UCLA School of Theater, Film and Television
Screenwriting Program 2017
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ABOUT THE UCLA TFT SCREENWRITING PROGRAM

The two-year Master of Fine Arts in Screenwriting program encourages students to concentrate upon the challenge of writing a well-structured story inhabited by vivid, compelling characters. The elements of character, dialogue, scene, setting, texture, style and tone are explored through an intensive workshop process.

"The great misconception among new and untested writers is that screenwriting is easy," says screenwriter and Lecturer Emeritus Hal Ackerman, the former co-head of the UCLA Screenwriting Program. "Trust me, it's harder than it looks. The beauty of a great artist, like a great athlete, is the ability to make something amazingly difficult and complex look easy."

Screenplay writing is a rigorous craft and, at its best, an art. In UCLA TFT's Screenwriting Program students learn all the key elements of creating scripts for feature film and television, including story structure, plot, scene development, characterization and dialogue. The goal is to prepare students to turn their stories into screenplays. A series of writing assignments guide them toward mastering the basics, which are used to conceptualize and begin work on their scripts.

The Students

SCREENWRITING PROGRAM students are passionate storytellers. They are driven to succeed and stand out given their creative passion and their business acumen. They are self-starters and understand that every good piece of entertainment starts with the script.

The ideal SCREENWRITING PROGRAM student reflects the cultural diversity of the global filmmaking community and includes many women, people of color and students from abroad.

It is the expressed goal of the UCLA SCREENWRITING PROGRAM to provide students with the creative tools to work in film, television and digital media. Our School credo is "Creating What's Next," and our students are equipped with the knowledge and experience to succeed in today's global market.
The UCLA TFT SCREENWRITING PROGRAM faculty is comprised of distinguished scholars and internationally recognized professionals in the fields of film, television and new media.

In addition, an impressive roster of top industry professionals who teach on a part-time basis round out the regular faculty. Industry leaders in their chosen fields, these visiting professors include studio and network presidents and senior executives, Oscar-winning and top-grossing producers, showrunners, and top agents and lawyers. Faculty who regularly teach courses include Dustin Lance Black (Milk), Ana Lily Amirpour (A Girl Walks Home Alone at Night), Marianne & Cormac Wibberley (National Treasure: Book of Secrets) and Iris Yamashita (Letters from Iwo Jima).

Please visit http://www.tft.ucla.edu/faculty/film-tv-digital-media-department/ to see their impressive biographies.
The Alumni

The UCLA TFT SCREENWRITING PROGRAM is the most successful in the world. Our screenwriters have received five Academy Award nominations in the past few years, winning three. UCLA TFT graduates have written blockbuster screenplays including Avatar, The Curious Case of Benjamin Button, The Descendants, Eagle Eye, Face/Off, Forrest Gump, Indiana Jones 2 and 3 and the upcoming fifth installment, Iron Man 3, the complete Jurassic Park franchise, Men in Black, Milk, Munich, Sideways, Spider-Man, The Terminal and War of the Worlds, to name a few.

In addition, recent television credits include HBO's Insecure, OWN's Queen Sugar, Netflix's 7 Seconds, CBS' Elementary, Criminal Minds: Beyond Borders, and Scorpion, CBS AllAccess' Star Trek, CW's Reign, NBC's SuperStore, Freeform's Dead of Summer and The Fosters, Amazon's Mozart in the Jungle and Gortimer Gibbons Life on Normal Street, Crackle's StartUp, AMC's Better Call Saul, VH1's The Break, Disney Channel's Tangled, MTV's Awkward, Showtime's I'm Dying Up Here, SyFy's Helix and The Magicians, Sony AXN' Absentia, TNT's Animal Kingdom, and Pose for FX.

UCLA TFT SCREENWRITING PROGRAM graduates include Dustin Lance Black (Milk, J. Edgar), Francis Ford Coppola (The Godfather), Dean Hargrove (Columbo), David Koepp (Spider Man), Josefina Lopez (Real Women Have Curves), Michael Miner (RoboCop), Brian Nelson (Hard Candy), Alexander Payne (Nebraska, The Descendants), Gil Keran (Poltergeist), Gina Prince-Bythewood (Beyond the Lights), Irving Ravetch and Harriet Frank Jr. (Norma Rae), Gore Verbinski (Pirates of the Caribbean), Scott Rosenberg (High Fidelity), John Strauss (There's Something About Mary), David S. Ward (The Sting), Eric Roth (Forrest Gump) and Caroline Williams (Miss/Guided).
UCLA TFT SCREENWRITING PROGRAM CURRICULUM

1. Course Requirements

The SCREENWRITING PROGRAM has the following time-to-degree requirement: a minimum of six quarters; maximum of 10 quarters. The minimum total units required to graduate is 72 units (18 courses).

