrolling, you will be emailed a login and password to the Writers Studio site on Blackboard, which will be available beginning December 7. All refund requests must be received by Monday, January 4; no refunds are given after that deadline. Internet access required to retrieve course materials.

Reg# V3912B

Keith Giglio, MFA, screenwriter/producer; WGA member who executive produced the Warner Bros. release, *A Cinderella Story*. Mr. Giglio has projects in development with Paramount Pictures, Steve Golin/Anonymous Entertainment, and Crusader Entertainment, and has written screenplays for Warner Bros., Walt Disney Pictures, and Universal Pictures, including projects for Adam Sandler and Bruce Willis.

Creative Writing

For advisement on creative writing courses, call Daniel Sanchez at (310) 825-9416 or Mae Respicio at (310) 206-0951.

Many creative writing courses also are offered online; see page 151.

General Interest: Beginning and Novice Writers

These basic creative writing courses are for students with no prior writing experience. Instruction is exercise-driven; workshoping is introduced.

The Essential Beginnings: An Introductory Creative Writing Workshop

X 401A English 2 units \$305

Many aspire to write creatively, but few know how to get started. A supportive workshop for those who wish to write for personal or professional satisfaction, this course provides many fundamental techniques—from journal writing to imaginative in-class exercises—all geared to motivate and cultivate the beginning creative writer. Topics include writing from observation and experience, creating dynamic characters, developing points of view, and writing dialogue. By the course’s completion, students should have a series of short sketches or a draft of a story. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V3950B

UCLA: A152 Bunche Hall

Tuesday, 7-10pm,

January 12-February 16, 6 mtgs.

Michael Buckley, MFA, fiction writer whose work has appeared or is forthcoming in *Alaska Quarterly Review*, *Best American Non-Required Reading 2003*, *The Southern California Review*, *Struggle*, *Transcurrents MFA Journal*, *Spot Lit Literary Magazine*, *Rip Rap*, and *Watermark*, among others. Mr. Buckley is co-founder and editor-in-chief of *The Transcurrents Literary Journal*, and he has been nominated for a Pushcart Prize.

Reg# V4851B

UCLA: 1343 School of Public Affairs

Monday, 7-10pm,

January 25-March 8, 6 mtgs.

(no mtg. 2/15)

Vandana Khanna, MFA, fiction writer and poet whose collection, *Train to Agra*, won the Crab Orchard Review First Book Prize. Ms. Khanna’s work has been nominated for a Pushcart Prize and has appeared in *Crazyhorse*, *Callaloo*, *The Indiana Review*, and *The Atlanta Review*, among others.

Fiction for Absolute Beginners

X 448.4 English 2 units \$305

This course offers beginning writers the chance to get their feet wet by concentrating on the fundamentals of fiction writing, introducing them to the basic elements of story, characters, conflict, point-of-view, and dialogue. Students write short works weekly, culminating in a three-to-five-page story to be presented at the final two classes. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V3951B

UCLA: A152 Bunche Hall

Tuesday, 7-10pm,

February 23-March 30, 6 mtgs.

Michael Buckley, for credits see this page.

Discovering the Writer Within

X 402.6 English 2 units \$305

At the heart of who we are as human beings is our ability to create. Unfortunately, modern society does a good job of suppressing this impulse in most people, especially those who don’t consider themselves “artists.” This writers’ workshop is predicated on the belief that we are all artists in one way or another, and that by finding our own creative voice, our lives can only be enriched. Through a series of in-class writing exercises, students tap into all five of their senses and draw upon a lifetime of memories as a way to unleash their creativity. The final goal of the workshop is both the celebration of the creative process and a first draft of either a short story, a short play, a collection of poems, or some other form of text. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V3952B

Westwood: 415 1010 Westwood Center

☼ Tuesday, 10am-1pm,

January 12-February 16, 6 mtgs.

Steven Wolfson, MFA, award-winning playwright, and founding member of The Mark Taper Forum’s Mentor Playwrights Project. Mr. Wolfson’s feature film credits include *Dinner and Driving*, *Gang Tapes*, and *Serial* (for Bruce Willis’s Cheyenne Entertainment), as well as *Darius* (MTV). He was the recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting, 1998.

The Joy of Writing: A Six-Week Workshop in Creativity

X 402.7 English 2 units \$305

Too often writers value the completion of a new work over the process itself. In this intensive workshop, the creative process of writing is studied and celebrated through a series of weekly and in-class writing exercises. From the development of three-dimensional characters to the importance of conflict and objective, students draw from both personal life experience and pure imagination to find the stories that mean the most to them. The final goal of the workshop is a greater understanding of the craft of writing and the essential tools necessary to take your work to the next level. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V3953B

Westwood: 415 1010 Westwood Center

☼ Tuesday, 10am-1pm,

February 23-March 30, 6 mtgs.

Steven Wolfson, for credits see above.

General Interest: Special Subjects and Themes

Courses in this section are open to writers of all levels of writing experience who want to focus on a specific area of study.

NEW COURSE

Creative Journaling: Live Life and Write about It

X 441.30 English 2 units \$305

There are as many ways to journal as there are people who do it. Some journal to record their lives or plan their futures; others to heal psychic wounds; and still others, to practice creative techniques. Whether you call it a notebook, journal, diary, or life book, it is a place of your own, serving as a nesting ground for ideas, observations, and reflections. In this course, you learn about

New Creative Writing Courses for Winter

Creative Journaling: Live Life and Write about It

INSTRUCTOR: **Diana Raab**
Page 146.

Words and Pictures: Drawing Literature from Art

INSTRUCTOR: **Nancy Spiller**
This page.

Revising Your First Draft Novel

INSTRUCTOR: **Ian Randall Wilson**
Page 149.

The Skill Builder: Memoir Writing Immersion Course

INSTRUCTOR: **Samantha Dunn**
Page 150.

Writing Life: Memoir as Personal History

INSTRUCTOR: **Jennifer Baszile**
Page 150.

Find Your Midday Muse

Creative Writing Weekday Daytime Courses

We offer a wide range of convenient daytime creative writing courses, all designed to help you find your muse and take your writing to the next level.

Discovering the Writer Within

INSTRUCTOR: **Steven Wolfson**
Page 146.

The Joy of Writing: A Six-Week Workshop in Creativity

INSTRUCTOR: **Steven Wolfson**
Page 146.

Introduction to Fiction Writing

INSTRUCTOR: **Stephanie Waxman**
Page 148.

Novel Writing II: Writing a Novel the Professional Way Workshop

INSTRUCTOR: **Eve La Salle Caram**
Page 148.

Writing Picture Books for Children

INSTRUCTOR:
April Halprin Wayland
Page 151.

different types of journaling, gain helpful techniques for how to keep a journal, discover what to write, and find new ways to tap into the inner muse. In addition, you learn how to use the journal as a memory album, a place to work out creative ideas which can serve as platforms for writing projects, and as a powerful tool to develop a greater sensitivity to your environment and your own feelings. Whether you're seeking creative inspiration, a stimulating atmosphere or a place to begin your first drafts, this workshop encourages your inner voice to flourish. The course goal is to use the journal as an invaluable writing tool. Students leave the course with a multitude of ideas to expand upon. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V5113B

UCLA: A06 Haines Hall
Wednesday, 7-10pm,
January 20-February 24, 6 mtgs.

Diana Raab, MFA, essayist, memoirist, poet, and columnist. Ms. Raab's forthcoming book is *Writers and Their Notebooks* and her memoir, *Regina's Closet: Finding My Grandmother's Secret Journal*, was winner of the 2008 National Indie Excellence Award. Her work has appeared in numerous publications, including *The Writer*, *The Louisville Review*, *Rosebud*, and *Coastal Woman Magazine*.

Answering the Muse: A Workshop for Aspiring Creative Writers

X 403.40 English 3 units \$415

Do you hear the muse calling but aren't sure how to answer? Do you feel the urge to put pen to paper (or fingers to keyboard) but aren't sure where to start? This course offers a safe, relaxing environment and provides a series of writing exercises to inspire and guide you in beginning, developing, and giving shape to your own writing project. Whether your aim is to complete a short story, begin a memoir, create poetry, or even start conceptualizing a novel or screenplay, this course helps you "free your pen" with techniques, such as stream-of-consciousness writing, brainstorming, and quick outlining. In addition, you work through writer's block and learn methods for silencing your "inner critic." Most importantly—it inspires you to start writing. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

→ → →

Reg# V3954B

UCLA: 152 Royce Hall
Tuesday, 7-10pm,
January 12-March 16, 10 mtgs.
\$30 nonrefundable; no refund after January 19.

Kim Krizan, Academy-Award nominated screenwriter, film and stage actor; WGA member who co-wrote *Before Sunrise* and *Before Sunset* with director Richard Linklater. Ms. Krizan has acted in several films, including *Waking Life*, *Dazed and Confused*, and *Slacker*. Her first full-length comic book, *Zombie Tales: 2061*, was recently published by Boom! Studios.

Writing for Sequential Art: Comics, Manga, and Graphic Novels

X 409.2 English 3 units \$415

For generations, sequential storytelling was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. From thrillers to romantic comedies, from serialized storytelling to stand-alone tales, there isn't a genre or story that can't be tackled in sequential art. This workshop provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Learn the various styles of formatting (loose or detailed scripts) and story structure (stand-alone stories, chapters in serialized stories, or full-length graphic novels), as well as how to tell a story visually and how to pace it. As you move to script, the workshop environment allows class members to help each other develop their ideas from pitch to outline to breakdown to completed project. The course goal is to produce a 22-page script, which can either be a stand-alone story or the first chapter of a larger tale. Also discussed is the industry and how to break in. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V3978B

UCLA: 2288 Franz Hall
Wednesday, 7-10pm,
January 13-March 17, 10 mtgs.
\$30 nonrefundable; no refund after January 20.

Nunzio DeFilippis, MFA, writer and WGA member whose graphic novels and comic books include *Amazing Agent Luna*, *Destiny's Hand*, *Maria's Wedding*, *Past Lies*, *Batman: Confidential*, *Adventures of Superman*, *New X-Men: Academy X*, and *Wonder Woman*, among several others. Mr. DeFilippis also is an experienced screenwriter who has written for film and television.

Deepening Characters: A Writing Workshop

X 466.15 English 3 units \$415

The characters we create can and will evolve from caricatures into real people if we allow them to speak in their own voices without interference. But how do our characters turn into dynamic beings? How do they find their own truths? Through a series of writing exercises and discussions, we create the profile of a character and then allow him or her to answer challenging questions designed to reveal hidden truths. Each prompt is chosen specifically for the character; no two characters receive the same questions. As the course progresses, these characters open up about that which haunts and thrills them. They explore their personal histories, their concerns about aging, their longings, disappointments, and uncertainties. They speak freely about old wounds and their compassion for others. They tell us what used to be important to them but no longer is. By the end of the course, the character each writer has created begins to emerge with an authentic voice and a distinct identity. This workshop is designed for writers of every level, including beginners seeking a group writing experience in a safe and nurturing environment. The method used is particularly effective for those wishing to begin or are in the midst of writing a novel, memoir, short story, screenplay, or stage play, where a richly drawn character takes center-stage. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4853B

UCLA: 1329 School of Public Affairs
Thursday, 7-10pm,
January 14-March 18, 10 mtgs.
No refund after January 21.

Lisa Lieberman Doctor, screenwriter and author of the novel *The Deflowering of Rhona Lipshitz*. Ms. Lieberman Doctor was nominated for a Daytime Emmy Award and Writers Guild Award and has worked on such shows as *General Hospital*, *Port Charles*, and *Another World*. She was a motion picture development executive at such studios as Universal Pictures, Warner Bros. and Tristar Pictures.

NEW COURSE

Words and Pictures: Drawing Literature from Art

X 465.828 English 2.5 units \$360

How does "just looking" become "just imagine?" How can character and plot or poignant memories be found within a picture frame? What have John Keats, John Updike, and Rick Moody seen that you missed when gallery gazing? This eight-Saturday course helps writers and artists tap into the wealth of inspiration waiting to be found in paintings, sculpture, and photography. In-class discussions, exercises, visiting artists, and field trips to local museums strengthen powers of observation and interpretation as well as spark the imagination

as participants gain valuable tools for sustaining and expanding their writing practice. The course goal is to complete a first draft of a work of short fiction or personal essay, or chapter of a memoir or novel. Suitable for fiction, memoir, and essay writers of all levels, as well as visual artists interested in creative writing. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4161B

UCLA: A152 Bunche Hall
Saturday, 10am-1pm,
January 23-March 13, 8 mtgs.

Nancy Spiller, author of *Entertaining Disasters: A Novel (with Recipes)*; former staff feature writer at *San Jose Mercury News* and the *Los Angeles Herald-Examiner*, and an editor at the Los Angeles Times Syndicate. Ms. Spiller's articles and essays have appeared in such publications as *Los Angeles Times Sunday Magazine*, *Arroyo Monthly*, *Town & Country*, and *Salon.com*. She also is an exhibiting artist, published illustrator, and photographer.

The Writer's Workout: Techniques for Stronger Writing

X 446.15 English 2.5 units \$360

Much in the way artists take life-drawing classes to grow and keep in form, this course is designed to get you writing quickly and intensively in either fiction or narrative nonfiction forms. The Writer's Workout leads you through a series of exercises that strengthen your writing abilities, challenge you to achieve your goals, and perhaps even encourage you to set higher ones. It provides an honest yet supportive forum for your work as you learn to express ideas and emotions with greater clarity. You read and write, write, write—coming up with more stories and story elements than you might ever have thought possible in a short time. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4120B

Downtown Los Angeles: 261 S. Figueroa St.,
Figueroa Courtyard, Suite 100W,
Classroom 109
Tuesday, 6:30-9:30pm,
January 26-March 16, 8 mtgs.

Christopher Meeks, MFA, writer who has published fiction in *The Santa Barbara Review*, *The Southern California Anthology*, *The Clackamas Literary Review*, *The Midday Moon*, *Rosebud*, and *Writers' Forum*. Mr. Meeks's collection of short stories, *The Middle-Aged Man and the Sea*, was published by White Whisker Books.

Blogging: Cultivating Your Voice and Extending Your Audience

X 415.30 English 3 units \$415

Today's most successful bloggers have strong individual voices, writing creative nonfiction, commentary, and sometimes even fiction. Some are already published authors, although many have used their blogs to refine their unique style—and in the process, developed wide online audiences that can become springboards for publication deals. In this course, you evolve your blog from diary to document—or if you don't have a blog, you start one here—and workshop your blog's writing. By the course's completion, each student should have one post/ piece ready to submit to a venue other than their own for publication. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V5200B

UCLA: 2317 School of Public Affairs

Wednesday, 7-10pm,

January 20-March 24, 10 mtgs.

\$30 nonrefundable; no refund after January 27.

Carolyn Kellogg, MFA, lead blogger for Jacket Copy at latimes.com. Previously, Ms. Kellogg was editor of LAist, the city's largest metroblog, and her work has appeared in *Los Angeles Times*, *LA Weekly*, and *Skateboarding Magazine*, on the radio show *Marketplace Money*, and numerous internet venues. She is the founding editor of the online literary journal *Hot Metal Bridge*.

Creative Writing: Weekend Courses

Two-Day Courses

Plotting the Compelling Story: A Two-Day Workshop for Aspiring Novelists

X 446.125 English 1.5 units \$250

A novel may offer readers intriguing characters, masterful dialogue, and evocative descriptions—to name just a few possible elements. But if it doesn't possess an involving storyline—some discernible structure—readers are going to lose interest, as will agents and editors needed to get the work published in the first place. Can a successful storyline be developed in a matter of days? In terms of its basic framework, yes. Through lecture, discussion, and in-class writing, you learn how to transform your idea for a novel into a work that compels its readers from beginning to end. Among the topics considered: choosing an effective opening; maintaining suspense; and building up to the final crisis, climax, and resolution. Also covered is the most important aspect of all: the novel's premise—or in less technical terms, what the work is really saying about the human condition. *Enrollment limited to 20 students.*

Reg# V4927B

UCLA: 1256 School of Public Affairs

🌟 Saturday, 9:30am-4:30pm,

February 20 & 27, 2 mtgs.

Phyllis Gebauer, MA, whose comic novel, *The Pagan Blessing*, was recently published in paperback and was hailed by Thomas Pynchon as "a delightful, touching, and entertaining journey." Her memoir, *Hot Widow*, was published in May 2008. She received the UCLA Extension Outstanding Instructor Award in Creative Writing, 1992.

Fiction I

Courses in this section are recommended for students with some writing experience. Instruction is a mix of lecture and workshoping. Those new to writing might consider courses listed under General Interest: Beginning and Novice Writers.

Introduction to Fiction Writing

X 403A English 3 units \$415

It has been said that all of us have locked inside at least one good story to tell. This course is designed to tap into that story—and others—in a positive atmosphere. Through lectures on craft, short writing exercises, assignments, and discussion of student work, apprentice fiction writers learn the nuts and bolts of fiction writing, such as plot, conflict, characterization, dialogue,

narrative voice, and point-of-view. This course focuses on short fiction but includes principles that students use in X 462.71 Novel Writing I: Writing the First Novel. The course goal is to draft one short story or a chapter of a novel. *This course is a prerequisite for students who are continuing in either the short- or long-fiction sequence. Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4196B

Westwood: 306 1010 Westwood Center

🌟 Tuesday, 10am-1pm,

January 12-March 16, 10 mtgs.

No refund after January 19.

Stephanie Waxman, writer whose collection of short stories, *Sex and Death*, was published recently by Marco Press. Ms. Waxman's stories have appeared in *Missouri Review*, *Oregon East*, *Meridian*, *RE:AL*, *The Distillery*, *The Bitter Oleander Press*, *West*, and the anthology *New Sudden Fiction*. She also is the author of *What Is a Girl? What Is a Boy?*, *Growing Up Feeling Good*, and *A Helping Handbook: When a Loved One Is Critically Ill*.

Reg# V3956B

Downtown Los Angeles: 261 S. Figueroa St.,

Figueroa Courtyard, Suite 100W,

Classroom 108A

Tuesday, 7-10pm,

January 12-March 16, 10 mtgs.

No refund after January 19.

Edan Lepucki, MFA, fiction writer whose work has appeared in *Los Angeles Times Magazine*, *Narrative Magazine*, *Meridian*, and *Los Angeles Review*, among others. Ms. Lepucki has received fellowships from the Ucross Foundation, the Squaw Valley Writers Conference and the Vermont Studio Center, and won the 2009 Intersection for the Arts/San Francisco Foundation James D. Phelan Award. She is a regular contributor to *The Millions*, a popular literary blog.

Reg# V4195B

UCLA: 2319 School of Public Affairs

Wednesday, 7-10pm,

January 13-March 17, 10 mtgs.

No refund after January 20.

Stefan Kiesbye, MFA, fiction writer and author of the novel *Next Door Lived a Girl*, which has been translated into German. Mr. Kiesbye's work has been published in *Hobart*, *Dogzplot*, *The St. Petersburg Review*, and the anthology *The Art of Friction*. His short story collection, *The Devil's Moor*, is forthcoming from Dzanc Books.

Creative Writing: Short Story

XL 134A English 5 units \$530/\$475 🏠

Available for UCLA transferable credit, this special workshop covers the key elements of fiction, including plot, characterization, setting, point-of-view, and various story development techniques, as well as publication markets. The student's goal is to complete or rewrite three stories of average length. *Enrollment limited to 20 students. Internet access required to retrieve course materials.* 📖

Reg# V4209B \$530 (Credit)

Reg# V4210B \$475 (Noncredit)

UCLA: A06 Haines Hall

Thursday, 7-10pm,

January 7-March 25, 12 mtgs.

No refund after January 14.

Edan Lepucki, for credits see above.

Novel Writing I: Writing the First Novel

X 462.71 English 3 units \$520

That novel is inside you waiting to emerge, but deciding where and how to begin and the demands of writing the manuscript may seem daunting. It need not be. Weekly assignments, group interaction, and instructor feedback help you explore various methods of writing your first novel while learning the key craft points of plot, structure, 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. Prerequisite: X 403A Introduction to Fiction Writing or equivalent, or consent of instructor. Enrollment limited to 15 students. Internet access required to retrieve course materials.* 📖

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The Writers Studio

Four-Day Intensive Writing Workshops in Creative Writing and Screenwriting



THURSDAY-SUNDAY, FEBRUARY 4-7
Westwood: 1010 Westwood Center

Q: Where can writers go to get inspired, join a literary community with others from around the world, write and workshop their pages and ideas, and mingle at a cool cocktail reception?

A: The UCLA Extension Writers Studio!

For information on this year's Studio see pages 144-146.

Fiction II

These intermediate-level courses are for students who have fulfilled the prerequisites stated in each description. In these workshops, critiques are frank, assessing the strengths and weaknesses of students' work.

Novel Writing II: Writing a Novel the Professional Way Workshop

X 446.7A English 3 units \$520

This workshop helps participants who are working in long-form fiction to develop a project and move on from the idea stage to the writing/planning stage, with an emphasis on finding your book through writing organically and analytically exploring voice, viewpoint, characterization, and different approaches to structure. Assignments include writing scenes using characters and situations from the projected novel, as well as critique and discussion of students' in-progress works. Mini-lectures on the art of the novel, intuitive creative process, and conventional versus non-conventional approaches to novel structure also are key elements of this workshop. The student's goal is to complete 50 well-crafted pages of a novel. *Prerequisite: X 403A Introduction to Fiction Writing and X 462.71 Writing the First Novel, or equivalent, or departmental approval. Enrollment limited to 15 students. Internet access required to retrieve course materials.*

Reg# V3959B

Westwood: 320 1010 Westwood Center

🌟 Monday, 12:30-3:30pm,

January 11-March 29, 10 mtgs.

\$55 nonrefundable; no refund after January 20.

Eve La Salle Caram, MA, novelist, essayist, and poet whose novel, *The Blue Geography*, was a finalist in the Texas Review novel contest. Ms. Caram's other novels are *Dear Corpus Christi*; *Wintershine*; and *Rena, a Late Journey*, and she edited *Palm Readings*, a multicultural anthology of fiction by Southern California women. She received the UCLA Extension Outstanding Instructor Award in Creative Writing, 2006.

Reg# V4211B

UCLA: 3115 Rolfe Hall

Thursday, 7-10pm,

January 14-March 18, 10 mtgs.

\$55 nonrefundable; no refund after January 21.

Matthew Specktor, MFA, author of the novel *That Summertime Sound* (Simon & Schuster/MTV Books, 2009). Mr. Specktor's writing has appeared or is forthcoming in *Open City*, *Salon*, *Seattle Review*, and various anthologies. He was a recipient of a MacDowell Colony Fellowship.

Novel Writing III: Writing a Novel the Professional Way Works-in-Progress Workshop

X 446.7B English 3 units \$520

For those with at least 50 pages of a novel-in-progress, this workshop focuses on guiding students to generate at least 50 new pages as well as learn essential self-editing techniques. The instructor and students review each participant's project in detail. Refinements of character, structure, emotional content, and the development of the writer's voice also are explored. The student's goal is to produce a substantial portion of a novel approaching professional caliber. *Prerequisite:* X 462.71 Novel Writing I: Writing the First Novel and X 446.7A Novel Writing II: Writing a Novel the Professional Way Workshop, or equivalent, or departmental approval. *Enrollment limited to 15 students. Internet access required to retrieve course materials.*

Reg# V4123B

UCLA: 2288 Franz Hall
Thursday, 7-10pm,
January 7-March 11, 10 mtgs.

\$55 nonrefundable; no refund after January 14.

Linda Palmer, author of the mystery novels *Love You Madly*, *Love Is Murder*, *Love Her to Death*, and *Kiss of Death*. A former screenwriter and studio executive, Ms. Palmer's first book in a series of mystery novels is *Killer Mousse* (Berkley Prime Crime, 2008), published under the name Melinda Wells. She received the UCLA Extension Outstanding Instructor Award in Screenwriting, 1995.

Writing the Short Story: A Limited-Enrollment Workshop

X 461 English 3 units \$520

Designed for students on the threshold of producing advanced work, this workshop emphasizes the "give-and-take" of in-depth criticism and the strategies for revision, as well as explores new fictional alternatives in a productive setting. *Prerequisite:* At least two fiction writing courses or departmental approval. *Enrollment limited to 15 students. Internet access required to retrieve course materials.*

Reg# V4522B

UCLA: 3112 Rolfe Hall
Thursday, 7-10pm,
January 7-March 11, 10 mtgs.

\$55 nonrefundable; no refund after January 14.

Steve Sohmer, PhD, MA, writer whose collection, "The Way It Was," was chosen by *The New York Times* as one of the 20 best fiction books of the year. Mr. Sohmer's short fiction has been published in *The Southern Review* and *Modern Occasions* and his novels are *Favorite Son* and *Patriots*. His screenwriting credits include *Mancuso FBI*, *Twice in a Lifetime*, *Bloodknot*, and *Tom Clancy's Op Center*, among others.

Writing the Novel Scene by Scene

X 451.88 English 3 units \$520

The idea of writing a novel can be a daunting one, but "novel angst" can be alleviated if one approaches completing a novel one scene at a time. This course is designed to help those who are just starting a novel or for students who have already begun a novel but don't feel their story is cohesive enough yet. Since most novels are built with one scene connecting to the next, participants look at what elements are needed to make each scene compelling, complete, and linked to the next. Key aspects that need to be covered in a scene, including prose, dialogue, conflict, use of the five senses, characters' thoughts and emotions, revelations and plot development that drives the story forward, and how to anchor scenes in time and place so that the reader remains engaged at all times, are examined. Finally, the scene is viewed in the context of the broad strokes of writing a novel, including story arc, character transformation, and the underlying themes that are the invisible threads that hold a story together. The goal is to have a comprehensive and confident understanding of writing scenes and with a minimum of two whole scenes completed by course's end. *Enrollment limited to 15 students. Internet access required to retrieve course materials.*

Reg# V4122B

UCLA: 3112 Rolfe Hall
Wednesday, 7-10pm,
January 6-March 10, 10 mtgs.

\$55 nonrefundable; no refund after January 13.

Linzi Glass, author of the award-winning novel *The Year the Gypsies Came* (Henry Holt, 2006), which was nominated for the U.K. Carnegie Medal in Literature and voted one of the best books for young adults by the ALA. Ms. Glass's second novel, *Ruby Red*, was short-listed for the Carnegie Medal in Literature, and her third novel will be published by Harper Collins/Walden Pond Press in 2010.

NEW COURSE

Revising Your First Draft Novel

X 462.500 English 3 units \$520

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:* At least one fiction writing course and/or the course Write a Novel in a Month as Part of "National Novel Writing

Month." *Enrollment limited to 15 students. Internet access required to retrieve course materials.*

Reg# V4919B

UCLA: 3119 Rolfe Hall
Wednesday, 7-10pm,
January 20-March 24, 10 mtgs.

\$55 nonrefundable; no refund after January 27.

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

Fiction III

A manuscript submission is required for these advanced-level workshops. It is recommended that students take courses at the Fiction II level prior to submitting samples.

Instructions for Submitting Writing Samples:

Email your submission to the Writers' Program by the deadline. Submissions sent after the deadline may not be accepted. Deadlines are subject to change. Contact the Writers' Program by phone at (310) 825-9415 for the most up-to-date information.

Winter quarter submission deadline is December 7.

If the type of writing sample required is not specified in the course description, submit a writing sample of up to 3,000 words. (For novel, playwriting, and memoir courses, the sample should be an excerpt from the project you plan to work on during the course.) Include a cover letter with your name, address, email address, and phone number, and a brief description of your sample. If you are submitting to more than one course, indicate in your cover letter your order of preference.

Email submission to writers@uclaextension.edu as a Word document or .PDF; note the instructor name and course title in the subject line.

Do not attempt to register for advanced-level courses until you receive notification of acceptance from the Writers' Program. All applicants are notified of their status within 10 working days after the deadline—accepted students can enroll at this time. If you do not receive an email confirmation that your submission has been received, contact the Writers' Program office at writers@uclaextension.edu or (310) 825-9415. The Writers' Program is not responsible for submissions lost due to internet or mechanical failure. Full payment of course fees are due upon acceptance. No comments or critiques are provided on student submissions.

Advanced-level courses carry stricter refund policies and penalties. The nonrefundable amount varies and is listed in each course description. Students who have enrolled in another Writers' Program course may transfer the full course fees to the advanced course. Students must pay any difference in fees.

The Art of the Short Story: Advanced Workshop

X 461.1 English 3 units \$550

The short story is one of the most challenging of all literary forms, requiring the precision and imagistic intensity of poetry combined with such novelistic elements as structure, setting, and characterization. This workshop helps writers to realize their fictional intentions through intensive discussion and detailed written critiques. Attention also is given to preparing stories for publication in targeted markets. *Prerequisite:* Writing sample required; for instructions on submitting a writing sample see this page. *Enrollment limited to 12 students. Internet access required to retrieve course materials. Visitors not permitted.*

Reg# V3997B

UCLA: 2173 Bunche Hall
Wednesday, 7-10pm,
January 6-March 10, 10 mtgs.

\$105 nonrefundable; no refund after January 13.

Adam Cushman, MFA, fiction writer, whose short stories have been published or are forthcoming in *The Mississippi Review*, *The Portland Review*, *Carve Magazine*, *The Konundrum Review*, *Pindeldyboz*, *Word Riot*,

Storyglossia, *The J Journal*, *The St. Petersburg Review*, *Wordriver Press*, *Spectrum Magazine*, and *Fawlt Magazine*, among others.

Novel Writing IV: Advanced Class in Writing a Novel the Professional Way

X 446.7C English 3 units \$550

For students with at least 150 pages of a novel, this advanced course focuses on elements of technique and vision necessary for a work to be considered complete. Participants 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. One of the major goals of this class is to give students all the self-editing skills they need to polish and revise their entire novel—within and beyond the class itself. *Students should bring a one-page synopsis and the first five pages of their novel, all double-spaced, to the first class. Prerequisite:* X 462.71 Novel Writing I: Writing the First Novel, X 446.7A Novel Writing II: Writing a Novel the Professional Way Workshop, and X 446.7C Novel Writing III: Writing a Novel the Professional Way Works-in-Progress Workshop; or equivalent. Writing sample plus a one-to-two-page synopsis is required; for instructions on submitting a writing sample see above. *Enrollment limited to 12 students. Internet access required to retrieve course materials. Visitors not permitted.*

Reg# V3995B

UCLA: 3115 Rolfe Hall
Wednesday, 7-10pm,
January 6-March 10, 10 mtgs.

\$105 nonrefundable; no refund after January 13.

Les Plesko, fiction writer and author of the novel *Slow Lie Detector* (June 2009, Equator Books). Mr. Plesko's novel *The Last Bongo Sunset* (Simon & Schuster) was critically acclaimed by *The New Yorker* and *The New York Times* and translated into Dutch and German, and his stories appear in *Zyzzyva* and *Pear Noir!* He was the recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing, 2002.

Novel Writing V: A Continuing Writer's Workshop

X 446.8 English 3 units \$550

For students who have completed Novel Writing IV, this intensive workshop is specifically directed toward refining an advanced manuscript into a publishable novel. The focus is on structural and thematic aspects and the maintenance of the author's unique voice. Students work closely with their 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:* At least one quarter of X 446.7C Novel Writing IV: Advanced Class in Writing a Novel the Professional Way, or equivalent. A three-page writing sample is required; for instructions on submitting a writing sample see this page. *Enrollment limited to 12 students. Internet access required to retrieve course materials. Visitors not permitted.*

Reg# V3996B

UCLA: 3118 Rolfe Hall
Tuesday, 7-10pm,
January 12-March 16, 10 mtgs.

\$105 nonrefundable; no refund after January 19.

Claire Carmichael, author of 26 novels, most recently the young adult novel *Leaving Simplicity* and the crime novel *The Platypus Ploy* under the name Claire McNab. Ms. Carmichael has published 19 children's novels with Random House Australia. She received the UCLA Extension Outstanding Instructor Award in Creative Writing, 1998 and the UCLA Extension Distinguished Instructor Award, 2007.

Available for UCLA Transfer Credit

Creative Writing: Short Story

INSTRUCTOR:

Edan Lepucki, MFA

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Creative Writing: Poetry

INSTRUCTOR: **Rick Bursky**, MFA

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Creative Writing: Drama

INSTRUCTOR: **Mary Casey**, MFA

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Creative Writing: Short Story

INSTRUCTOR:

Daniel M. Jaffe, MFA


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Creative Writing: Poetry

INSTRUCTOR:

Anna Maria Hong, MFA

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 Denotes online course.

Nonfiction I

Finding and Writing Life Stories You Were Meant to Tell

X 407.2 English 3 units \$415

This course is for anyone who has or wants to find a story from “real life” that needs to be told. Sometimes your story is about a person, a place, or even a thing. It might be a remembered time or event or something that will happen as you give account to its unfolding. Sometimes the story is some concealed part of yourself. The first step to developing your story is to locate its core fascination—the key factor which most affects your reader. Students identify this element of their story, then learn fundamental skills to telling it, such as research and interviewing techniques. Finally, instruction covers ways to cultivate their own unique writing voice, including immersion of the writer into the story’s environment, pursuit of what Gay Talese calls “the larger truth,” and construction of the work into a combination of non-sequential episodes that advance and present the story to best dramatic and imaginative effect. Finally, participants explore possible venues where each story might most effectively be presented. *Enrollment limited to 20 students. Visitors not permitted. Internet access required to retrieve course materials.*

Reg# V4121B

UCLA: 152 Royce Hall
Wednesday, 7-10pm,
January 6-March 10, 10 mtgs.
No refund after January 13.

Harry Youtt, fiction writer and Pushcart Prize-nominated poet whose recent collections of poetry include *I’ll Always Be from Lorain, Even the Autumn Leaves*, and *Outbound for Elsewhere*. Mr. Youtt is on the editorial board of the international *Journal of Consciousness, Literature and the Arts* and was the co-recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing, 2004.

Judith Prager, PhD, fiction writer whose novels include *The Newman Factor* and *Black Water*. Dr. Prager’s nonfiction includes *The Worst Is Over: What to Say When Every Moment Counts* (Jodere Group) and *Journey to Alternity*, and her work has appeared in *New York Magazine* and *Women’s World*. She was the co-recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing, 2004.

Nonfiction: Two-Day Courses

NEW COURSE

Writing Life: Memoir as Personal History

X 446.140 English 1.5 units \$250

Memoir is a powerful literary genre that helps us to connect to our shared humanity. In this two-day workshop, explore how to create your own memoir through the lens of personal history. In order to navigate the most challenging aspects of the genre, especially memory, self-revelation, and character development, it is critical to examine the tension between writing personal truth and becoming a protagonist. To that end, you consider the relative ease of writing about your own triumphs and sterling qualities, and the challenge of capturing the truth about the least flattering parts of a life. Through readings, lectures, and small group workshops, you complete writing exercises that enable you to frame yourself as a compelling protagonist, craft a memoir’s narrative arc, render key people on the page, and portray the relationship between internal struggle and external conflict. By the end of the workshop, you understand how to engage memoir as personal history in order to empower yourself as an authority on the story of your own life and to enrich your literary voice. *Enrollment limited to 20 students.*

Reg# V4207B

UCLA: 1264 School of Public Affairs
🌸 Saturday & Sunday, 9:30am-4:30pm,
February 20 & 21, 2 mtgs.

Jennifer Baszile, PhD, writer, whose book *The Black Girl Next Door: A Memoir* was published by Touchstone, a Simon & Schuster imprint. Ms. Baszile has written reviews for *The Times Literary Supplement* and *The New York Times*. She is a former Yale University professor.

Nonfiction II

Intermediate Personal Essay

X 401.31A English 3 units \$520

In *The Art of the Personal Essay*, Philip Lopate writes, “The personal essayist looks back at the choices that were made, the roads not taken, the limiting familial and historic circumstances, and what might be called the catastrophe of personality.” This course is designed for those familiar with the personal essay form and who are ready to delve deeply into that “catastrophe of personality.” The course focuses on guiding students in the writing and revision of one or more personal essays to be submitted for publication, as well as the study of markets and the manner in which those stories which sometimes appear to be the smallest moments expand to become memoirs. For those ready to stop regaling friends with their tales and to, instead, commit these to the page. *Prerequisite:* At least one personal essay or creative nonfiction course, or by departmental or instructor consent. *Enrollment limited to 15 students. Internet access required to retrieve course materials.*

Reg# V4206B

UCLA: 2333 School of Public Affairs
Wednesday, 7-10pm,
January 13-March 17, 10 mtgs.

\$55 nonrefundable; no refund after January 20.

Amy Friedman, MA, author of the memoirs, *Nothing Sacred: A Conversation with Feminism* and *Kick the Dog and Shoot the Cat*. Ms. Friedman’s essays and stories have appeared in *The New York Times*, *The Boston Globe*, and *Chatelaine*, and her syndicated children’s column, “Tell Me a Story,” is published in more than 150 newspapers internationally. She received the UCLA Extension Outstanding Instructor Award in Creative Writing, 2007.

NEW COURSE

The Skill Builder: Memoir Writing Immersion Course

X 441.29 English 6 units \$990

Designed for writers with a memoir-in-progress, this unique immersive workshop, conducted in four full weekends of concentrated instruction over two months, provides thoughtful feedback on what you have written so far, teaches you new elements of craft, and sparks your creativity. In an intimate environment, you work toward realizing the themes and structural organization inherent in your memoir-in-progress; receive in-depth and ongoing evaluation of your work in both individual and group critiques which serve to strengthen and refine your unique voice and narrative style; and have instilled within you a love of language and deep contemplation. You also develop editing techniques and analytical reading skills, nurture professional contacts, and foster a community of like-minded peers. Each weekend is dedicated to the critique of each participant’s work, up to 20 pages per workshop, and includes craft lectures, writing exercises, and directed readings. Featured guest lecturers—known authors, editors, and other publishing experts—offer you insight into and familiarity with all aspects of the writing life. *In order to participate in this course, you should have at least 40 pages of written material that you wish to workshop. Prerequisite:* At least one course in memoir writing or instructor consent. *Enrollment limited to 15 students. Internet access required to retrieve course materials.*

Reg# V4784B

Westwood: 214 1010 Westwood Center
🌸 Saturday & Sunday, 9:30am-4:30pm,
February 20-April 4, 8 mtgs.
(no mtg. 2/27, 2/28, 3/13, 3/14, 3/27 & 3/28)

Samantha Dunn, author and journalist whose latest publication is *Faith in Carlos Gomez: A Memoir of Salsa, Sex, and Salvation* (2005, Henry Holt and Co.). Ms. Dunn’s previous books include the memoir *Not by Accident: Reconstructing a Careless Life*, as well as the novel *Falling Paris*, a finalist for the PEN Center USA Fiction Award. Her articles have appeared in *Los Angeles Times*, *O (Oprah)*, *Ms.*, and *Glamour*.

Nonfiction III

NEW COURSE

Advanced Creative Nonfiction

X 401.53 English 3 units \$550

Designed for serious writers who seek to refine their creative nonfiction manuscripts—including memoirs and personal essay collections—into publishable tomes, this intensive workshop helps you polish your writing and find your narrative’s energy and unique voice. You also develop and perfect self-editing techniques as well as explore the current market. The course goal is to have two chapters and a book proposal or two short essays ready to submit to publishers, as well as increase mastery over this artistic form. *Prerequisite:* At least one course in memoir, personal essay, or creative nonfiction. Writing sample required; for instructions on submitting a writing sample see page 148. *Enrollment limited to 12 students. Internet access required to retrieve course materials. Visitors not permitted.*

Reg# V4524B

UCLA: 122 Haines Hall
Tuesday, 7-10pm,
January 12-March 16, 10 mtgs.
\$105 nonrefundable; no refund after January 19.

Sandra Kobrin, nonfiction writer and journalist whose work has appeared in *The New York Times*, *Los Angeles Times Magazine*, *Playboy*, and *Women’s Day*, among others. Ms. Kobrin was interactive managing editor for the Los Angeles Newspaper Group, managing websites for *Los Angeles Daily News* and seven other newspapers.

Poetry

Creative Writing: Poetry

XL 133A English 5 units \$530/\$475 🏠

Available for UCLA transferable credit, this workshop combines writing assignments with an exploration of contemporary poetry. Students look at forms ranging from the sonnet to prose poems, and develop their own voice. Each week the work of a contemporary poet is discussed and writing assignments are critiqued. The course goal is for students to finish with a number of polished and completed poems and understand the demands and rewards of living an inspired life through poetry. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4125B \$530 (Credit)

Reg# V4127B \$475 (Noncredit)

UCLA: 2834 Slichter Hall
Wednesday, 7-10pm,
January 6-March 24, 12 mtgs.
No refund after January 13.