a. Required Courses:

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course or Series Title</th>
<th>Required</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FIRST-YEAR CURRICULUM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C430</td>
<td>Introduction to Screenwriting Fundamentals</td>
<td>Required</td>
<td>Fall</td>
</tr>
<tr>
<td>431</td>
<td>Introduction to Film and Television Screenwriting</td>
<td>Required</td>
<td>Fall</td>
</tr>
<tr>
<td>438</td>
<td>Advanced Screenwriting</td>
<td>Required</td>
<td>Winter, Spring</td>
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<tr>
<td></td>
<td>SECOND-YEAR CURRICULUM</td>
<td></td>
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<td>Choose from these options:</td>
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<tr>
<td></td>
<td>Two Advanced Screenwriting (FTV 343)</td>
<td></td>
<td>Fall, Winter, Spring</td>
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<tr>
<td></td>
<td>Two Drama Pilots AND One Comedy Pilot</td>
<td></td>
<td>Fall, Winter, Spring</td>
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<tr>
<td></td>
<td>Two Comedy Pilots AND One Drama Pilot</td>
<td></td>
<td>Fall, Winter, Spring</td>
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<tr>
<td></td>
<td>Animation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>181A</td>
<td>Introduction to Animation</td>
<td></td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>181B</td>
<td>Writing for Animation</td>
<td></td>
<td>Fall only</td>
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<tr>
<td>181C</td>
<td>Animation Workshop</td>
<td></td>
<td>Winter, Spring</td>
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<tr>
<td></td>
<td>Production/Directing</td>
<td></td>
<td></td>
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<tr>
<td>188B</td>
<td>Introduction to the Art &amp; Technique of Filmmaking</td>
<td></td>
<td>Fall</td>
</tr>
<tr>
<td>188D</td>
<td>Film Editing: Overview of History, Technique and Practice</td>
<td></td>
<td>Fall</td>
</tr>
<tr>
<td>403A</td>
<td>Advanced Documentary Workshop</td>
<td></td>
<td>Check registrar’s schedule</td>
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<tr>
<td>459 AB</td>
<td>Directing for Film and Television</td>
<td></td>
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<tr>
<td>472</td>
<td>Commericals</td>
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<tr>
<td></td>
<td>Animation</td>
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<tr>
<td>181A</td>
<td>Introduction to Animation</td>
<td></td>
<td>Fall, Spring, Summer</td>
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<tr>
<td>181B</td>
<td>Writing for Animation</td>
<td></td>
<td>Fall only</td>
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<tr>
<td>181C</td>
<td>Animation Workshop</td>
<td></td>
<td>Winter, Spring</td>
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<td></td>
<td>Producers Program</td>
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<tr>
<td>208A</td>
<td>Film Structure</td>
<td></td>
<td>Check registrar’s schedule</td>
</tr>
<tr>
<td>247</td>
<td>Creative Producing</td>
<td></td>
<td>Check registrar’s schedule</td>
</tr>
<tr>
<td>288AB</td>
<td>Feature Film Development</td>
<td></td>
<td>Check registrar’s schedule</td>
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<tr>
<td>291ABC</td>
<td>Feature Film Production, Marketing and Distribution</td>
<td></td>
<td>Check registrar’s schedule</td>
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<tr>
<td>292ABC</td>
<td>Network Television &amp; Emerging Platforms</td>
<td></td>
<td>Check registrar’s schedule</td>
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<tr>
<td>294AB</td>
<td>Contracts &amp; Negotiations</td>
<td></td>
<td>Check registrar’s schedule</td>
</tr>
<tr>
<td>294C</td>
<td>International Financing &amp; Distribution</td>
<td></td>
<td>Check registrar’s schedule</td>
</tr>
<tr>
<td>289AB</td>
<td>Current Business Practices in Film and Television</td>
<td></td>
<td>Check registrar’s schedule</td>
</tr>
<tr>
<td>295ABC</td>
<td>Identifying Your Assets; Advanced Producing 1 &amp; 2</td>
<td></td>
<td>Check registrar’s schedule</td>
</tr>
<tr>
<td>296AB</td>
<td>Talent Representation</td>
<td></td>
<td>Check registrar’s schedule</td>
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</tbody>
</table>

b. MFA Course Requirement:

Students have to take a minimum of ONE course either Directing/Production, Animation, and/or Producers Program area.
c. Required Cinema and Media Studies Courses

Students must take a minimum of TWO graduate-level Cinema & Media Studies courses. Please see list below for approved course numbers and titles.