Rick Bursky, MFA, poet whose work has appeared in numerous publications, including *American Poetry Review*, *Iowa Review*, *Harvard Review*, *Black Warrior Review*, *Prairie Schooner*, *Verse*, *New Ohio Review*, and *Shenandoah*. Mr. Bursky is the author of the poetry collections *The Soup of Something Missing* (Bear Star Press), which won the Dorothy Brunsman Prize, and *The Invention of Fiction* (Hollyridge Press).

The Complete Poet: Vulnerability, Sexuality, Sense of Humor

X 423.6C English 3 units \$520

Some schools of acting teach that actors must possess the qualities of vulnerability, sexuality, and a sense of humor in order to bring all varieties of roles fully to life. Based on the belief that the same qualities deepen poetic work, this course encourages poets to enrich their talent and develop new poems by exploring ways to draw from these areas of themselves. Readings include poems by Barbara Hamby, Charles Harper Webb, Sharon Olds, Robert Mezey, and Steve Kowitz’s versions of classic erotic poetry from India. By the end of the course, students develop at least three poems, one for each area of exploration, with the goal of enriching their language and subject matter and expanding their sense of what’s possible for poetry. *Prerequisite:* At least one craft-conscious poetry workshop and a good knowledge of contemporary poetry. *Enrollment limited to 15 students. Internet access required to retrieve course materials.*

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Reg# V4208B

UCLA: 3114 Rolfe Hall
Wednesday, 7-10pm,
January 13-March 17, 10 mtgs.

\$55 nonrefundable; no refund after January 20.

Suzanne Lummis, MA, author of the poetry collections *Idiosyncrasies* and *In Danger*. Ms. Lummis’s poetry has appeared in *Pool*, *Ploughshares*, *The Hudson Review*, *The Antioch Review*, *California Poetry from the Gold Rush to the Present*, and Knopf’s *Poems of the American West*, among numerous others. She was the recipient of the UCLA Extension Outstanding Instructor Award in Creative Writing, 1996.

Playwriting

Creative Writing: Drama

XL 135 English 5 units \$530/\$475 🏠

Available for UCLA transferable credit, this workshop explores dramatic writing through exercises in creating ideas, characters, dialogue, action, conflict, and the uniqueness of voice—all directed toward the writer’s individual projects. Students read selected works of contemporary dramatic literature to master specific concepts. Additional areas of study include the submission process and how to provide supportive feedback to the work of other writers in the group. The student’s goal is to complete a one-act play or one act of a play. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4198B \$530 (Credit)

Reg# V4199B \$475 (Noncredit)

UCLA: 152 Royce Hall
Thursday, 7-10pm,
January 7-March 25, 12 mtgs.
No refund after January 14.

Mary Casey, MFA, playwright and screenwriter whose full-length play, *Unspeakable Acts*, won the 2008 Jane Chambers Playwriting Award. Ms. Casey’s plays have been read and produced for the Wells Fargo Theatre of the Autry National Center, Celebration Theatre, Theatre of NOTE, and the Echo Theatre in Dallas, among others. She was also a finalist for the Heideman Award at the National Ten-Minute Play Festival.

Writing the One-Person Show

X 414.59 English 3 units \$520

The solo show is theater at its best: a good story and one performer, stripped down to the bare essentials. Whether you are writing a solo show based on personal experience, a historical figure, or want to do a gallery of characters around a central theme, this course gives you the tools to construct a show that uses all of your talents. The one-person show can give you more control of your career, a place for your own voice to be heard, and—most importantly—the joy of peopling the stage with vivid characters who tell a compelling story. In the style of Ruth Draper, Anna Deavere Smith, Jane Wagner, Lily Tomlin, Eric Bogosian, Spalding Gray, and John Leguizamo, each student writes and presents seven monologues or monologues, combining the guidelines of each assignment with his/her own experience and fancy. The final session is an informal performance, with each student performing/reading a monologue written during the quarter. *Enrollment limited to 15 students. Internet access required to retrieve course materials.*

Reg# V5334B

UCLA: A32 Humanities Bldg.
Wednesday, 7-10pm,
January 20-March 24, 10 mtgs.
No refund after January 27.

Laurel Ollstein, MFA, award-winning playwright whose work has been produced around the country, including *Esther’s Moustache*, *Blackwell’s Corner*, *Laughter, Hope, and a Sock in the Eye*, *Insomniac*, and *The Dark Ages*, among others. Ms. Ollstein is a former member of the Actor’s Gang and currently is an artistic associate of Playwrights Arena and Literary Manager for EST, L.A.

Intermediate Playwriting: Works-in-Progress

X 402.3 English 3 units \$520

This workshop focuses on the individual needs of playwrights at various stages of intermediate development, with emphasis on each participant's unique voice and vision. Providing a forum for presenting works-in-progress, this course allows participants to hear their words and thoughts read, with in-depth feedback and discussion by the instructor and fellow playwrights. Special attention is devoted to completing a one-act or full-length play and pinpointing ways to gain exposure in the ever-expanding theatrical world of Los Angeles. The course culminates with professional actors reading scenes from students' work. *Enrollment limited to 15 students. Internet access required to retrieve course materials.*

Reg# V4200B

UCLA: 166 Royce Hall

Tuesday, 7-10pm,

January 12-March 16, 10 mtgs.

\$55 nonrefundable; no refund after January 19.

Leon Martell, MFA, playwright, actor, and director, whose plays include *STEEL: John Henry and the Shaker*, winner of two 2002 Ovation Awards; *Beautiful in the Extreme*; and *The History of Fairfax According to a Sandwich*. Mr. Martell directed *String of Pearls* at Carnegie Hall, and his work was performed at Disney Hall. He received the UCLA Extension Outstanding Instructor Award in Creative Writing, 1997.

Publishing

The Fiction and Nonfiction Writers' Guide to Getting Published

756.58 English \$125

The nuts-and-bolts of the business of writing are as essential to a writer's success as the work itself. Today's writers need to understand how to succeed and maximize their works in the new media and literary marketplace. Do you know how work is sold and how the writer is compensated? Do you know why the writing you do about your writing is as important as the writing itself? This comprehensive one-day seminar answers these questions and provides key information on many other "must know" issues. Agent and attorney team up to teach this class from both the creative and the business side. New York literary agent Katharine Sands takes participants step-by-step through the success checklist for the getting-published process. From content-creation to contract; first writes to last rights, focusing on both craft and career, you learn how to: identify your selling points and sales engines, whet an agent's appetite, get editors to say "yes," make the perfect pitch, build a media platform, and create a writing career. Los Angeles attorney Paul S. Levine addresses the legal and business aspects; the process of obtaining an agent and a lawyer; when and why an agent is necessary; the content of a typical collaboration agreement and three reasons why it is an absolute necessity; a detailed review of a typical publishing agreement—royalties, advances, rights granted, and rights withheld, etc.; the editing process—what options the writer has to disagree with a publisher's edits; and the manuscript's acceptance, publication, promotion, and publicity. Everyone from the fledgling writer to the well-published professional can gain the tools needed to succeed and get published. Students may bring copies of their works-in-progress for possible discussion or critique during the course. Bring all your questions concerning the business of being or becoming a successful book author—they will be answered.

Reg# V4523B

UCLA: 1264 School of Public Affairs

☼ Saturday, 9:30am-4:30pm,

March 20, 1 mtg.

Paul S. Levine, JD, MBA, member, State Bar of California; entertainment lawyer for 29 years. Before establishing his own law practice in 1992, Mr. Levine was an entertainment lawyer in the legal affairs department of Warner Bros. Television and spent two years as resident counsel for Hearst Entertainment Productions. In addition, he has had his own literary agency for the past 13 years.

Katharine Sands, literary agent with the Sarah Jane Freymann Literary Agency in New York. Ms. Sands is the editor of *Making the Perfect Pitch: How to Catch a*

Literary Agent's Eye and has been a guest expert on writing and publishing for *Poets and Writers*, The American Society of Journalists and Authors, New York University, and the New York State Council on the Arts.

Writing for the Youth Market

Writing Picture Books for Children

X 470.5 English 2 units \$305

Is writing a picture book fun? Yes. Exhilarating? Yes. Demanding? Definitely. Designed for beginning picture book writers, this course provides the "big picture": from surveying the genre's breathtaking possibilities to exploring its art, craft, and publishing practices. Students compare a wide variety of picture book structures, characters, and themes, and learn how to use voice, repetition, and a variety of other tools effectively. Benefiting from extensive written assignments and feedback, participants also gain a clear sense of their own writing strengths, the ability to receive critical feedback, an understanding of the submission process, and practice in setting realistic goals—all in a nurturing community of writers. By the end of the course, participants have a new understanding of the field, a draft of a picture book, and more ideas than they know what to do with for their next book. Bring writing materials and one favorite picture book to the first class meeting. *Enrollment limited to 20 students. Internet access required to retrieve course materials.* 📖

Reg# V4428B

Westwood: 320 1010 Westwood Center

☼ Tuesday, 11am-2pm,

January 26-March 2, 6 mtgs.

No refund after February 2.

April Halprin Wayland, author of four picture books, including *It's Not My Turn to Look for Grandma!* (Knopf) and *New Year at the Pier: A Rosh Hashanah Story* (Dial). Ms. Wayland's book, *Girl Coming In for a Landing: A Novel in Poems*, won the Myra Cohn Livingston Award. She has won four poetry awards from the SCBWI and is a founding member of the Children's Authors' Network.

Touring Wonderland:

A Beginning Workshop in Writing for Children and Young Adults

X 470.2 English 3 units \$415

If you want to write for kids, you need to think like a kid and enjoy the process of returning to your childhood, when the world was wide open and the possibilities were endless. This course introduces aspiring writers to the specific categories of writing for young people—concept books, picture books, beginning readers, chapter books, middle grade novels, young adult (YA) novels, and nonfiction for all age ranges—and helps them discover their niche in the highly creative and imaginative world of children's publishing. Unlike the adult market, writing for children and YA audiences is specifically tailored to the readers' age group and psychological and emotional development as well as their reading ability and interests. Students explore the basics in each category, including story structure, plot, character development, and dialogue. 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 the children's writer also are covered in detail. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4420B

UCLA: A152 Bunche Hall

Wednesday, 7-10pm,

January 20-March 24, 10 mtgs.

No refund after January 27.

Laurel van der Linde, author of several children's novels, including *The White Stallions* and *The Pony Express*, as well as articles published in such magazines as *Equus* and *Horse Illustrated*. Ms. van der Linde has produced and/or directed many audiobooks for Brilliance Audio, BBC AA, and others.

Writing for the Youth Market: Weekend Course

Quick-Start Your Career in Children's Writing

716 English \$125

A perfect way to launch your career as a children's writer is by writing for children's magazines, a lucrative yet often overlooked entry-point to book publishing. In this intensive one-day session, you learn how to access magazine markets, earn credibility as a writer, win the respect of editors, and make money writing features, sidebars, games, activities, recipes, media reviews, craft how-to's, timelines, and fiction. Topics include choosing subjects to write about, targeting specific age groups, identifying market niches, making multiple sales from the same research, creating a query or cover letter that grabs an editor's interest, presenting a professional submission package, and translating magazine experience into trade book contracts. By the end of the session, you are able to name at least three markets for existing manuscripts or manuscripts in-progress and generate at least three ideas for new projects. You are invited to bring along a short work-in-progress for group feedback on market potential in the final portion of the day. This class includes lots of hands-on activities and extensive handouts.

Reg# V4429B

UCLA: 2270 School of Public Affairs

☼ Saturday, 9:30am-4:30pm,

February 6, 1 mtg.

Alexis O'Neill, PhD, author of the picture books *The Recess Queen* (Scholastic), a *Los Angeles Times* best-seller and children's choice nominee in 11 states; *The Worst Best Friend* (Scholastic); *Loud Emily* (Simon & Schuster); and *Estela's Swap* (Lee & Low). Dr. O'Neill's work also has been published in *Cobblestone*, *Calliope*, *Faces*, *Odyssey*, *Spider*, and *Cricket*.

Online Courses

Choose the right course for you. For advisement on online creative writing courses call **Sara Bond at (310) 794-1846** or **Corey Campbell at (310) 825-0107**. For advisement on online screenwriting courses call **Daniel Sanchez at (310) 825-9416** or **Mae Respicio at (310) 206-0951**.

Creative Writing

Mini-Courses

Courses in this section are lecture-based and primarily designed to be informational. Those who wish to workshop their writing are encouraged to consider our longer format courses.

NEW COURSE

How to Get Published in Literary Magazines 📖

765 English \$150

Now that you've completed a short story, a series of poems, a book review, or an essay, how do you seek publication in a literary magazine? These small-circulation magazines are an ideal way to build your career as a writer and attract the attention of agents and editors. After reading a series of detailed lectures, students in this intensive mini-course have the opportunity to discuss the literary magazine culture and then submit questions to the instructor. Students write a cover letter which is critiqued by the instructor and develop a system for submitting their work, including a list of their top litmags and a method for tracking submissions. *For technical requirements see page 12. Enrollment limited.*

Reg# V5102B

January 20-27

No refund after January 15.

Shannon Cain, MFA, fiction writer whose work has won a Pushcart Prize, an O. Henry Prize, an NEA fellowship, and an honorable mention in *Best American Short Stories* 2009. Ms. Cain's work has appeared

in numerous journals, including *Tin House*, *American Literary Review*, and *New England Review*. The fiction editor for Kore Press, she co-edited the anthology *Powder: Writing by Women in the Ranks, from Vietnam to Iraq*.

General Interest: Beginning and Novice Writers

These basic creative writing courses are for students with little or no prior writing experience. Instruction is exercise-driven; workshop is introduced.

The Essential Beginnings: An Introductory Creative Writing Workshop 📖

X 401A English 2 units \$375

Many aspire to write creatively, but few know how to get started. For those who wish to write for personal or professional satisfaction, this supportive online workshop provides many fundamental techniques—from journal writing to imaginative in-class exercises—all geared to motivate and cultivate the beginning creative writer. Topics include writing from observation and experience, creating dynamic characters, developing points of view, and writing dialogue. By the course's completion, students should have a series of short sketches or a draft of a story. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4311B

January 13-February 17

\$55 nonrefundable.

Harry Youtt, for credits see page 150.

Judith Prager, for credits see page 150.

Reg# V4088B

January 20-February 24

\$55 nonrefundable.

Clea Simon, author of the Theda Krakow and Dulcie Schwartz mystery series, which include the novels *Probable Claws* and *Shades of Grey*. Ms. Simon has written nonfiction books, including *The Feline Mystique: On the Mysterious Connection between Women and Cats* (St. Martin's). Her work has appeared in *The Boston Globe*, *The New York Times*, and *San Francisco Chronicle*.

Reg# V4087B

January 27-March 3

\$55 nonrefundable.

liz gonzález, MFA, poetry, memoir, and fiction writer whose volume of poems, *Beneath Bone*, was published by Manifest Press. Ms. gonzález's work has appeared in numerous publications, including *Women on the Edge: Writing from Los Angeles, Heliotrope, Luna, Brújula*, and *The San Francisco Chronicle*. She was awarded the Arts Council for Long Beach's Professional Artist Fellowship.

Offered Online

Design Write

Combining Keyword Research and SEO-Smart Writing with Effective Website Design

Of interest to writers, designers, and entrepreneurs, this online course focuses on the research and design decisions that create successful websites, including identifying the target audience, keyword research, and writing keyword-rich content.

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General Interest: Special Subjects and Themes

Unless otherwise noted in the description, courses in this section are open to writers of all levels who want to focus on a specific area of study.

NEW COURSE

Autobiography of the Soul

X 406.02 English 3 units \$525

The approach in this workshop is writing from the psyche, from the content of the self, from all that's inside rather than from the form-and-craft-first approach. A main objective is to find and strengthen your individual voice and vision in a way that won't be lost when the rejections, criticisms, outside canons, self-doubts, and other voices start hitting; in a way that makes for serious, powerful, satisfying, lasting, and true writing. Through memory, self-exploration, poetry exercises, and experiments, you begin to identify your own stories, concerns, rhythms, words, dreams, issues, aesthetics, and voice. This course puts "creative" back into creative writing. Throughout, you learn that craft is spiritual as well as work to strengthen your writing exercises into mature, publishable writing. For writers of all genres at all stages of development. For technical requirements see page 12. Enrollment limited to 15 students.

Reg# V4982B

January 13-March 17
\$55 nonrefundable.

Sharon Doubiago, MA, three-time Pushcart Prize winner and author of the memoir *My Father's Love, Portrait of the Poet as a Young Girl, Volume 1*; the short story collections *El Niño* and *The Book of Seeing with One's Own Eyes*; the epic poem *Hard Country*; and the book-length poem *South America Mi Hija*, a National Book Award nominee. Ms. Doubiago's latest book is *Love on the Streets: Selected and New Poems*.

Sojourns through Memory: Writing out of Your Life

X 450.86 English 3 units \$525

Writing out of your life can be a process of self-revelation, a way of tending to the soul and discerning the pattern of your life even while you're in the midst of living it. Whether you want to write a memoir or transmute your life into fiction or poetry, this workshop helps you mine the rich vein of material that is yours alone. The focus of this workshop is on production, pleasure, and encouragement. Using a combination of weekly prompts and assignments, instructor feedback, and group interaction, students write a series of autobiographical narratives. For both beginners and seasoned writers who want to get in touch with their personal voice. For technical requirements see page 12. Enrollment limited to 15 students.

Reg# V4111B

January 13-March 17
\$55 nonrefundable.

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

The Creative Journey

X 406.15 English 3 units \$525

This course nurtures the individual vision of each student. It's designed to help you find what's distinctive in your way of looking at the world and to develop tools for conveying your unique viewpoint with grace. We are after, as Raymond Carver said, "a unique and exact way of looking at things and finding the right context for expressing that way of looking." The course guides you through the steps of the creative process, teaching you how to welcome inspiration, find the heart of what wants to be spoken, and become a better editor of your own work. The friendly, supportive atmosphere of the workshop aims to draw out your best and help you find what works best for you. The focus is on fiction, though students also are free to try other genres to some extent, such as poetry, memoir, or drama. In the course, reference is made to the concept of the "personal

The Writers Studio

Four-Day Intensive Writing Workshops in Creative Writing and Screenwriting

THURSDAY-SUNDAY, FEBRUARY 4-7
Westwood: 1010 Westwood Center

Q: Where can you find writers from all over the world sitting side by side and discussing characters, story arcs, and point-of-view?

A: At the UCLA Extension Writers Studio! Join the discussion.

For information on this year's Studio see pages 144-146.



New Online Courses

Loose
Girl
a memoir of promiscuity



How to Get Published in Literary Magazines

INSTRUCTOR: Shannon Cain, MFA

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Autobiography of the Soul

INSTRUCTOR: Sharon Doubiago, MA

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Working with Scene in the Short Story

INSTRUCTOR: Matt Debenham, MFA

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For advisement on online creative writing courses or to learn about the Certificate in Creative Writing call Sara Bond at (310) 794-1846.

For advisement on online screenwriting courses or to learn about the Certificate in Feature Film Writing call Daniel Sanchez at (310) 825-9416.

Putting Dialogue to Work

INSTRUCTOR: Wayne Harrison, MFA

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Postcard Memoir: Crafting the Bite-Sized Essay

INSTRUCTOR: Sonja Livingston, MFA

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Writing Memoir from the Inside Out

INSTRUCTOR: Kerry Cohen, MFA

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Writing Nonfiction for the Youth Market

INSTRUCTOR: Catherine Ipcizade

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Building a Better Scene: Essential Scene Work for Screenwriters

INSTRUCTOR: Andrew Osborne, MA

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Advanced Rewrite

INSTRUCTOR: Chrysanthy Balis, MPW

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journey," an approach developed by Mr. Monroe that helps students identify sequences of personal experience, and focus them into engaging story structures. Story structure ideas outlined by Joseph Campbell and by Chris Vogler in *The Writer's Journey* also are considered. As a class, we encourage one another to dig for the nuggets of interest, passion, and life that make reading and writing a pleasure. By the end of the course, you have polished pieces of writing that can either stand alone or work together as a final project. For technical requirements see page 12. Enrollment limited to 15 students.

Reg# V5093B

January 20-March 24
\$55 nonrefundable.

Robert Monroe, PhD, MA, MFA, fiction writer who attended the Iowa Writers' Workshop and whose work has appeared in journals, including *Lemon Soap*, *Bufo*, and *College Green*. Mr. Monroe received an honorable mention in the Best New American Voices competition and has won fellowships from the Mellon Foundation, Harvard, the Tyrone Guthrie Centre, and the Arts Council of Ireland. His novel, *Tales from the Goldenflower Inn*, is forthcoming.

Fiction I

Courses in this section are recommended for students with some writing experience. Instruction is a mix of written lectures and workshoping. Those new to writing might consider courses listed under General Interest: Beginning and Novice Writers.

Creative Writing: Short Story

XL 134A English 5 units \$675/\$575

Available for UCLA transferable credit, this special workshop covers the key elements of fiction, including plot, characterization, setting, point-of-view, and various story development techniques, as well as publication markets. The student's goal is to complete or rewrite three stories of average length. For technical requirements see page 12. Enrollment limited to 15 students.

Reg# V4095B \$675 (Credit)

Reg# V4708B \$575 (Noncredit)

January 6-March 24
\$55 nonrefundable.

Daniel M. Jaffe, MFA, internationally published fiction writer, essayist, and literary translator whose novel, *The Limits of Pleasure*, was selected by *ForeWord Magazine* as a Book of the Year Award finalist. Mr. Jaffe compiled and edited *With Signs and Wonders: An International Anthology of Jewish Fabulist Fiction*. He received the UCLA Extension Outstanding Instructor Award in Online Creative Writing Education, 2006.

Introduction to Fiction Writing

X 403A English 3 units \$525

It has been said that all of us have locked inside at least one good story to tell. This course is designed to tap into that story—and others. Through a combination of written exercises, extensive online group discussions, and instructor feedback, students learn the fundamentals of fiction writing, including plot, point-of-view, setting, description, dialogue, tension, rewriting, and submission strategies. This course focuses on short fiction but includes principles that students use in X 462.71 Novel Writing I: Writing the First Novel. The course goal is to draft one short story or a chapter of a novel. This course is a prerequisite for students continuing in either the short- or long-fiction sequence. For technical requirements see page 12. Enrollment limited to 15 students.

Reg# V4094B

January 13-March 17
\$55 nonrefundable.

Tyler Dilts, MFA, fiction and nonfiction writer whose stories have appeared in *Best American Mysteries*, *Berkeley Fiction Review*, *Crimespree Magazine*, and *Puerto del Sol*, among other publications. Mr. Dilts's story "Thugging Toward Bethlehem," in the journal *Like Water Burning*, earned a Pushcart Prize nomination. His novel, *A King of Infinite Space*, was released by World Parade Books in 2009.

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Reg# V4093B

January 20-March 24
\$55 nonrefundable.

Lyndane Yang, MFA, fiction writer whose short story collection, *Distant Shores*, was a finalist for the 2007 Iowa Short Fiction Awards. Ms. Yang's work has been published in *Crab Orchard Review*, *Ontario Review*, *Byline*, *ZYZZYVA*, and *Room of One's Own*. Her story, "The Opium Bed," was a finalist for the 2003 Carter V. Cooper Memorial Prize.

Novel Writing I: Writing the First Novel

X 462.71 English 3 units \$525

That novel is inside you waiting to emerge, but deciding where and how to begin and the demands of writing the manuscript may seem daunting. It need not be. Weekly assignments, group interaction, and instructor feedback help you explore various methods of writing your first novel while learning the key craft points of plot, structure, 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. *For technical requirements see page 12. Prerequisite:* At least one fiction writing course. *Enrollment limited to 15 students.*

Reg# V4096B

January 20-March 24
\$55 nonrefundable.

Caroline Leavitt, internationally published fiction writer of nine novels, including her latest, *Breathe*, which will be published by Algonquin in 2010. Ms. Leavitt's work has been anthologized in *The Other Woman* and *Bad Girls*. A book columnist for *The Boston Globe* and a critic for *People*, she was the first recipient of the UCLA Extension Outstanding Instructor Award in Online Creative Writing Education, 2004.

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

X 455 English 3 units \$525

How do you introduce an alien environment, create an alternate timeline or magical realm, and then populate it with characters whose problems matter to its readers—all in 5,000 words or less? Designed for those interested in focusing on short speculative fiction, this course deepens your understanding of its many sub-genres, including alternate history, horror, dark fantasy, sword and sorcery, urban fantasy, sociological sci-fi, hard science fiction, and others, while at the same time immersing you in the writing principles common to all of these genres. You identify the stories that ignite your passions as a writer and reader, and then learn to write them yourself. Through exercises, peer feedback, and readings, you discover how to create engaging genre stories and polish them for publication. The course goal is to complete and workshop a short science fiction or fantasy story and to identify three appropriate markets for the finished piece. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4089B

January 20-March 24
\$55 nonrefundable.

Alyx Dellamonica, author of "The Town on Blighted Sea," a Year's Best Science Fiction pick, and numerous other stories. Ms. Dellamonica has published fiction in *Isaac Asimov's Science Fiction Magazine*, *SciFi.Com*, and *Realms of Fantasy*, and her work has appeared in *Alternate Generals II*. She won a Canada Council Grant, has been short-listed for the Sidewise Award, and her first novel, *Indigo Springs*, will be out in 2009.

Bad Guys, Big Money—or How I Learned to Love Norman Bates: A Character Workshop

X 481.1 English 3 units \$525

Everyone knows it's the villains that sell books. Is anything better than Darth Vader's entrance onto Princess Leia's ship? Would you have given a shilling for Harry Potter without Lord Voldemort? How often have you thought of Norman Bates while showering or Hannibal Lecter when you hear "fava beans?" In this course, we turn the writing flashlight onto the really dark places and explore many ways to create the truly great villains. We look at Jungian shadow-work, the art of appreciating the truly annoying people in your life, and the dissection of some great villains. We also explore both the glamour of evil (in sexy vampire types) and the banality of evil (in Nazi timetables), as well as what we hate and why we love to read about it. Instruction includes writing exercises on developing the antagonist and a critique of the first 10-15 pages of a novel in progress. Recommended for mystery writers, historical novelists, horror writers, and anybody who wants to sell their fiction, whether they're aiming for *Paris Trout* or *Skeleton Coast*. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4092B

January 13-March 17
\$55 nonrefundable.

Don Webb, author of nine novels, including *The Double*, *Essential Saltes*, and *Endless Honeymoon*, all published by St. Martin's Press. Mr. Webb has written over 250 short stories that have been published in *Year's Best Science Fiction*, *Year's Best Horror*, and *Year's Best Fantasy*, among others. His story, "The Great White Bed," earned an International Horror Guild Award nomination.

Fiction II

These intermediate-level courses are for students who have fulfilled the prerequisites stated in each description. In these workshops, critiques are frank, assessing the strengths and weaknesses of students' work.

NEW COURSE**Working with Scene in the Short Story**

X 461.55 English 3 units \$525

Everyone's heard the storytelling maxim "show, don't tell," but what's it about? It's about scene. Scene is where our characters—and our stories—come to life. Scene allows action to move forward, decisions to be forced, necessary moments of crisis to explode. Yet, having even the liveliest of scenes is not the whole battle. You have to know why your scene is happening, why it's in a particular place within a story, what your characters are trying to do, and what you want your readers to understand. In this workshop, participants act as literary structural engineers. By taking apart our own 10-15-page short stories from a scenic standpoint, as well as examining scenes from well-respected published stories, our group learns together where scenes are working and where they're not. Then we each go to work creating one great scene—either rewriting one from the work at hand, or an entirely new one—to carry us to the next stage in our writing. *For technical requirements see page 12. Prerequisite:* At least one previous fiction writing course. *Enrollment limited to 15 students.*

Reg# V4752B

January 20-March 24
\$55 nonrefundable.

Matt Debenham, MFA, fiction writer whose story collection *The Book of Right and Wrong* won the Ohio State University Press Prize for fiction and is forthcoming in 2010. Mr. Debenham's work has appeared in numerous journals, including *Roanoke Review*, *The Pinch*, *Weston Magazine*, *Dogwood*, *Painted Bride Quarterly*, and *North Atlantic Review*.

NEW COURSE**Putting Dialogue to Work**

X 475.5 English 3 units \$525

Evocative dialogue, synthesized with action, propels writing from exposition into high dramatization, the lifeblood of storytelling. The best dialogue invites the reader to participate in the fiction, creating a relationship in which the author implies just enough for the reader to infer. What is more satisfying than watching characters argue around a meaningful issue? This course builds on what you know about using natural speech patterns, advancing plot and eliminating explanatory adverbs, and moves into more specialized dialogue techniques that reveal emotional context and character motivation. In our reading and crafting of dialogue, we study conflict in which characters are—as is so true in life—unwilling to say what they mean; the layers of narrative subtext; chess-like manipulation in conversation; vulnerability concealed by outward humor or aggression, and more. The course goal is to master fictional dialogue through weekly exercises, analysis of exceptional dialogue by published authors, workshop critique of exercises, and a final 5-10 page manuscript that showcases what you've learned. *For technical requirements see page 12. Prerequisite:* At least one previous fiction writing course. *Enrollment limited to 15 students.*

Reg# V4755B

January 20-March 24
\$55 nonrefundable.

Wayne Harrison, MFA, fiction writer who attended the Iowa Writers' Workshop and whose work has appeared in numerous journals, including *Narrative Magazine*, *The Atlantic*, *The Sun*, *McSweeney's*, *Other Voices*, *Ploughshares*, and *New Letters*. Mr. Harrison's forthcoming story collection, *Wrench*, was a finalist for The Spokane Prize and the 2009 Serena McDonald Kennedy Award, and he has received an Oregon Literary Fellowship.

True and Vivid Writing: A Practical Workshop

X 451.65 English 3 units \$525

The goal of this course is to provoke students into taking risks, experimenting with language, and accessing the rich material of their own perception and unconscious mind. Using the guiding principle of "the process is the product," this course offers simple yet effective exercises to release language; unlock the unconscious; and create true, vivid, and indelible prose. Augmented by readings and in-depth discussion, these exercises enable writers to experiment, to explore and develop resonant prose from the seeds of personal vision and inspiration into an organic whole. Specific methods and tools demonstrate how to integrate the world outside with the author's inner-world as a way toward shaping clear, articulate writing. We also discuss techniques to release the "internal editor" when we need it. *For technical requirements see page 12. Prerequisite:* At least one fiction writing course. *Enrollment limited to 15 students.*

Reg# V4097B

January 20-March 24
\$55 nonrefundable.

Annie Reid, MFA, fiction writer and filmmaker whose work has appeared in such publications as *American Short Fiction*, *Nimrod*, *Alaska Quarterly Review*, and the anthology *Good to Go: New West Coast Writing*

Writing the Short Story: Intermediate Workshop

X 461 English 3 units \$525

For students who wish to focus on the short story form, this workshop provides experience with close textual analysis and intensive writing practice—each student writes two short stories and one revision. After reading brief weekly lectures about issues of short story technique, including setting, dialogue, and structure, participants develop their understanding of these techniques by analyzing fellow students' works-in-progress as well as published short stories. Strategies for approaching the marketplace also are discussed. *For technical requirements see page 12. Prerequisite:* At least two previous fiction writing courses. *Enrollment limited to 15 students.*

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Reg# V4106B

January 13-March 17
\$55 nonrefundable.

Alyx Dellamonica, who has published stories in literary magazines, including *Other Voices* and *Secrets from the Orange Couch*. Ms. Dellamonica's anthology appearances include fiction in Nalo Hopkinson's fabulist anthology *Mojo: Conjure Stories*, and an examination of heroines in pop culture called *Girls Who Bite Back*. She received the 2006 Canada Council Grant. Her first novel, *Indigo Springs*, will be out in 2009.

Flash Fiction

X 461.2 English 3 units \$525

Flash fiction is narrative in a hurry; while novelists may take hundreds of pages to develop characters and a story arc, the flash fictioneer does the same in a much more compressed space: a few hundred, well-chosen words. In this intermediate workshop, we read flash by such writers as Molly Giles, Ernest Hemingway, Somerset Maugham, and Jamaica Kincaid, as well as discuss craft and the marketplace. Our primary focus, however, is those texts created by the workshop participants, who can each expect to complete four-to-six stories. *For technical requirements see page 12. Prerequisite:* At least one previous fiction writing workshop. *Enrollment limited to 15 students.*

Reg# V5064B

January 13-March 17
\$55 nonrefundable.

Valerie Fioravanti, MFA, fiction and nonfiction writer and poet whose work has appeared in *North American Review*, *Green Mountains Review*, *Hunger Mountain*, and *Cimarron Review*, among others. A Fulbright Fellowship recipient, Ms. Fioravanti has been nominated for a Pushcart Prize four times, and her story, "Garbage Night at the Opera," received Special Mention in *Pushcart Prize 2004*.

Inside Story

X 413.3 English 3 units \$525

The first goal of any narrative, whether novel or memoir, is to make the reader want to know what happens next. But how do you instill that elusive thing that agents and editors are hungry for: a sense of urgency that leaps off the page, instantly grabbing the reader? It's crucial, because without it, regardless how masterfully rendered the sentence, image, scene or thought, we've already moved on. Rather than focusing on voice, setting, tone, or imagery, this workshop explores the underlying factor that pulls those things together and gives them meaning: the story itself. Learn to deconstruct your narrative based on what all readers (including you) organically expect. Then, by zeroing in on the story you are telling, you are able to gauge whether a twist or storyline is on target or if it is the kind of digression that brings your narrative to a screeching halt. In addition to detailed lectures, you receive in-depth instructor analysis along with a one-on-one brainstorming phone conversation. The course goal is to have a clear picture of the overall story you're telling, create an ongoing sense of urgency, and have a solid understanding of the principles presented for use in all future writing projects. *For technical requirements see page 12. Prerequisite:* Two previous writing workshops. *Enrollment limited to 15 students.*

Reg# V4964B

January 20-March 24
\$55 nonrefundable.

Lisa Cron, Partner, Michael Cron Literary Agency, representing a variety of fiction and nonfiction writers. Ms. Cron has been a consultant, agent, and story analyst for the Angela Rinaldi Literary Agency, the William Morris Agency, Warner Bros., Miramax, and Village Roadshow. She spent a decade working in publishing as an editor and publicist at W. W. Norton and John Muir Publications.

Novel Planning: Bringing Order out of Chaos

X 450.76 English 3 units \$525

Are there snippets of scenes playing in your head? Is your mind filled with intriguing ideas, possible plot lines, and characters waiting to be born? Or have you already been writing scenes and find yourself bogged down in the quagmire of decisions you have to make? The difference between a published and an unpublished novel usually comes down to structure. This course takes you through the process of putting all these feelings, thoughts, and plans into concrete storytelling terms, all in the context of a framework that delivers a riveting tale with texture and depth. We examine how the elements of theme, high concept, character planning, and character goals influence your novel's plot and subplot, as well as how to balance research and backstory by graphing its framework to create a visual representation of pace and suspense. The course goal is to have in hand a novel proposal, which includes a synopsis of the plot, a cast of characters, notes on high concept and theme, a query letter for marketing the work, and your opening scene. The novel proposal, geared for literary, mainstream, and genre fiction, is a wonderful tool for clarifying the novel process and eventually marketing the work to agents and publishers. *For technical requirements see page 12. Prerequisite:* At least one previous fiction writing course. *Enrollment limited to 15 students.*

Reg# V4914B

January 20-March 24
\$55 nonrefundable.

Lynn Hightower, nationally and internationally bestselling novelist with 12 books in print. Ms. Hightower's books have appeared on *The New York Times* "Notable" list and The London *Times* bestseller list, and have been selections of The Literary Guild and The Mystery Guild. She is a recipient of the 1994 Shamus Award, and her latest book, *When Secrets Die*, was published by Atria/Simon & Schuster.

Novel Writing II: Writing a Novel the Professional Way Workshop

X 446.7A English 3 units \$525

This workshop helps participants who are working in long-form fiction to develop a project and move on from the idea stage to the writing/planning stage, with an emphasis on finding your book through writing organically and analytically exploring voice, viewpoint, characterization, and different approaches to structure. Assignments include writing scenes using characters and situations from the projected novel, as well as critique and discussion of students' in-progress works. Mini-lectures on the art of the novel, intuitive creative process, and conventional versus non-conventional approaches to novel structure also are key elements of this workshop. The student's goal is to complete 50 well-crafted pages of a novel. *For technical requirements see page 12. Prerequisite:* X 403A Introduction to Fiction Writing and X 462.71 Novel Writing I: Writing the First Novel or departmental approval. *Enrollment limited to 15 students.*

Reg# V4754B

January 13-March 17
\$55 nonrefundable.

Robert Eversz, MFA, author of the novels *Zero to the Bone*, *Digging James Dean*, and *Burning Garbo* (Simon & Schuster); *Killing Papparazzi* (St. Martin's); and *Gypsy Hearts* and *Shooting Elvis* (Grove Atlantic). Mr. Eversz's novels have been translated into 15 languages. He was the finalist judge for the 2007 AWP Award Series in the Novel, and co-founded the Prague Summer Program for writers at Western Michigan University.

Novel Writing III: Writing a Novel the Professional Way Works-in-Progress Workshop

X 446.7B English 3 units \$525

For those with at least 50 pages of a novel-in-progress, this workshop focuses on guiding students to generate at least 50 new pages as well as learn essential self-editing techniques. The instructor and students review each participant's project in detail. Refinements of character, structure, emotional content, and the development of the writer's voice also are explored. The student's goal is to produce a substantial portion of a novel approaching professional caliber. *For technical requirements see page 12. Students should be ready*

to post five to six double-spaced pages of their work. Prerequisite: X 462.71 Novel Writing I: Writing the First Novel and X 446.7A Novel Writing II: Writing a Novel the Professional Way Workshop, or departmental approval. *Enrollment limited to 15 students.*

Reg# V4107B

January 20-March 24
\$55 nonrefundable.

Robert Eversz, for credits see this page.

Fiction III

A manuscript submission is required for these advanced-level workshops. It is recommended that students take courses at the Fiction II level prior to submitting samples.

The Art of the Short Story: Advanced Workshop

X 461.1 English 3 units \$595

The short story is one of the most challenging of all literary forms, requiring the precision and imagistic intensity of poetry combined with such novelistic elements as structure, setting, and characterization. This workshop helps writers to realize their fictional intentions through intensive discussion and detailed written critiques. Attention also is given to preparing stories for publication in targeted markets. *For technical requirements see page 12. Prerequisite:* X 403A Introduction to Fiction Writing and X 461 Writing the Short Story: Intermediate Workshop. Writing sample required; for instructions on submitting a writing sample see page 149. *Enrollment limited to 12 students.*

Reg# V4108B

January 20-March 24
\$105 nonrefundable.

Lisa Cron, Partner, Michael Cron Literary Agency, representing a variety of fiction and nonfiction writers. Ms. Cron has been a consultant, agent, and story analyst for the Angela Rinaldi Literary Agency, the William Morris Agency, Warner Bros., Miramax, and Village Roadshow. She spent a decade working in publishing as an editor and publicist at W. W. Norton and John Muir Publications.

Novel Writing IV: Advanced Class in Writing a Novel the Professional Way

X 446.7C English 3 units \$595

For students with at least 150 pages of a novel, this advanced course focuses on elements of technique and vision necessary for a work to be considered complete. Participants 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. One of the major goals of this course is to give students all the self-editing skills they need to polish and revise their entire novel—within and beyond the course itself. *Students should be ready to provide a one-page synopsis and the first five pages of their novel, all double-spaced, during the first lesson. For technical requirements see page 12. Prerequisite:* X 462.71 Novel Writing I: Writing the First Novel, X 446.7A Novel Writing II: Writing a Novel the Professional Way Workshop, and X 446.7B Novel Writing III: Writing a Novel the Professional Way Works-in-Progress Workshop; or equivalent. Writing sample plus a one- to-two-page synopsis is required; for instructions on submitting a writing sample see page 149. *Enrollment limited to 12 students.*

Reg# V4109B

January 20-March 24
\$105 nonrefundable.

Lynn Hightower, for credits see this page.

Novel Writing V: A Continuing Writer's Workshop

X 446.88 English 3 units \$595

For students who have completed X 446.7C Novel Writing IV, this intensive workshop is specifically directed toward refining an advanced manuscript into a publishable novel. The focus is on structural and thematic aspects and the maintenance of the author's unique voice. Students work closely with their 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. *For technical requirements see page 12. Prerequisite:* X 462.71 Novel Writing I: Writing the First Novel; X 446.7A Novel Writing II: Writing a Novel the Professional Way Workshop; X 446.7B Novel Writing III: Writing a Novel the Professional Way Works-in-Progress Workshop; and X 446.7C Novel Writing IV: Advanced Class in Writing a Novel the Professional Way; or equivalent. Writing sample plus a one- to-two-page synopsis is required; for instructions on submitting a manuscript see page 149. *Enrollment limited to 12 students.*

Reg# V4110B

January 13-March 17
\$105 nonrefundable.

Jessica Barksdale Inclán, MA, fiction writer and poet who has published six novels with New American Library. *Intimate Beings*, a paranormal romance in her second trilogy, was published in October 2008. Ms. Inclán's sixth romance novel, *The Beautiful Being*, was published by Kensington Books (October 2009).

Nonfiction I

Instruction is a mix of written lectures and workshopping.

The Art of Creative Nonfiction

X 401.39 English 3 units \$525

This course explores the unlimited possibilities of creative nonfiction, which embraces methods of creative writing as diverse as personal essay and memoir. Working with the same techniques as fiction and poetry—imagination, empathy, character development, structure, and plot—students are guided to transform an episode of truth into a complete and artful narrative. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4114B

January 13-March 17
\$55 nonrefundable.

Gordon Grice, MFA, nonfiction writer whose first book of creative nonfiction, *The Red Hourglass: Lives of the Predators*, appeared on best-of-the-year lists from the New York Public Library, *Los Angeles Times*, and PEN USA. Mr. Grice's nonfiction has appeared in *The New Yorker*, *Harper's*, and *Granta*. His next book, *Deadly Kingdom: The Book of Dangerous Animals* will be published in Spring 2010 by Random House.

NEW COURSE

Postcard Memoir: Crafting the Bite-Sized Essay

X 429.95 English 3 units \$525

Modern nonfiction writers make use of memory, experience, and observation to craft essays that explore, inform, and delight. Crossing into territory formerly claimed by poets and fiction writers, today's essayist pays close attention to language and craft, resulting in writing that is lyrical and alive. In this course, we take a look at the short form, which has become increasingly popular over the past decade. Brief essays are a practical way to begin longer works of nonfiction, but more often, they stand beautifully on their own. By reading examples of brief essays and making use of weekly writing exercises and group feedback, students create their own brief essays. This course is perfect for the person who wants to start a memoir but struggles with how to begin, as well as the experienced writer who wants to take up the challenge of crafting these tiny gems. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4691B

January 20-March 24
\$55 nonrefundable.

Sonja Livingston, MFA, MS Ed, prose writer and poet whose memoir, *Ghostbread*, won the 2008 AWP Book Prize and is forthcoming from the University of Georgia Press. Ms. Livingston's work has won a NYFA Fellowship, an Iowa Award, and Pushcart Prize nomination, and her essays have appeared in *The Iowa Review*, *Brevity*, *Creative Nonfiction*, and *Gulf Coast*, and are anthologized in textbooks on memoir writing.

NEW COURSE

Writing Memoir from the Inside Out

X 429.91 English 3 units \$525

So often when you write your story, you get stuck on the many voices working to keep you from telling your truth. Your parents, your friends, your exes—you are terrified of their reactions, how your relationships might change, who will never talk to you again. Together the class reads and discusses memoirs where it is obvious the authors risked such rifts, and how to move past those voices and fears in order to reveal your stories. Using a combination of lectures, reading memoir excerpts, exercises, and instructor and group feedback, you build an understanding of how to take risks. You complete exercises that challenge you to write regardless of those voices (e.g., write a scene that describes your most embarrassing moment), and you understand how certain authors wrote about difficult or painful situations. Participants discuss one another's work to learn devices that determine whether you've hit on the truth. By the end of the course, you complete 15-20 pages of the memoir that you hope to pursue further. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V5109B

January 13-March 17
\$55 nonrefundable.

Kerry Cohen, MFA, author of the memoir *Loose Girl: A Memoir of Promiscuity* (Hyperion) and three young adult novels: *Easy* (Simon & Schuster); *The Good Girl*; and *It's Not You, It's Me* (both from Delacorte). Ms. Cohen's fiction and essays have appeared in *The New York Times*, *The Washington Post*, *Portland Monthly*, *The North American Review*, *Babble.com*, and *Brevity.com*.

NEW COURSE

Writing Nonfiction for the Youth Market

X 471.91 English 3 units \$525

Nonfiction for youth is one of the strongest sellers in today's children's book market. In this workshop, we explore the various genres of writing nonfiction for kids and teens. Whether you're interested in concept board books for toddlers, biographies, photo essays, magazine articles, or information books for kids and teens, you formulate ideas, learn to combine facts with fun, research and begin drafting your manuscript, and learn to market your nonfiction book to appropriate trade, school and library, and magazine publishers. Educational publishing and work-for-hire is covered, as well as the topic of creative nonfiction. Students also draft a story in the genre of their choice and critique other students' work. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V5076B

January 20-March 24
\$55 nonrefundable.

Catherine Ipcizade, author of four books for children, including *'Twas the Day before Zoo Day* (Sylvan Dell Publishing) and *African Animals: Zebras, Lions, and Giraffes* (Capstone Press). Ms. Ipcizade's forthcoming books from Capstone Press include *World of Colors: Russia* and a nine-book series titled *Big*. She also has published articles for adults for such publications as *families.com* and *Avenues Magazine*.

Nonfiction II

These intermediate-level courses are for students who have fulfilled the prerequisites stated in each description.

Humorous Memoir: Transforming Tragic into Funny

X 429.82 English 3 units \$525

Okay, so maybe when it happened it wasn't so funny. Maybe it was mortifying, embarrassing, horrifying even. But now? With some distance? It could be hilarious. You don't have to be a comedian to write a humorous memoir. All you have to be is honest. When you reveal your flaws and incongruities as a human, when you muster up the courage to look like a fool, then you are well on your way to making people laugh out loud—or at least smile to themselves—when they read your words. In this course, you read excerpts from the likes

of David Sedaris, Augusten Burroughs, and Chelsea Handler; learn classic creative writing and concrete humor writing techniques; and discover which stories you would like to explore more through in-class exercises and homework assignments. The goal is to find your own unique humor, develop yourself as a flawed yet likable protagonist, and write two solid chapters that could fit into the larger scope of a memoir. *For technical requirements see page 12. Prerequisite:* At least one previous nonfiction writing course. *Enrollment limited to 15 students.*

Reg# V4112B

January 13-March 17
\$55 nonrefundable.

Kimberlee Auerbach, author of the memoir *The Devil, The Lovers & Me: My Life in Tarot* (Dutton, 2007). Ms. Auerbach has performed her comedic monologues throughout New York City at such venues as The Original Improv, The Bitter End, and Comix. She also has been featured as a radio guest on *Sex, Success, and Sensibility with Candace Bushnell*, *Wake-Up with Cosmo*, and others such shows nationwide.

The Art of Creative Nonfiction: An Intermediate Workshop

X 401.7 English 3 units \$525

Writers who have already begun to explore nonfiction take their skills to the next level in this nuts-and-bolts course. Each writer designs his or her own project and completes 30 pages. Along the way, we read formally and stylistically adventurous works with an eye to “stealing” their techniques and strategies. We practice structures, such as frames and reversals, and stylistic skills like rhythmic variation. Readings include two or three short pieces each week. Participants post a new installment of a project for feedback weekly and give feedback to their classmates. *For technical requirements see page 12. Prerequisite:* At least one previous nonfiction course or consent of instructor. *Enrollment limited to 15 students.*

Reg# V4324B

January 20-March 24
\$55 nonrefundable.

Sharon Bray, EdD, author of *When Words Heal: Writing the Experience of Cancer and A Healing Journey: Writing Together through Breast Cancer*. Dr. Bray’s short memoir, “The Nickname,” appeared in *Looking Back: Stories of Our Mothers and Fathers in Retrospect*. Most recently, she co-edited the anthology *Learning to Live Again*, published by the Stanford University School of Medicine.

Poetry

Creative Writing: Poetry

XL 133A English 5 units \$675/\$575

Available for UCLA transferable credit, this workshop explores various trends in contemporary poetry as well as introduces participants to some standard forms and meters of traditional poetry. Weekly writing exercises and critiques take students through the revision process with the goal of producing a number of poems. The course also explores craft and the creative process. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V5072B \$675 (Credit)

Reg# V5073B \$575 (Noncredit)

January 6-March 24
\$55 nonrefundable.

Anna Maria Hong, two-time National Poetry Series finalist who has published poems in journals, including *Black Clock*, *Cue*, *Fairy Tale Review*, *Painted Bride Quarterly*, *Puerto del Sol*, *Fence*, *Tarpaulin Sky*, *ARCADE*, and *Quarterly West*. Her nonfiction appears in such publications as *American Book Review*, *poetryfoundation.org*, *The Stranger*, *Poets & Writers*, and *The International Examiner*.

Writing the Poetry of Luminous Things

X 422.4 English 3 units \$525

One of the many things a poem can do is invite us to see the world anew, to find the sacred in the profane, the magical in the everyday, and the cosmic in the mundane. In this course, we consider different strategies to perceive and freshly render the things around us. We read poems about everything from happiness to socks as we try to uncover—be it for a single line or an

entire poem—how different poets successfully reveal the extraordinary in the ordinary. The focus is to create and give a careful reading to your poems in a safe, constructive environment, and our goal is to remain true to the individual voice of each poet while striving to incorporate new strategies into our writing and new “lenses” into our seeing. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4313B

January 20-March 24
\$55 nonrefundable.

Rachel Kann, award-winning poet whose work has appeared in various anthologies, including *So Luminous the Wildflowers* (Tebot Bach Press), and various compilation CDs. Ms. Kann has performed her poetry nationwide, including at Walt Disney Concert Hall, and as part of HBO’s *Def Poetry Jam*, ABC’s *Eye on L.A.*, and for several slam teams. She also is the author of *10 for Everything*, a collection of short stories.

Publishing

NEW COURSE

How to Get Published in Literary Magazines

765 English \$150

Now that you’ve completed a short story, a series of poems, a book review, or an essay, how do you seek publication in a literary magazine? These small-circulation magazines are an ideal way to build your career as a writer and attract the attention of agents and editors. After reading a series of detailed lectures, students in this intensive mini-course have the opportunity to discuss the literary magazine culture and then submit questions to the instructor. Students write a cover letter which is critiqued by the instructor and develop a system for submitting their work, including a list of their top litmags and a method for tracking submissions. *For technical requirements see page 12. Enrollment limited.*

Reg# V5102B

January 20-27
No refund after January 15.

Shannon Cain, MFA, fiction writer whose work has won a Pushcart Prize, an O. Henry Prize, an NEA fellowship, and an honorable mention in *Best American Short Stories* 2009. Ms. Cain’s work has appeared in numerous journals, including *Tin House*, *American Literary Review*, and *New England Review*. The fiction editor for *Kore Press*, she co-edited the anthology *Powder: Writing by Women in the Ranks, from Vietnam to Iraq*.

Writing for the Youth Market

Writing Picture Books for Children: A Beginning Workshop

X 470.51 English 3 units \$525

Created for the beginning writer, this course explores the various genres within the category of children’s picture books, including nonfiction, poetry collections, biographies, classics, and concept books for young children. Writing exercises focus on improving fundamental craft skills, such as characterization, story structure, setting, voice, and point-of-view. Participants are encouraged to expand their creative thinking in order to develop their own unique writing style. A peer feedback group offers a nurturing atmosphere for discussion of each writer’s work. The goal is for participants to complete a draft of a picture book manuscript and a market list of potential publishers. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4115B

January 13-March 17
\$55 nonrefundable.

Sherry Shahan, MFA in writing for children and young adults; author of 30 children’s books, including the middle-grade novels *Death Mountain* and *Frozen Stiff*; the picture books *Spicy Hot Colors*, *Cool Cats Counting*, and *That’s Not How You Play Soccer, Daddy*; and *Dashing through the Snow: The Story of the Iditarod*, an American Booksellers “Pick of the List.” Ms. Shahan’s work has appeared in *Highlights for Children*, *Scientific America Explorations*, *Cricket*, and *Boy’s Life*.

Writing the Young Adult Novel

X 471.88 English 3 units \$525

The young adult (YA) novel is one of the fastest-growing and most flourishing genres in the fiction book market today—from dark fantasy to “chick lit,” and everything in between. But just who are these teenage readers? What do they care most about? How can you craft stories to reach them? This workshop focuses on developing the tools specific to writing for the YA audience. Students study various types of published YA fiction and learn to understand the teen voice and shape characters, plot, and pacing. Through interactive critiquing, students build their book ideas into two chapters. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4758B

January 13-March 17
\$55 nonrefundable.

Beth Ann Bauman, MFA, author of the young adult novel *Rosie and Skate*, published by Random House in 2009, and the short story collection *Beautiful Girls* (MacAdam/Cage). Ms. Bauman’s work has appeared in numerous publications, including the *Barcelona Review* and the anthology *Many Lights in Many Windows*. She has received fellowships from the Jerome Foundation and the New York Foundation for the Arts.

NEW COURSE

Writing Nonfiction for the Youth Market

X 471.91 English 3 units \$525

Nonfiction for youth is one of the strongest sellers in today’s children’s book market. In this workshop, we explore the various genres of writing nonfiction for kids and teens. Whether you’re interested in concept board books for toddlers, biographies, photo essays, magazine articles, or information books for kids and teens, you formulate ideas, learn to combine facts with fun, research and begin drafting your manuscript, and learn to market your nonfiction book to appropriate trade, school and library, and magazine publishers. Educational publishing and work-for-hire is covered, as well as the topic of creative nonfiction. Students also draft a story in the genre of their choice and critique other students’ work. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V5076B

January 20-March 24
\$55 nonrefundable.

Catherine Ipcizade, author of four books for children, including *’Twas the Day before Zoo Day* (Sylvan Dell Publishing) and *African Animals: Zebras, Lions, and Giraffes* (Capstone Press). Ms. Ipcizade’s forthcoming books from Capstone Press include *World of Colors: Russia* and a nine-book series titled *Big*. She also has published articles for adults for such publications as *families.com* and *Avenues Magazine*.

Screenwriting

Mini-Courses

Courses in this section are primarily designed to be informational and lecture-based. Those who wish to workshop their writing in a class should consider our longer format courses.

Screenplay Universe: The External and Internal Worlds

788.84 Film & Television \$150

This course looks at a screenplay’s universe, how it is comprised of the “plotline/external world,” as conveyed through action and dialogue, and the “themeline/internal world,” as conveyed through intention and subtext. Every moment in a script is an interplay between these two realms, and we study excerpts from notable scripts to see how the pros do it. The course is open to writers at all levels of experience. *For technical requirements see page 12.*

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Reg# V4621B

February 3-10

Scott Myers, MDiv, screenwriter; Executive Producer, Distillery Pictures; WGA member whose credits include *K-9*, *Alaska*, and *Trojan War*. Mr. Myers has worked on feature projects for every major studio, including Universal, Warner Bros., 20th Century Fox, Paramount, and Disney. He received the UCLA Extension Outstanding Instructor in Online screenwriting Education Award, 2005.

Mentorship Program

Screenwriting Mentorship Program: Foundations of a Screenplay

X 430M Film & Television 1.5 units \$795

The Screenwriting Mentorship Program is a unique opportunity to work one-on-one with a screenwriting instructor who gives you your new project the individual attention it deserves. This customized course of instruction, conducted by experienced writer and teacher Tom Lazarus, is tailored to your specific screenwriting challenges. The mentorship is appropriate for students of all levels, from beginning to advanced. Mr. Lazarus determines with each student the best course of action based on the student’s level, experience, and ultimate writing goals. Beginning-level students learn the basics with a focus on such craft elements as writing scenes, scene description, dialogue, and screenplay formatting, with the goal of having the tools necessary at the end of the mentorship to begin developing a screenplay idea. Students coming into the mentorship with a solid idea for their screenplay develop a logline, scene list, and character biographies, with the goal of having done the work necessary to begin writing their screenplay. For intermediate-level students who are actively writing pages, the instructor provides regular feedback as they write and addresses craft issues that arise from those pages. Finally, advanced-level students who have a completed draft of a screenplay polish their work with the goal of completing a submission draft. For advanced students, special attention is paid to flow, scene transitions, weighting writing, camera geography, and the elimination of the unnecessary. All students, regardless of level, have one-on-one access to the instructor Monday through Friday (excluding holidays) for four full weeks. Turnaround time for instructor feedback is 12-24 hours for most work and 24-36 hours for longer material. *For technical requirements see page 12. Students may enroll in subsequent sections of the Mentorship Program to either begin another new project, or to continue working on their original project in order to refine their story idea, address specific problems with scenes or dialogue, rewrite single pages, receive feedback on script pages, and/or see their project through to final polish. May be repeated as often as desired.*

Reg# V5002B

January 6-February 2
\$55 nonrefundable; no refund after January 4.

Tom Lazarus, screenwriter-director; WGA member whose credits include the features *Stigmata*; *Just You and Me, Kid*; *Movies Kill*; *Word of Mouth*; *House of Love*; and *Voyeur Confessions* as well as seven movies-of-the-week. He is the author of *Secrets of Film Writing* (St. Martin’s Press) as well as *Rewriting Secrets for Screenwriters* (St. Martin’s Press).

Reg# V5003B

February 3-March 2
\$55 nonrefundable; no refund after January 29.

Tom Lazarus, for credits see above.

Reg# V5004B

March 3-30
\$55 nonrefundable; no refund after February 26.

Tom Lazarus, for credits see above.

UC credit; see page 169

Online course

Text required; see page 168

Course held during daytime hours

Development

Writing Coverage: Story Analysis for Film and Television

X 478.39 Film & Television 3 units \$525
Mastering the methods used by story analysts who evaluate submissions to production companies, agencies, and studios can vastly accelerate the career of any writer, director, or producer. Screenwriters save time by learning from techniques found in hits and misfires of established writers, while becoming a story analyst can be an excellent “in” to the industry. More than a survey course, in-depth analysis includes three-act structure (the standard in Hollywood), dramatic and comic scene construction, terminology used in story sessions, the foundations for great dialogue, and finding original approaches to established genres. These and other principles become synthesized into coverage written to the highest professional standards, in preparation for stepping into a job as story analyst or having material assessed. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4593B

January 20-March 24
\$55 nonrefundable.

Barny Lichtenstein, MA, former story analyst for Amblin Entertainment, New Line Cinema, and Largo Entertainment who periodically assists in training new story analysts for the Sundance Institute and major production companies. Mr. Lichtenstein received the UCLA Extension Outstanding Instructor Award in Screenwriting, 2006.

Feature Film Writing: Beginning Courses

Introduction to Screenwriting I

X 430A Film & Television 3 units \$525
Screenplay writing is a rigorous craft and, at its best, an art. In this course, you learn all the key elements of writing for feature film screenplays, including story structure, plot, scene development, characterization and dialogue. A series of writing assignments guides you toward mastering the basics of screenwriting, which you use to conceptualize and begin work on your own script. The course goal is to complete a step outline or beat sheet that prepares you to turn your story idea into a screenplay. *This course or its equivalent is a prerequisite for all intermediate and advanced courses in feature film writing. For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4686B

January 13-March 17
\$55 nonrefundable.

Michael W. Barlow, producer and screenwriter; WGA member who, as an executive at Paramount Classics, oversaw *Black Snake Moan* and *Mad Hot Ballroom*. Mr. Barlow worked as vice president of production at various major studios, including Orion Pictures (*No Way Out*, *House of Games*, and *Back to School*). His writing credits include the miniseries *Kidnapped* and the ABC drama *Family*.

Reg# V4684B

January 6-March 10
\$55 nonrefundable.

Ronald Raley, screenwriter; WGA member whose credits include *Edge of Sanity*; *Dorian*; *Cupid and Cate*; *The Runaway*; and *The Locket*, for which he received a Camie Award. Mr. Raley has worked as a development executive for Cannon Pictures and Hallmark Hall of Fame Productions, and has developed screenplays for Glenn Close, Vanessa Redgrave, Chuck Norris, Anthony Perkins, Malcolm McDowell, and others.

Reg# V4594B

January 20-March 24
\$55 nonrefundable.

Philip Morton, screenwriter; WGA member whose writing credits include *Fire Down Below* and *12:01*. Mr. Morton currently is adapting *The Castle in the Attic* into a feature film for Walden Media (*The Chronicles of Narnia*). He has worked on projects for Disney, Paramount, 20th Century Fox, and New Line Cinema.

Introduction to Screenwriting I: 12 Weeks

X 430.20 Film & Television 4 units \$575
This expanded version of Introduction to Screenwriting I guides students to develop their feature film script idea to create a detailed step outline or beat sheet, and then write the first act (30-40 pages). The basics of screenwriting are covered, including plot and subplot, beat outlines, story structure, and character arcs. Students also analyze successful scripts and study the structure of successful films. *This course is equivalent to X 430A Introduction to Screenwriting I. For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4607B

January 6-March 24
\$55 nonrefundable.

Juliet Aires Giglio, MFA, screenwriter whose writing credits include *Pizza My Heart* (ABC), *Noah* (Disney), and *Return to Halloweentown* (Disney). Ms. Giglio was a story consultant on the Disney animated feature *Tarzan*, and she has developed projects for Paramount, Warner Bros., Universal Pictures, Spyglass, and Crusader Entertainment.

Introduction to Screenwriting II: Works-in-Progress

X 430B Film & Television 3 units \$525
Designed for those with some training in feature film writing fundamentals and an outline or beat sheet in hand, this workshop takes students through the process of refining their stories and then guides them to write their scripts through the mid-point of act II. Personalized feedback along with mini-lectures on key craft points, including character development and story structure, help students to meet their goal of generating 45-to-50 solid draft pages. *Students must bring a step outline or beat sheet to the first class. May be repeated for credit. For technical requirements see page 12. Prerequisite: X 430A Introduction to Screenwriting I or departmental approval. Enrollment limited to 15 students.*

Reg# V4610B

January 6-March 10
\$55 nonrefundable.

Luciano Saber, screenwriter, producer, and actor whose feature film writer-producer credits include *Placebo Effect* and *Scared*. Mr. Saber's television credits include the drama pilot *The Operative*, bought by Sony Television. He currently works as vice president of development at The Feldman Company, which recently sold the sitcom pilot *Plane Insanity* to ABC.

Reg# V4609B

January 13-March 17
\$55 nonrefundable.

Ernie Contreras, screenwriter; WGA member whose credits include the HBO drama *Walkout* and the feature films *Fairy Tale: A True Story* (Paramount) and *The Pagemaster* (20th Century Fox). Mr. Contreras has written and developed scripts for Walt Disney, Sony, Universal, Fox Searchlight, Paramount, DreamWorks, TNT, and Starz/Encore.

Introduction to Screenwriting III: Finishing the First Script

X 430C Film & Television 3 units \$525
Designed for those with drafts completed through the mid-point of act II (45-to-50 pages), this workshop guides students to finish their screenplays. Discussion includes how to break into and sustain a career in this rapidly-changing business, the role of agents, managers, and producers, and other topics of interest to the emerging screenwriter. *Students must bring a step outline and the first 45-to-50 pages of their screenplay to the first class and be prepared to write. May be repeated for credit. For technical requirements see page 12. Prerequisite: X 430A Introduction to Screenwriting I and X 430B Introduction to Screenwriting II: Works-in-Progress, or departmental approval. Enrollment limited to 15 students.*

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Reg# V4611B

January 6-March 10
\$55 nonrefundable.

Martin Copeland, PhD, award-winning screenwriter who has written feature films in both the U.S. and Europe, including *Texas Rangers* (Miramax), *Handyman* (Buena Vista International co-production), *The Heavenly Kid*, and *The Sinking of the Rainbow Warrior*.

NOW ONLINE

Building a Better Scene: Essential Scene Work for Screenwriters

X 430.28 Film & Television 3 units \$525
You can't write a good script if you can't write a good scene. Period. Scenes are like mini-screenplays, with their own characters, story, structure and objectives. This workshop concentrates solely on the art of the scene, with weekly writing exercises emphasizing the importance of both dialogue and physical action. Scenes from major feature films, followed by discussions on their impact, give students a firsthand understanding of how vital scene work is in the writing of a successful screenplay. The final goals are for writers to acquire tools they can apply to every new scene as well as to rewrite and improve their most challenging scenes. *For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4907B

January 6-March 10
\$55 nonrefundable.

Andrew Osborne, MA, screenwriter; WGA member whose indie film credits include the Sundance Film Festival premiere *On Line*, the Tribeca Film Festival premiere *The F Word*, and his directorial debut *Apocalypse Bop*. Mr. Osborne received an Emmy Award for the Discovery Channel's *Cash Cab*. He has developed projects for Warner Bros., HBO, MTV, and Orion.

Feature Film Writing: Intermediate Courses

Intermediate Feature Film I: Writing the Screenplay the Professional Way

X 431.101 Film & Television 3 units \$525
Designed for students who have a solid grasp of the basic principles of feature-length scriptwriting and have written at least one complete screenplay, this intermediate workshop launches serious writers into the process of creating their next, more viable and sophisticated project. Instruction focuses on developing a premise that can sustain an entire script, creating and refining a full story outline, and writing the first act. Also included are brief lectures on craft issues, generated by the demands and requirements of the participants' work, as well as attention to each writer's individual vision. The workshop format ensures that you benefit from developing your project in a supportive environment. *For technical requirements see page 12. This is not a rewrite or works-in-progress course; students must begin a new script. Students must be familiar with the fundamentals of screenwriting and have finished at least one feature film script. For technical requirements see page 12. Prerequisite: X 430A Introduction to Screenwriting I, X 430B Introduction to Screenwriting II: Works-in-Progress, and X 430C Introduction to Screenwriting III: Finishing the First Script, or departmental approval. Enrollment limited to 15 students.*

Reg# V4614B

January 20-March 24
\$55 nonrefundable.

Instructor to be announced

Intermediate Feature Film II: Finishing Your Work-in-Progress

X 431.102 Film & Television 3 units \$525
Designed for those who have developed a strong feature film premise, story outline, and approximately 30-to-50 pages of a script, this course guides you to make as much progress as possible toward the completion of a solid first draft. The course begins with the instructor and participants reviewing everyone's outline and pages and then focuses on helping you to develop a successful second and third act, with special attention given to structure, character development, emotional content, and cinematic style. The workshop environment provides you with a powerful forum to assess your own writing strengths and areas for improvement as you exchange constructive criticism with peers. You also acquire self-editing techniques essential for the professional writer. *For technical requirements see page 12. This is not a rewrite course; students must be working toward the completion of a feature-length script and have their treatment or outline and approximately 30-to-50 pages of their script in hand. Students must have finished at least one feature film script prior to their current project. For technical requirements see page 12. Prerequisite: X 430.101 Intermediate Feature Film I, or equivalent, or departmental approval. Enrollment limited to 15 students.*

Reg# V4615B

January 6-March 10
\$55 nonrefundable.

Jim Staahl, writer, producer, and actor; WGA member; two-time Emmy Award nominee who has written for many live-action and animated television shows, including Disney's Emmy Award-winning *Teacher's Pet*. Mr. Staahl's comedy feature credits include *The Beverly Hillbillies*, *Under Surveillance*, and *Blow Hard*. He also has written sketch/variety shows for Steve Martin, Martin Short, and Howie Mandel.

Intermediate Rewrite

X 431.57 Film & Television 3 units \$525
Writing is rewriting and rewriting is a craft all its own. Designed for those with a solid grasp of the basic principles of feature-length screenwriting who have written at least two complete screenplays, this workshop is the next and most important step. This course takes you through the process of finding strategies that bring your draft to its fullest potential. Through the process of analyzing and rewriting your current script, you hone its premise, flesh out characters, deepen conflicts, and fine-tune structure, dialogue, tone, and action. You receive personal feedback and guidance on your script as well as insight into how to market it. *For technical requirements see page 12. Prerequisite: X 431.101 Intermediate Feature Film I and X 431.102 Intermediate Feature Film II, or equivalent. Enrollment limited to 15 students.*

Reg# V4960B

January 6-March 10
\$55 nonrefundable.

Jule Selbo, MFA, screenwriter; WGA member who just completed a feature for the Jim Henson Company. Ms. Selbo has written films for Walt Disney Studios, including *The Hunchback of Notre Dame: Part Deux* and *Cinderella II*, and her feature credits include Columbia Pictures' *Hard Promises*, as well as screenplays for Bel Films, Paramount, Universal, and HBO.

Writing Great Dialogue

X 431.47 Film & Television 3 units \$525
The ultimate challenge for screenwriters today is creating authentic, sparkling, and compelling dialogue that individualizes characters, leaps off the page, and entertains the reader. This course explores a range of techniques designed to improve the dialogue in your current project, including how to create powerful subtext, write “reel” versus real dialogue, craft dialogue that is both honest and emotionally impactful, and seamlessly weave in exposition. You also learn how to fix common flaws, such as on-the-nose dialogue, chit-chat, all characters sounding the same, and long-winded exposition. The course goal is to raise your dialogue in your script to professional standards and to rewrite it in a way that expresses the uniqueness of your voice. *For technical requirements see page 12. Prerequisite: X 430A Introduction to Screenwriting I, X 430B Introduction to Screenwriting II: Works-in-Progress, and X 430C Introduction to Screenwriting III:*

Finishing the First Script, or equivalent, or consent of instructor. *Enrollment limited to 15 students.*

Reg# V4612B

January 6-March 10
\$55 nonrefundable.

Karl Iglesias, screenwriter, author whose current feature film, *America Reconquered*, is in pre-production in France for director Juan Luis Buñuel. Mr. Iglesias is the author of *Writing for Emotional Impact* and *The 101 Habits of Highly Successful Screenwriters*, and he contributes a regular column to *Creative Screenwriting Magazine*. He previously worked as a development executive for Samson Entertainment.

Rewriting Your Screenplay

X 430.57 Film & Television 3 units \$525

The key to getting a “green light” in Hollywood is a polished script, which means that your script needs to be airtight before it hits the agency or production company story analyst’s desk. This course gives you the tools to rewrite your script to industry standards, beginning with learning how to identify important questions about your script’s story, structure, plot, scenes, characters, and dialogue. In the process, your screenplay also receives a complete read and ongoing feedback from the instructor and peers, and you make substantial progress from “fade in” to “fade out.” *For technical requirements see page 12. Prerequisite:* X 430A Introduction to Screenwriting I, X 430B Introduction to Screenwriting II: Works-in-Progress, and X 430C Introduction to Screenwriting III: Finishing the First Script, or departmental approval. *Enrollment limited to 15 students. Students must have a completed first draft of a screenplay. This is not a works-in-progress course; the course may be repeated for credit.*

Reg# V4849B

January 13-March 17
\$55 nonrefundable.

Andrew Osborne, for credits see page 156.

Back Story and Beyond: An Intermediate Workshop in Creating Memorable Characters

X 431.62 Film & Television 3 units \$525

Every blockbuster movie has vivid and original characters that grab your imagination and don’t let you go. No matter what the genre, a great hero is what drives a story and makes the audience fall in love with your movie. The first half of this course is dedicated to creating a masterful, compelling, and multi-dimensional hero. Working from an outline, you build a character that has real human emotions that drive the action and present obstacles to challenge your hero. Only then do the plot, action, conflict, wants, and needs start flowing organically. In the second half of the class, you concentrate on writing five crucial scenes from your star’s point of view that are the essential structural points of your screenplay. You write the opening scene, the first act plot-point and ending of the act, the second act midway turning point, the second act plot-point and act break, and finally a climatic ending of your screenplay. These structured scenes enable you to write the rest of your screenplay with passion and confidence. *For technical requirements see page 12. Students should bring a beat sheet, outline, or treatment to the first class. Prerequisite:* X 430C Introduction to Screenwriting III: Finishing the First Script or equivalent. *Enrollment limited to 15 students.*

Reg# V4950B

January 13-March 17
\$55 nonrefundable.

William Hasley, screenwriter; WGA member who has sold feature scripts to 20th Century Fox, Universal, and Warner Bros. Mr. Hasley’s television credits include *Swift Justice*; *Ghost Stories*; *Murder, She Wrote*; *Kung Fu*; *Young Riders*; and *Highway to Heaven*. He also has written pilots for Castle Rock, Columbia, Universal, and Warner Bros. and is a published author.

Structure, Structure, Structure

X 431.777 Film & Television 3 units \$525

Without a strong, clear structure, a screenplay never makes it past a reader’s desk, which means writers need to broaden their grasp of “structure” beyond the simple designation of the story pillars and little else. This course focuses not only on these key elements of A-plot structure, but also on the weaving of separate story threads to create a narrative fabric. Through analysis of full-length successful screenplays (one per week) and workshoping of students’ own written material, this course guides participants to hone their understanding of the elements of structure and complete a 15-page blueprint for their screenplay draft. *For technical requirements see page 12. Prerequisite:* X 430A Introduction to Screenwriting I or equivalent. *Enrollment limited to 15 students.*

Reg# V4616B

January 20-March 24
\$55 nonrefundable.

Chrysanthy Balis, MPW, screenwriter; WGA member whose credits include the Paramount release *Asylum*. Ms. Balis has projects in development with CBS, USA Networks, Flodyco Productions, and has previously written an adapted screenplay for the Zanuck Company/Fox 2000 and a pilot for HBO. She received the UCLA Extension Outstanding Instructor Award in Online Screenwriting Education, 2007.

Feature Film Writing: Advanced Course

NEW COURSE

Advanced Rewrite

X 432.25CB Film & Television 3 units \$595

Rewriting is writing, for it is during the revision process where we can realize our truest vision for a screenplay. Designed for those who have a firm grasp of screenwriting principles and a completed revision of their first act, this workshop guides you to the completion of a script revision. Through the process of analyzing and rewriting your current script, you hone its premise, flesh out your characters, deepen conflicts and fine-tune structure, dialogue, tone and action. You receive personal feedback on your script as well as insight into how to market it. *For technical requirements see page 12. Submittal of a first act and outline are required; for instructions on submitting work see page 160. Enrollment limited to 12 students. Visitors not permitted.*

Reg# V4959B

January 13-March 17
\$105 nonrefundable.

Chrysanthy Balis, for credits see above.

Television Writing: Beginning Courses

Beginning Writing for the One-Hour Drama: Building the Story and the Outline

X 430.4 Film & Television 3 units \$525

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%) of the writer’s deal with any show: the story and outline. The course goal is for you to master the process of constructing an airtight story and detailed outline so that you are ready to write a script for any current show as quickly and expertly as possible. The steps you take include pitching a variety of stories, choosing the best story for your spec script, mapping it out from beginning to end, and writing 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 in and staying in the field. This course also explores the various genres (police procedurals, medical, legal, etc.) and their specific rules; what’s popular in the current marketplace; and how to work within the special requirements of timeslots, outlet, and styles (for example, single-character drama vs. ensemble cast). *For technical requirements see page 12. Enrollment limited to 15 students. All student projects must focus on current shows; no pilots.*

Reg# V4618B

January 6-March 10
\$55 nonrefundable.

Rosanne Welch, writer/producer; WGA member whose credits include five seasons as staff writer, executive story editor, and producer on the CBS series *Touched by an Angel*. Ms. Welch also has written for Fox Broadcasting’s *Beverly Hills, 90210*; *Picket Fences* for CBS and David E. Kelly Productions.

Beginning Writing for the Half-Hour Comedy: Building the Story and the Outline

X 430.6 Film & Television 3 units \$525

This course teaches you how to create an airtight story and outline—the absolute critical first step in writing a strong half-hour comedy spec script—and a process that makes writing your script much easier, faster, and more successful. You begin by learning how to pinpoint what makes any half-hour comedy show tick, studying the appeal and quirkiness of the main characters and 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; no pilots. For technical requirements see page 12. Enrollment limited to 15 students.*

Reg# V4617B

January 20-March 24
\$55 nonrefundable.

Lisa Rosenthal, MA, WGA member who has written for such shows as *The Fresh Prince of Bel-Air*, *Married... with Children*, *Martin*, and *Head of the Class*. Ms. Rosenthal has been a writer/producer on shows for a variety of networks and studios, including HBO, CBS, NBC, Warner Bros., and Walt Disney Co.

Television Writing: Intermediate Course

Writing the One-Hour Drama Script

X 431.4 Film & Television 3 units \$525

Mirroring the process that professionals undergo in current episodic series production, you write a solid first draft of your script and make as much progress as possible towards polishing it. You begin by revamping your story idea and outline as needed, then launch into writing your script, all the while refining the process of capturing the essence of the show through its four-act structure, plot and story, multiple storylines, characters, scenes, and dialogue. On the business side, you start to develop your career game plan and hear from industry guest speakers on the business of the one-hour drama. *Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots. For technical requirements see page 12. Prerequisite:* X 430.4 Beginning Writing for the One-Hour Drama: Building the Story and Outline. *Enrollment limited to 15 students.*

Reg# V4619B

January 6-March 10
\$55 nonrefundable.

Erica Byrne, screenwriter; WGA member whose numerous credits include episodes of *La Femme Nikita*; *Nowhere Man*; *Silk Stalkings*; *Hunter*; *Knots Landing*; and *Walker, Texas Ranger*. Ms. Byrne also served as a staff writer and has written many produced docudramas as well as animated scripts. She received the UCLA Extension Outstanding Instructor Award in Screenwriting, 1997.

Learn the Art and Business of Entertainment

Each quarter, top Hollywood professionals teach courses in:

Acting

Cinematography

Development

Directing

Producing

The Music Business

Independent Music Production

Film Scoring

Pages 94-104.

Screenwriting

Choose the right course for you. For advisement on screenwriting courses call Chae Ko at (310) 206-1542 or Gabrielle Stephens at (310) 206-2612.

Many screenwriting courses also are offered online; see page 155.

Development

Development courses are open to writers at all levels. All development courses can be used as electives toward the Certificate Program in Feature Film Writing.

Building a Career as a Hollywood Screenwriter: Unconventional Approaches and Practical Wisdom

X 431.34 Film & Television 2.5 units \$360

Designed for open-minded, disciplined students who have written at least one feature-length screenplay, this course teaches you how to establish and build a writing career in original ways. Award-winning screenwriter Antwone Fisher starts from the belief that writers need to understand and accept how the industry works and then focus on ways to develop sustainable artistic skills, personal connections, and business relationships while Hollywood takes its course. You learn and “practice” strategies to get in and stay in the business, including how to behave and exert your force of personality in a chameleon-like way; how to get to know actors, comics, and other writers who can advance your project; how to get a realistic grasp on the role and lifespan of the client-agent relationship; how to maintain contact with studios even after you haven’t gotten the job; and how to remain valuable to the production process after you’ve turned in the script. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V5085B

UCLA: 220 Haines Hall
Tuesday, 7-10pm,
January 19-March 9, 8 mtgs.

Antwone Fisher, screenwriter, producer, and author whose screenplay credits include *Antwone Fisher*, starring Denzel Washington and nominated for a WGA Award for Best Original Screenplay, and the coming-of-age drama *ATL*, nominated for an NAACP Image Award. Mr. Fisher is the author of the bestselling memoir *Finding Fish*.

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NEW COURSE

Cracking the Code: How to Write the Box Office Winner!

X 432.59 Film & Television 2.5 units \$360
Have you written a spec, but can't seem to find the right buyer? Consider that your focus needs to be on writing the right script at the right time to get the big sale. In this course, manager/producer Victoria Wisdom defines the current studio and independent marketplace for movies in all genres, explores the specific key ingredients that make the next box office winners, offers in-depth analysis of current films to illustrate what to do—and not do—in your scripts, and pinpoints what producers are looking for next. At the end of the course, you will have in-hand a story outline for a saleable script. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V5112B

UCLA: 122 Haines Hall
Wednesday, 7-10pm,
January 13-March 3, 8 mtgs.

Victoria Wisdom, literary agent at Becsey Wisdom Kalajian (BWK) and at ICM representing the Academy Award-winning careers of Christopher McQuarrie (*The Usual Suspects*), Ernest Thompson (*On Golden Pond*), and directors Bryan Singer (*X-Men*) and Lone Scherfig (*An Education*). Ms. Wisdom is now a manager/producer and her first two films entering production will star Amy Adams and Hilary Swank.

Feature Film Writing

Beginning Courses

Introduction to Screenwriting I

X 430A Film & Television 3 units \$415
Screenplay writing is a rigorous craft and, at its best, an art. In this course, you learn all the key elements of writing feature film screenplays, including story structure, plot, scene development, characterization and dialogue. A series of writing assignments guides you toward mastering the basics of screenwriting, which you use to conceptualize and begin work on your own script. The course goal is to complete a step outline or beat sheet that prepares you to turn your story idea into a screenplay. *This course or its equivalent is a prerequisite for all intermediate and advanced courses in feature film writing. Prerequisite:* X 430A Introduction to Screenwriting I or equivalent. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V5115B

UCLA: 110 Haines Hall
Thursday, 7-10pm,
January 7-March 11, 10 mtgs.
No refund after January 14.

Charles Burmeister, MFA, screenwriter/director of the feature *Columbus Day*, starring Val Kilmer and produced by Kevin Spacey and Fred Roos. The screenplay won the Chesterfield Screenwriting Fellowship sponsored by Paramount Pictures. Mr. Burmeister also wrote and directed the short film *Interview* which was selected for the Sundance Film Festival in 2007. He currently is developing a television show with Lionsgate.

Reg# V4254B

UCLA: 1323 School of Public Affairs
Monday, 7-10pm,
January 11-March 29, 10 mtgs.
(no mtg. 1/18 & 2/15)
No refund after January 25.

Claudia Grazioso, MFA, screenwriter; WGA member whose credits include *Are We There Yet?*, starring Ice Cube and Nia Long, and *Bring It On Again*. Ms. Grazioso has written several pilots for ABC and Fox, including *Women in Law*. She currently is writing a script for Disney with Walt Becker attached to produce, as well as a television pilot for HBO.

Reg# V4600B

UCLA: 2278 School of Public Affairs
Tuesday, 7-10pm,
January 12-March 16, 10 mtgs.
No refund after January 19.

Ron Wilkerson, writer/director; WGA member whose numerous writing credits include multiple episodes of *Stargate SG-1*, *Star Trek: The Next Generation*, *Star Trek: Voyager*, and VH1's *Strange Frequency*. Mr.

Wilkerson wrote and directed the independent feature *Trade Show*, and was the recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting, 1999.

Reg# V4255B

UCLA: A68 Humanities Bldg.
Wednesday, 7-10pm,
January 13-March 17, 10 mtgs.
No refund after January 20.

Keith Giglio, MFA, screenwriter/producer; WGA member who executive produced the Warner Bros. release, *A Cinderella Story*. Mr. Giglio has projects in development with Paramount Pictures, Steve Golin/Anonymous Entertainment, and Crusader Entertainment, and has written screenplays for Warner Bros., Walt Disney Pictures, and Universal Pictures, including projects for Adam Sandler and Bruce Willis.

Reg# V4810B

Westwood: 214 1010 Westwood Center
✿ Thursday, 1-4pm,
January 14-March 18, 10 mtgs.
No refund after January 21.

Ron Suppa, writer-producer; WGA member who has produced and/or written 10 feature films, including *Paradise Alley* and *Riding the Edge*. Mr. Suppa is the author of *Real Screenwriting: Strategies and Stories from the Trenches* (2006). He received the UCLA Extension Outstanding Instructor Award in Screenwriting, 1991.

Introduction to Screenwriting I: 12 Weeks

X 430.20 Film & Television 4 units \$470
This expanded version of Introduction to Screenwriting I guides students to develop their feature film script idea to create a detailed step outline or beat sheet, and then write the first act (30-40 pages). The basics of screenwriting are covered, including plot and subplot, beat outlines, story structure, and character arcs. Students also analyze successful scripts and study the structure of successful films. *This course is equivalent to X 430A Introduction to Screenwriting I. Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4257B

UCLA: 2284 School of Public Affairs
Wednesday, 7-10pm,
January 6-March 24, 12 mtgs.
No refund after January 13.

Kim Krizan, Academy-Award nominated screenwriter, film and stage actor; WGA member who co-wrote *Before Sunrise* and *Before Sunset* with director Richard Linklater. Ms. Krizan has acted in several films, including *Waking Life*, *Dazed and Confused*, and *Slacker*. Her first full-length comic book, *Zombie Tales: 2061*, was recently published by Boom! Studios.

Reg# V4256B

UCLA: A152 Bunche Hall
Thursday, 7-10pm,
January 7-March 25, 12 mtgs.
No refund after January 14.

Jon Bernstein, WGA, screenwriter who wrote the feature films *Beautiful*, starring Minnie Driver; Disney's *Meet the Robinsons*; and *Ringmaster*, and who also is a contributing writer to Disney's 2010 release *Rapunzel*. Mr. Bernstein's plays include *Showcase!*, an *LA Weekly* Pick of the Week, and *The Blunders*.

Introduction to Screenwriting II: Works-in-Progress

X 430B Film & Television 3 units \$415
Designed for those with some training in feature film writing fundamentals and an outline or beat sheet in hand, this workshop takes students through the process of refining their stories and then guides them to write their scripts through the mid-point of act II. Personalized feedback along with mini-lectures on key craft points, including character development and story structure, help students to meet their goal of generating 45-to-50 solid draft pages. *Students should bring a step outline or beat sheet to the first class. May be repeated for credit. Prerequisite:* X 430A Introduction to Screenwriting I or equivalent. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

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Reg# V4258B

UCLA: 1343 School of Public Affairs
Wednesday, 7-10pm,
January 6-March 10, 10 mtgs.
No refund after January 13.

Andrew Guerdat, writer-producer; WGA member who has sold feature screenplays to 20th Century Fox, MGM, Walt Disney Studios, and Village Roadshow Productions/Warner Bros. Mr. Guerdat's credits include movies for Viacom Pictures/Showtime, Disney Sunday Movie, and NBC. He was the recipient of the UCLA Extension Outstanding Instructor Award in Screenwriting, 2007, and his play *Red Remembers* recently premiered at the Berkshire Theater Festival.

Reg# V4260B

UCLA: 2333 School of Public Affairs
Tuesday, 7-10pm,
January 12-March 16, 10 mtgs.
No refund after January 19.

Laurence Rosenthal, independent producer and development executive; WGA member who, as an executive at Woods Entertainment, supervised the development of *Scream*, *Beautiful Girls*, *Things to Do in Denver When You're Dead*, *Copland*, and *Citizen Ruth*. Mr. Rosenthal also oversaw development of the Showtime original series *Beggars and Choosers*.

Reg# V4259B

UCLA: 1323 School of Public Affairs
✿ Saturday, 10am-1pm,
January 16-March 27, 10 mtgs.
(no mtg. 2/13)
No refund after January 22.

Tim Curnen, MFA, screenwriter; WGA member whose produced credits include the feature films *Forbidden World* and *Ghost Warrior*. Mr. Curnen has written screenplays for Interscope, New World Pictures, 20th Century Fox, Universal, and Walt Disney Productions, as well as an award-winning video game for Digital Pictures. He received the UCLA Extension Outstanding Instructor Award in Screenwriting, 2008.

Introduction to Screenwriting III: Finishing the First Script

X 430C Film & Television 3 units \$520
Designed for those with drafts completed through the mid-point of act II (45-to-50 pages), this workshop guides students to finish their screenplays. Discussion includes how to break into and sustain a career in this rapidly-changing business, the role of agents, managers, and producers, and other topics of interest to the emerging screenwriter. *Students should bring a step outline and the first 45-to-50 pages of their screenplay to the first class and be prepared to write. May be repeated for credit. Prerequisite:* X 430A Introduction to Screenwriting I and X 430B Introduction to Screenwriting II: Works-in-Progress, or equivalent. *Enrollment limited to 16 students. Internet access required to retrieve course materials.*

Reg# V4279B

UCLA: 2319 School of Public Affairs
Tuesday, 7-10pm,
January 12-March 16, 10 mtgs.
\$55 nonrefundable; no refund after January 19.

Cindy Davis Hewitt, MFA, screenwriter; WGA member whose feature film credits include the English-language screenplay for Hayao Miyazaki's Oscar-winning film *Spirited Away*, as well as *My Neighbor Totoro*, and the Oscar-nominated *Howl's Moving Castle*. Ms. Hewitt has written for Pixar, Working Title, Miramax, and Disney. She currently is adapting the novel *The Girls' Guide to Witchcraft* into a movie for ABC Family.

NEW COURSE

Creating the Visual Mindscape of Your Screenplay

X 491.899 Film & Television 3 units \$415
Film is first and foremost a visual medium. As such, a fully realized screenplay exhibits its story through images, a "visual mindscape" told within the dramatic structure. This workshop guides you to shift from "telling" to "showing" your story, so that your screenplay can be read and "seen." You learn concrete techniques for showing your story, including how to identify and develop its visual implications; how to create and exploit the real magic of visual discovery that a screenplay can offer; and how to craft high-quality images, that carry emotional impact, and relevance. In order to

master these techniques, you write scenes—either new or a rewrite from your work—that focus on each of the various forms of the visual mindscape: discovery, withholding, law of contradiction, location as metaphor, and flow of time and location. Examples from screenplays that use this style of screenwriting are studied along with the related film clips. *Prerequisite:* X 430A Introduction to Screenwriting I or equivalent. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V5118B

UCLA: A56 Humanities Bldg.
Wednesday, 7-10pm,
January 6-March 10, 10 mtgs.
No refund after January 13.

Bill Boyle, screenwriter, director, producer whose writer-producer credits include *Now and Forever* and *Sealed with a Kiss*. Mr. Boyle's work has received an ACTRA nomination, as well as honors at the Palm Springs Festival and Chicago Film Festival. He has previously lectured at Praxis Centre for Screenwriters and Vancouver Film School.

Screenwriting on the Write Side of the Brain

X 430.23 Film & Television 3 units \$425
Use ALL of your brain while screenwriting! Film is the art form that encompasses all the other arts, and this challenging but safe course takes hands-on lessons from the visual and performing arts and applies them creatively to screenwriting. With a sprinkling of Jungian typology, theater improv, journaling techniques, and even drawing (no experience necessary), and featuring weekly readings of student scene work by professional actors, this unique experiential course will have you writing daily and turning in scenes weekly. This approach is aimed at pushing you to your next level, rekindling your enthusiasm, and opening new doorways into screenwriting. Designed for writers from the advanced beginner to the seasoned pro; a basic knowledge of screenplay formatting is required. *Prerequisite:* X 430A Introduction to Screenwriting I or consent of instructor. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4601B

Westwood: 217 Extension Lindbrook Center
Thursday, 7-10pm,
January 7-March 11, 10 mtgs.
No refund after January 14.

Bonnie MacBird, BA (music), MA (film), three-time Emmy Award-winning producer, former Universal feature film development executive, screenwriter (*Tron*), playwright, president of Creative Licensing/Skybird Pictures, and SAG actor

Building a Better Scene: Essential Scene Work for Screenwriters

X 430.28 Film & Television 3 units \$415
You can't write a good script if you can't write a good scene. Scenes are like mini-screenplays, with their own characters, story, structure, and objectives. This workshop concentrates solely on the art of the scene, with weekly writing exercises emphasizing the importance of dialogue and physical action. Roundtable readings of your work and scenes from major feature films, followed by discussions, give you a firsthand understanding of how vital scene work is in the writing of a successful screenplay. The final goals are for you to acquire tools you can apply to every new scene as well as to rewrite and improve your most challenging scenes. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V5007B

Downtown Los Angeles: 261 S. Figueroa St.,
Figueroa Courtyard, Suite 100W,
Classroom 105
Wednesday, 7-10pm,
January 13-March 17, 10 mtgs.
No refund after January 20.

Instructor to be announced

Plot Points: Develop Your Instinct for Effective Story Structure

X 431.95 Film & Television 3 units \$415
How often do you see a great film in which the plotting and script look effortless? Perhaps you have the idea for a great finale, or a great opening, or lead character, but don't know how to bring those elements to life in a compelling 90-page-plus script? And how do you keep the storyline propelling forward and building tension through the middle 60 pages? This course teaches you to do just that by exploring current and classic films and scenes in detail, and then in turn honing your instinct for creating your own script's effective plot structure. In-class writing exercises and exploration of topics such as building better exposition, reveals, reversals, switching sides, subplots, raising the stakes, turning points, scenes, creating a dynamic inciting incident, and building to a satisfying finale bring students toward the goal of workshoping their outlines and scenes in the last third of the course. *Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V5087B

UCLA: A46 Humanities Bldg.
Thursday, 7-10pm,
January 14-March 18, 10 mtgs.
No refund after January 21.

George Melrod, writer, WGA member, who co-wrote the feature *Valiant*. Mr. Melrod has written numerous screenplays and TV shows and has worked as a script reader/analyst. He writes widely about contemporary art and culture and his screenplay, *The Rex Cheshwell Fan Club*, currently is in development.

Intermediate Courses

NEW COURSE

Writing Movies that Matter: Intermediate Workshop

X 431.988 Film & Television 3 units \$520
Movies that matter HAVE to be written. These are the stories that reflect lastingly upon the culture, trends, and personality of our times. Whether they are political, historical, social, or relational, they all share the same origin: they are deeply, deeply personal. They are not written for money; they are written because the writer has an urgent and haunting need to tell his or her particular story. This workshop is designed to help structure your story and define its theme by creating memorable characters who make decisions that matter. Through lecture, exercises, examples, discussion, and analysis of your material, you develop profiles of your main characters, complete an outline of your story, and begin the process of writing a first draft of a movie that is meaningful to you and that people will remember. *Prerequisite:* X 430A Introduction to Screenwriting I, X 430B Introduction to Screenwriting II: Works-in-Progress, and X 430C Introduction to Screenwriting III: Finishing the First Script, or equivalent, or consent of instructor. *Enrollment limited to 16 students. Internet access required to retrieve course materials.*

Reg# V5020B

UCLA: A40 Humanities Bldg.
Wednesday, 7-10pm,
January 13-March 17, 10 mtgs.

\$55 nonrefundable; no refund after January 20.

Stanley Weiser, WGA, Writers Guild Award-winning screenwriter whose credits include the feature films *Wall Street, W*, and *Project X*, and who worked with Oliver Stone on *Nixon* and *Any Given Sunday*. Mr. Weiser also co-wrote *Freedom Song* with Phil Alden Robinson, *Witness to the Mob*, *Rudy: The Rudy Giuliani Story*, and adapted the novel *Fatherland* for HBO.

The Writers Studio

Four-Day Intensive Writing Workshops in Creative Writing and Screenwriting

THURSDAY-SUNDAY, FEBRUARY 4-7
Westwood: 1010 Westwood Center

Q: Where have past guest speakers such as Carl Gottlieb (*Jaws*), John Logan (*Gladiator*, *The Last Samurai*), Jeff Arch (*Sleepless in Seattle*), and Nick Kazan (*Reversal of Fortune*) shared their secrets to industry success?

A: The UCLA Extension Writers Studio.

For information on this year's Studio see pages 144-146.



Congratulations!

The Writers' Program Presents the Winners of the 2009 UCLA Extension Screenplay Competition

FIRST PLACE:

Jacqueline Craig, *Faery Tale*

SECOND PLACE:

Linda Malik, *The Lightkeeper's Wife*

THIRD PLACE:

Jillian Sim, *Passengers*

2009 UCLA EXTENSION SCREENPLAY COMPETITION RUNNERS-UP

(in alphabetical order):

Greg Amici, *The Adjuster*

Kenneth Fink, *Save the One*

Chelsea Gilmore, *Sorry Charlie*

Dana Kendler, *Alexandra Smart
and the Last Word Guardian*

Paula Montgomery, *Redcard*

Michael Murphy, *The Writ Writer*

Annika Wood, *Backwater*

JUDGES

Rick Berg, Code Entertainment

Keya Khayatian, United Talent Agency (UTA)

Robert Mitas, Furthur Films

MENTORS

Chrysanthy Balis

Keith Giglio

Steve Mazur

The Top Three Winners of the Competition Receive:

Cash prizes of \$1,000 (First Place), \$500 (Second Place) and \$250 (Third Place)

A guaranteed read by an agent, producer, and/or creative executive

A one-on-one script consultation (\$700 value) with a professional screenwriter prior to the final judging

Announcements to the trades, studios, and production companies

2010 Screenwriting Competition

If you are an aspiring screenwriter who has completed three feature film writing courses in the Writers' Program between March 2008 and March 2010, you may be eligible to enter the 2010 UCLA Extension Screenplay Competition.

Submission Deadline

The deadline to submit materials for the 2010 competition is **Thursday, March 25, at 4pm.**

Winners are notified in September 2010.

For details or to request a submission packet call **(310) 825-9415.**

Intermediate Feature Film I: Writing the Screenplay the Professional Way

X 431.101 Film & Television 3 units \$520
Designed for those with a solid grasp of the basic principles of feature-length scriptwriting and who have written at least one complete screenplay, this intermediate workshop launches you into the process of creating your next, more viable and sophisticated project. Instruction focuses on developing a premise that can sustain an entire script, creating and refining a full story outline, and writing the first act. Also included are brief lectures on craft issues, generated by the demands and requirements of the participants' work, as well as attention to each writer's individual vision. The workshop format ensures that you benefit from developing your project in a supportive environment. This is not a rewrite or works-in-progress course; students must begin a new script. Students must be familiar with the fundamentals of screenwriting and have finished at least one feature film script. *Prerequisite:* X 430A Introduction to Screenwriting I, X 430B Introduction to Screenwriting II: Works-in-Progress, and X 430C Introduction to Screenwriting III: Finishing the First Script, or equivalent, or consent of instructor. *Enrollment limited to 16 students. Internet access required to retrieve course materials.*

Reg# V4602B

UCLA: 1323 School of Public Affairs
Tuesday, 7-10pm,
January 12-March 16, 10 mtgs.

\$55 nonrefundable; no refund after January 19.

Dan Vining, screenwriter; WGA member whose feature film credits include *Black Dog* for Universal Pictures and *Plain Clothes* for Paramount. Mr. Vining has written screenplays for Walt Disney Pictures, MGM, Paramount, and Showtime, and also has written numerous television movies. His novel, *The Next*, follows up his first book, *The Quick*, and was published by Berkley Books/Penguin-Putnam.

Intermediate Feature Film II: Finishing Your Work-in-Progress

X 431.102 Film & Television 3 units \$520
Designed for those who have developed a strong feature film premise, story outline, and approximately 30-to-50 pages of a script, this course guides you to make as much progress as possible toward the completion of a solid first draft. The course begins with the instructor and participants reviewing everyone's outline and pages and then focuses on helping you to develop a successful second and third act. Special attention is given to structure, character development, emotional content, and cinematic style. The workshop environment provides you with a powerful forum to assess your own writing strengths and areas for improvement as you exchange constructive criticism with peers. You also acquire self-editing techniques essential for the professional writer. *This is not a rewrite course; students must be working toward the completion of a feature-length script and have their treatment or outline and approximately 30-to-50 pages of their script in hand. Students must have finished at least one feature film script prior to their current project. Prerequisite:* X 431.101 Intermediate Feature Film I, or equivalent, or consent of instructor. *Enrollment limited to 16 students. Internet access required to retrieve course materials.*

Reg# V4603B

UCLA: 2325 School of Public Affairs
Thursday, 7-10pm,
January 7-March 11, 10 mtgs.

\$55 nonrefundable; no refund after January 14.

Chris Webb, screenwriter whose credits include *Toy Story II* for Pixar Animation Studios, *Bruno the Kid: The Animated Movie*, and episodes of the television series *Duckman*. An alumnus of The Second City in Chicago, Mr. Webb has won numerous awards for his satirical short films *The Civil War Parody*, a satire of the Ken Burns series *The Civil War*, and *Camcorder Blues*, a parody of home videos.

Creating from Character: Utilizing Character to Develop an Original Comedy Series or Screenplay

X 431.32 Film & Television 3 units \$520

Some of television's best comedies (*Cheers*, *Everyone Loves Raymond*, and *The Office*) are set in arenas that could be described as familiar, even clichéd. On the other hand, the main characters and their relationships are fresh, original, and above all, relatable. The same goes for films like *Wedding Crashers*, *American Pie*, and *The Wedding Singer*. This course is designed for students with a background in television and/or feature film writing who are eager to develop character-based comedy scripts, and who want to explore the elements of a good screenplay—including point-of-view, scene structure, and story arc—organically. Through discussion, clips, and visits from screenwriters and series creators, the course covers the importance of constructing characters with purpose and desire, highlighting character flaws, and the need for strong core relationships—the building blocks of conflict. Weekly assignments encourage participants to mine personal experience to create authentic characters, developing them into either a finished spec pilot or an outline, and the first act of a screenplay. *Prerequisite:* X 430A Introduction to Screenwriting I, or X 430.6 Beginning Writing for the Half-Hour Comedy: Building the Story and Outline, or equivalent. *Enrollment limited to 16 students. Internet access required to retrieve course materials.*

Reg# V4605B

UCLA: 122 Haines Hall

Thursday, 7-10pm,

January 14-March 18, 10 mtgs.

\$55 nonrefundable; no refund after January 21.

David Isaacs, writer-producer and screenwriter; WGA member who received an Emmy Award for co-producing *Cheers*. Mr. Isaacs currently is a producer on *Mad Men*. He served as a story editor on *M*A*S*H* and as a writer/consultant on *Wings* and *Frasier*. Mr. Isaacs co-created the sitcom *Almost Perfect* and is the recipient of two Writers Guild Awards for Best TV Comedy Script. Mr. Isaacs also co-wrote the screenplay for *Volunteers*.

Writing Great Dialogue

X 431.47 Film & Television 3 units \$520

The ultimate challenge for screenwriters today is creating authentic, sparkling, and compelling dialogue that individualizes characters, leaps off the page, and entertains the reader. This course explores a range of techniques designed to improve significantly the dialogue in your current project, including how to create powerful subtext, how to write "reel" versus real dialogue, how to craft dialogue that is both honest and emotionally impactful, and how to weave exposition seamlessly. You also learn how to fix the most common dialogue flaws, such as bland on-the-nose dialogue, chit-chat, all characters sounding the same, and long-winded exposition. The goal of the course is to raise your dialogue to professional standards, by recognizing re-occurring dialogue problems, acquiring and applying new dialogue techniques, and rewriting the dialogue in your script to find the uniqueness of your voice. *Prerequisite:* X 430A Introduction to Screenwriting I, X 430B Introduction to Screenwriting II: Works-in-Progress, and X 430C Introduction to Screenwriting III: Finishing the First Script, or equivalent, or consent of instructor. *Enrollment limited to 16 students. Internet access required to retrieve course materials.*

Reg# V4604B

UCLA: 162 Dodd Hall

Wednesday, 7-10pm,

January 6-March 10, 10 mtgs.

\$55 nonrefundable; no refund after January 13.

Karl Iglesias, screenwriter, author whose current feature film, *America Reconquered*, is in pre-production in France for director Juan Luis Buñuel. Mr. Iglesias is the author of *Writing for Emotional Impact* and *The 101 Habits of Highly Successful Screenwriters*, and he contributes a regular column to *Creative Screenwriting Magazine*. He previously worked as a development executive for Samson Entertainment.

New This Quarter

The Anatomy of a Pilot



Instructor Richard Hatem.

A new television show has exactly one shot at survival: its pilot episode. If viewers aren'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?

Learn the ins and outs of the television writing business with this new course offered by instructor **Richard Hatem**.

This page.

Advanced Courses

Instructions for Submitting Writing Samples to Advanced-Level Screenwriting Courses:

Email your submission to the Writers' Program by the deadline. Submissions sent after the deadline may not be accepted. Deadlines are subject to change. Contact the Writers' Program by phone at (310) 825-9415 for the most up-to-date information.

Winter quarter submission deadline is December 7.

Submissions for screenwriting courses must be sent via email, unless otherwise instructed.

Submit as .RTF or .PDF to writers@uclaextension.edu; note the instructor name and course title in the subject line. Samples are not returned. Do not send originals. Include a cover letter with your name, address, email address, and phone number, and a brief description of your sample. If you are submitting to more than one course, indicate in your cover letter your order of preference.

If the course requires a hard copy submission, mail your script to the course instructor, c/o Writers' Program, 10995 Le Conte Avenue, Rm. 440, Los Angeles, CA 90024-1333.

Do not attempt to register for advanced-level courses until you receive notification of acceptance from the Writers' Program. All applicants are notified of their status within 10 working days after the deadline—accepted students can enroll at this time. If you do not receive an email confirmation that your submission has been received, please contact the Writers' Program office at (310) 825-9415 or writers@uclaextension.edu. The Writers' Program is not responsible for submissions lost due to internet or mechanical failure. Full payment of course fees are due upon acceptance. No comments or critiques are provided on student submissions.

Advanced-level courses carry stricter refund policies and penalties. The nonrefundable amount varies and is listed in each course description. Students who have enrolled in another Writers' Program course may transfer the full course fees to the advanced course. Students must pay any difference in fees if transferring credit.

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Advanced Rewriting Workshop

X 432.25 Film & Television 3 units \$550

This advanced rewriting workshop is for 12 serious 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. *Students must have a completed first draft of a screenplay. Prerequisite:* Submit a sample feature-length screenplay; for instructions on submitting a script see this page. *Enrollment limited to 12 students. Internet access required to retrieve course materials. Visitors not permitted.*

Reg# V4282B

UCLA: 2325 School of Public Affairs

Tuesday, 7-10pm,

January 12-March 16, 10 mtgs.

\$105 nonrefundable; no refund after January 19.

John Schimmel, producer; former president of production at Ascendant Pictures (*Lord of War*, *Lucky Number Slevin*). Mr. Schimmel also previously served as production executive at Warner Bros. where he developed such projects as *The Fugitive* and *Batman*, and oversaw production on *Outbreak*, and has served as senior vice president of production at the Douglas-Reuther where he oversaw production on *Face/Off*.

Advanced Scene-Craft

X 432.91 Film & Television 3 units \$550

Designed for advanced-level writers with scenes in hand, this course focuses on the art of the scene as it pertains to type, choice, structure, and placement. Participants learn to think in fresh and cinematic terms, to say the most using the least number of words but in the most compelling way, to build tension and suspense, to mine the layers of subtext, and to explore the power of entering a scene late and leaving early. You come away from the course with revised scenes from your screenplay, a greater understanding of scene-craft, and a cache of tools to apply to the rest of your written work. *Prerequisite:* Script submittal required; for instructions on submitting scripts see this page. *Enrollment limited to 12 students. Internet access required to retrieve course materials. Visitors not permitted.*

Reg# V4283B

UCLA: 2292 School of Public Affairs

Wednesday, 7-10pm,

January 13-March 24, 10 mtgs.

(no mtg. 2/17)

\$105 nonrefundable; no refund after January 20.

Chrysanthy Balis, MPW, screenwriter; WGA member whose credits include the Paramount release *Asylum*. Ms. Balis has projects in development with CBS, USA Networks, Flodyco Productions, and has previously written an adapted screenplay for the Zanuck Company/Fox 2000 and a pilot for HBO. She received the UCLA Extension Outstanding Instructor Award in Online Screenwriting Education, 2007.

Television Writing

Beginning Courses

NEW COURSE

The Anatomy of a Pilot

X 431.999 Film & Television 3 units \$405

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. You watch and dissect recent network and cable pilots; 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. We also discuss and develop student pilot ideas, help you turn your idea into a concise "pitch document" (a 2-3 page breakdown of concept, character, and weekly story structure) and give you the tools you need to make the big move from pitch document to pilot outline and script. The course features guest speakers who have written, directed, and/or produced their own network television pilots. *Enrollment limited to 30 students. Internet access required to retrieve course materials.*

Reg# V4945B

UCLA: A26 Humanities Bldg.

Wednesday, 7-10pm,

January 13-March 17, 10 mtgs.

No refund after January 20.

Richard Hatem, WGA member, screenwriter who created the ABC/Touchstone television series *Miracles* and has written and produced episodes of Fox's *Tru Calling* and *The Inside*, CW's *Supernatural*, and USA's *The Dead Zone*. Mr. Hatem's feature film credits include *The Mothman Prophecies*, which he also co-produced. He is currently developing a new one-hour drama for ABC.

Beginning Writing for the One-Hour Drama: Building the Story and the Outline

X 430.4 Film & Television 3 units \$415

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%) of the writer's deal with any show: the story and outline. The course goal is for you to master the process of constructing an airtight story and detailed outline so that you are ready to write a script for any current show as quickly and expertly as possible. The steps you take include choosing the best story for your spec script, mapping it out from beginning to end, and writing 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 and staying in the field. This course also introduces students to the various genres (police procedurals, medical, legal, etc.) and their specific rules; what's popular in the current marketplace; and how to work within the special requirements of timeslots, outlet, and styles (for example, single-character drama versus ensemble cast). *All student projects must focus on current shows; no pilots. Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4285B

UCLA: A26 Humanities Bldg.

Thursday, 7-10pm,

January 14-March 18, 10 mtgs.

No refund after January 21.

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

Beginning Writing for the Half-Hour Comedy: Building the Story and the Outline

X 430.6 Film & Television 3 units \$415

This course teaches you how to create an airtight story and outline—the absolute critical first step in writing a strong half-hour comedy spec script and a process that makes writing your script much easier, faster, and more successful. You begin by learning how to pinpoint what makes any half-hour comedy show tick, studying the appeal and quirkiness of the main characters and 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; no pilots. Enrollment limited to 20 students. Internet access required to retrieve course materials.*

Reg# V4606B

UCLA: 1323 School of Public Affairs
Thursday, 7-10pm,
January 7-March 11, 10 mtgs.
No refund after January 14.

Julie Chambers, writer and WGA member whose credits include a Writers Guild Award-nominated episode of *The Simpsons*. Ms. Chambers also has written episodes for *Becker*; *The Buzz on Maggie*; and the Showtime movie, *The Princess and the Barrio Boy*, and recently worked with Mel Brooks on an animated series based on his movie *Spaceballs*. She also is a published children's book author.

David Chambers, writer and producer; WGA member; writer on more than a dozen prime-time network television shows. Mr. Chambers is an Emmy Award nominee for his work on *The Wonder Years* and *Frank's Place*, winner of a Humanitas Award, and his episode of *The Simpsons* was nominated recently for a Writers Guild Award. He recently worked with Mel Brooks on a new animated series based on his movie *Spaceballs*.

Intermediate Courses

Writing the One-Hour Drama Script

X 431.4 Film & Television 3 units \$520

Mirroring the process that professionals undergo in current episodic series production, you write a solid first draft of your script and make as much progress as possible towards polishing it. You begin by revamping your story idea and outline as needed, then launch into writing your script, all the while refining the process of capturing the essence of the show through its structure, plot and story, multiple storylines, characters, scenes, and dialogue. On the business side, you start to develop a career game plan. *Students must bring a complete outline to the first class. All student projects must focus on current shows; no pilots. Prerequisite: X 430.4 Beginning Writing for the One-Hour Drama: Building the Story and Outline. Enrollment limited to 16 students. Internet access required to retrieve course materials.*

Reg# V4287B

UCLA: 2284 School of Public Affairs
Tuesday, 7-10pm,
January 12-March 16, 10 mtgs.
\$55 nonrefundable; no refund after January 19.

Erica Byrne, screenwriter; WGA member whose credits include episodes of *La Femme Nikita*; *Nowhere Man*; *Silk Stalkings*; *Hunter*; *Knots Landing*; and *Walker, Texas Ranger*. Ms. Byrne has served as a staff writer and has written many produced docudramas as well as animated scripts. She received the UCLA Extension Outstanding Instructor Award in Screenwriting, 1997.

Writing the Half-Hour Comedy Script

X 431.6 Film & Television 3 units \$520

This workshop guides you to write a solid draft spec script from your half-hour comedy outline and to move as far ahead as you can in polishing it. You begin by learning how to do what professional writers call “reworking your outline”: simplifying your story, nailing the essence of your characters, focusing and tightening scenes, creating mood and pacing, and “punching

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 should bring a complete outline to the first class. All student projects must focus on current shows; no pilots. Prerequisite: X 430.6 Beginning Writing for Half-Hour Comedy: Building the Story and Outline. Enrollment limited to 16 students. Internet access required to retrieve course materials.*

Reg# V4288B

UCLA: 1323 School of Public Affairs
Wednesday, 7-10pm,
January 6-March 10, 10 mtgs.

\$55 nonrefundable; no refund after January 13.

Phil Kellard, writer-director who was executive producer on *The Wayans Brothers* and *Martin* and producer on *Doogie Howser, MD*; *Hooperman*; and *My Two Dads*. Mr. Kellard currently is developing hour and half-hour series for network and cable and has written pilots for The Disney Channel, Showtime, FBC, and SyFy. He has received an Emmy Award for instructional programming.

Creating from Character: Utilizing Character to Develop an Original Comedy Series or Screenplay

X 431.32 Film & Television 3 units \$520

Some of television's best comedies (*Cheers*, *Everyone Loves Raymond*, and *The Office*) are set in arenas that could be described as familiar, even clichéd. On the other hand, the main characters and their relationships are fresh, original, and above all, relatable. The same goes for films like *Wedding Crashers*, *American Pie*, and *The Wedding Singer*. This course is designed for students with a background in television and/or feature film writing who are eager to develop character-based comedy scripts, and who want to explore the elements of a good screenplay—including point-of-view, scene structure, and story arc—organically. Through discussion, clips, and visits from screenwriters and series creators, the course covers the importance of constructing characters with purpose and desire, highlighting character flaws, and the need for strong core relationships—the building blocks of conflict. Weekly assignments encourage participants to mine personal experience to create authentic characters, developing them into either a finished spec pilot or an outline, and the first act of a screenplay. *Prerequisite: X 430A Introduction to Screenwriting I, or X 430.6 Beginning Writing for the Half-Hour Comedy: Building the Story and Outline, or equivalent. Enrollment limited to 16 students. Internet access required to retrieve course materials.*

Reg# V4605B

UCLA: 122 Haines Hall
Thursday, 7-10pm,
January 14-March 18, 10 mtgs.

\$55 nonrefundable; no refund after January 21.

David Isaacs, writer-producer and screenwriter; WGA member who received an Emmy Award for co-producing *Cheers*. Mr. Isaacs currently is a producer on *Mad Men*. He served as a story editor on *M*A*S*H* and as a writer/consultant on *Wings* and *Frasier*. Mr. Isaacs co-created the sitcom *Almost Perfect* and is the recipient of two Writers Guild Awards for Best TV Comedy Script. Mr. Isaacs also co-wrote the screenplay for *Volunteers*.

Advanced Course

Beyond Your First Spec: An Advanced Course for the One-Hour Drama Script

X 432.41 Film & Television 3 units \$550

For the writer breaking into television drama, having more than one sample script is essential. This course is designed for the student who has already written one spec and is ready to tackle another. Combining the basics of outlining and first draft writing, the course begins with your pitch of a new idea and takes that idea from beat sheet to outline to finished draft. At each step in the process, you review the basics: how to capture the essence of your story in beats, how to shape those beats into a coherent plot, how to expand your beat sheet into a working outline, and how to convert that outline into a draft. Class work includes small-group critiques of your writing at each stage; reading established drama scripts, then viewing portions of those

same episodes; and, time permitting, a visit from those working in the field. *Prerequisite: Submission of a spec script based on an existing one-hour drama television series or a spec pilot is required; for instructions on submitting a script see page 160. Enrollment limited to 12 students. Internet required to retrieve course materials. Visitors not permitted.*

Reg# V4822B

UCLA: 2278 School of Public Affairs
Thursday, 7-10pm,
January 21-March 25, 10 mtgs.

\$105 nonrefundable; no refund after January 28.

Greg Elliot, television writer; WGA member whose credits include *Star Trek: Voyager*, for which he was nominated for a Sci-Fi Universe Award. Mr. Elliot was a story editor on the WB series *Savannah*, an executive story editor on the WB series *Charmed*, and wrote for the Disney Channel series *In a Heartbeat*. He also has optioned feature film screenplays to Warner Bros. Studios and TriStar Pictures.

NEW COURSE

Advanced Sitcom Rewrite

X 432.888 Film & Television 3 units \$550

If 90% of writing is rewriting, then 99% of television comedy writing is rewriting. And rewriting, for the most part, means fixing story problems and maximizing the comic potential of a story idea. Story development is such a complex set of ideas, even for working television writers and executives, that probably half the comedy episodes produced each year need to be rethought in whole or part after their table readings. And that is after weeks of the initial hard work of breaking the story and writing and rewriting the script. In this workshop, the goal is to take your previously written half-hour scripts, both originals and specs, that ultimately did not fulfill their comic ambitions, and determine where they fell short and make the necessary changes so that each premise is fully realized. *Prerequisite: Participants are chosen based on script submissions that display the most interesting comic potential. Submit a half-hour spec script or spec pilot; for instructions on submitting a script see page 160. Enrollment limited to 12 students. Internet access required to retrieve course materials. Visitors not permitted.*

Reg# V4539B

UCLA: A32 Humanities Bldg.
Thursday, 7-10pm,
January 14-March 18, 10 mtgs.

\$105 nonrefundable; no refund after January 21.

Alan Kirschenbaum, WGA member, writer-producer-director who has worked on over 400 episodes of such television comedies as *My Name Is Earl*; *Everybody Loves Raymond*; *Center of the Universe*; *Coach*; and *Yes, Dear*, which he co-created with Greg Garcia. Mr. Kirschenbaum also has written numerous pilots and most recently produced *The Adam Carolla Show* for CBS.

Intensive and Weekend Screenwriting Workshops

Two-Day Workshop

11 Steps to a Screen Story: A Two-Day Workshop

X 430.18 Film & Television 1.5 units \$250

Do you have an idea for a screenplay but don't know how to fashion it into a full three-act story with a compelling beginning, middle, and end? This workshop shows you what makes a good story work and how to create strong character arcs for convincing and intriguing main characters through the “11-step story structure.” Designed by screenwriter Jule Selbo, this easy and accessible breakdown of classic storytelling elements starts with understanding the character's inner want and immediate goal, then moves through the actions, conflicts, obstacles, highs and lows, crisis, and climaxes of all good stories. Not a cookie-cutter formula, the “11-step story structure” is a tool you use to create original and diverse stories. You are encouraged to bring in three ideas for screen stories which are examined for their potential as stories and their potential in the Hollywood marketplace. By the end of the workshop, you will have broken one of these ideas into a multi-layered story and be ready to start the

screenwriting process. *Enrollment limited to 20; advance enrollment required.*

Reg# V4293B

UCLA: 2270 School of Public Affairs

✿ Saturday & Sunday, 9:30am-5pm,
February 27 & 28, 2 mtgs.

Jule Selbo, MFA, screenwriter; WGA member who just completed a feature for the Jim Henson Company. Ms. Selbo has written films for Walt Disney Studios, including *The Hunchback of Notre Dame: Part Deux* and *Cinderella II*, and her feature credits include Columbia Pictures' *Hard Promises*, as well as screenplays for Bel Films, Paramount, Universal, and HBO.

One-Day Workshops

Selling Yourself and Your Work: The Business of Being a Screenwriter

791.1 Film & Television \$125

This workshop teaches you how to live happily as a screenwriter; avoid the pitfalls of being a screenwriter; and, most of all, how to project a winning picture of your work and yourself. You learn effective self-marketing tools, write your own unique career “to do” list, practice pitching stories under real-life situational duress, and emerge with the confidence you need. The business of being a writer is a 24-7 affair. Come learn how to attack your work seriously as well as develop your screenwriter persona. Guest speakers (subject to availability) include Bob Shapiro, Executive Producer, *Empire of the Sun*, *Private Benjamin*, past president of both Warner Bros. and the William Morris Agency; Margaret Oberman, writer, *Saturday Night Live*; Karen Harris, writer, *General Hospital*; Kenny Davis, comic, *Improv*; and Dan Jinks, Jinks/Cohen Productions, Executive Producer, *American Beauty*, *Pushing Daisies*. *Advance enrollment required; no enrollment at the door.*

Reg# V4958B

UCLA: 2250 School of Public Affairs
✿ Sunday, 9:30am-5pm,
March 14, 1 mtg.

Deborah Dean Davis, screenwriter, member, WGA whose credits include *Daddy Boot Camp*, *And Then He Kissed Me*, *It Takes Two*, *Little Rascals II*, and *Scorpio Rising*. Ms. Davis's film *Keeping House* currently is in development with Original Films and Sony Pictures, and her film, *Daily Special*, is one of the five films being funded by a consortium of women directors from the DGA.

Comedy Today: Writing and Selling Television Comedy

785.53 Film & Television \$125

Join writer-producer Ed Scharlach and a group of accomplished successful writer-producers as they guide you through the process of crafting successful and commercially funny TV comedy scripts. You learn how to find humor in character, situation and set-up, point-of-view, and the creation of a comedic story—the primary element in creating a good script. Writing as a team as well as solo, writing on staff versus freelance, and writing “in the room”. Discuss the step-by-step construction of a script, three-camera versus one-camera styles, network versus cable shows, the dramatic structure of comedy, and incorporating comedy into drama. Guest speakers (subject to availability) include Al Jean, Executive Producer, *The Simpsons*; Steve Calaghan, Executive Producer, *Family Guy*; Don Reo, Creator, Executive Producer, *Brothers, Til Death*; Steve Levitan, Co-Creator, Executive Producer, *Modern Family*; Chuck Lorre, Creator, Executive Producer, *Two and a Half Men*, *The Big Bang Theory*; Tom Sheppard, Animation Supervisor, Nickelodeon, Warner Bros.; George Doty, Executive Producer, *Zoey 101*, supervising writer *Victorious*; and others. Visit uclaextension.edu for a complete list of guest speakers. *Advance enrollment required; no enrollment at the door.*

Reg# V4289B

UCLA: 161 Dodd Hall
✿ Saturday, 9:30am-5pm,
March 20, 1 mtg.

Ed Scharlach, writer-producer; WGA and PGA member who has had over 300 prime-time episodes produced for television, ranging from *Happy Days* and *Mork and Mindy* to current series for Warner Bros. and Disney, including *What's New Scooby-Doo?* and *The Emperor's New School*. Mr. Scharlach has earned Emmy, Annie, and Writers Guild Award nominations and a Cable ACE Award.