Please note that not all courses are offered every quarter. Students should consult the registrar’s schedule for available courses and class times. For courses in the 298 series, which is a temporary course number and may be used by any program in the department, students should consult the graduate advisor first to check whether a course fulfills the CMS requirement.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>201</td>
<td>Media Industries and Cultures of Production</td>
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<tr>
<td>202</td>
<td>Media Audiences and Cultures of Consumption</td>
</tr>
<tr>
<td>203</td>
<td>Film and the Other Arts</td>
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<tr>
<td>204</td>
<td>Visual Analysis</td>
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<tr>
<td>206A</td>
<td>European Film History</td>
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<tr>
<td>206B</td>
<td>Selected Topics in American Film History</td>
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<tr>
<td>206C</td>
<td>American Film History</td>
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<tr>
<td>206D</td>
<td>Silent Films</td>
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<td>207</td>
<td>Experimental Film</td>
</tr>
<tr>
<td>208**</td>
<td>Classical Film Theory</td>
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<tr>
<td>208C</td>
<td>Contemporary Film Theory</td>
</tr>
<tr>
<td>209A</td>
<td>Documentary Film</td>
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<tr>
<td>209B</td>
<td>Fictional Film</td>
</tr>
<tr>
<td>209D</td>
<td>Animated Films</td>
</tr>
<tr>
<td>217A</td>
<td>American Television History</td>
</tr>
<tr>
<td>217B</td>
<td>Selected Topics in Television History</td>
</tr>
<tr>
<td>218</td>
<td>Culture, Media and Society</td>
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<tr>
<td>219</td>
<td>Film and Society</td>
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<tr>
<td>220</td>
<td>TV &amp; Society</td>
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<tr>
<td>221</td>
<td>Film Authors</td>
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<tr>
<td>222</td>
<td>Film Genres</td>
</tr>
<tr>
<td>223</td>
<td>Visual Perception</td>
</tr>
<tr>
<td>224</td>
<td>Computer Applications for Film Study</td>
</tr>
<tr>
<td>225</td>
<td>Videogame Theory</td>
</tr>
<tr>
<td>246</td>
<td>Electronic Culture</td>
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<tr>
<td>270</td>
<td>Film Criticism</td>
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<tr>
<td>271</td>
<td>Television Culture</td>
</tr>
<tr>
<td>276</td>
<td>Non-Western Film</td>
</tr>
<tr>
<td>277</td>
<td>Narrative Studies</td>
</tr>
<tr>
<td>298AB</td>
<td>Special Studies (select classes must see Graduate Counselor)</td>
</tr>
</tbody>
</table>

** May be core course for M.A. students and not available that particular quarter for M.F.A. students.

2. WRITTEN REQUIREMENTS

A minimum of four feature length screenplays must be completed while enrolled in FTV 434 before advancing to candidacy. Students may substitute two feature length screenplays with two drama pilots and comedy pilot OR two comedy pilots and one drama pilot. All pilots must be accompanied by series bibles. This writing is accepted as a body of work for the Masters Thesis requirement and must be approved by the Candidate’s Thesis Chair.
UCLA TFT SCREENWRITING PROGRAM FACULTY

Ladder Faculty

Professor Richard Walter is a celebrated storytelling educator, movie industry expert and the Area Head of the graduate screenwriting program at UCLA TFT.

A screenwriter and widely published author, his books include the novels Escape From Film School and Barry and the Persuasions and the non-fiction works The Whole Picture: Strategies for Screenwriting Success in the New Hollywood, Screenwriting: The Art, Craft and Business of Film and Television Writing and his most recent, Essentials of Screenwriting. The latter is available also in Mandarin from its Chinese publisher.

Walter has written numerous feature assignments for the major studios and has sold material to broadcast networks. He has also written many informational, educational and corporate films. He lectures on screenwriting and storytelling throughout the world. He has conducted master classes in London, Paris, Jerusalem, Madrid, Rio de Janeiro, Mexico City, Beijing, Sydney and Hong Kong.

Walter's former students, Alexander Payne and Dustin Lance Black, earned Academy Awards in screenplay categories: Payne’s The Descendants (2011) and Sideways (2004), and Black’s Milk (2008).

Lecturer

Neil Landau ('85), associate director of screenwriting for television, teaches in the M.F.A. screenwriting and producing programs at UCLA TFT. He also facilitates a first-look writing the one-hour drama development workshop at UCLA for Sony Crackle (this initiative is now in its 4th year).

Landau is an award-winning screenwriter, creative producer and bestselling author. His screen credits include the cult comedy Don’t Tell Mom the Babysitter’s Dead starring Christina Applegate; Melrose Place, The Magnificent Seven, Doogie Howser, M.D., The Secret World of Alex Mack, Twice in a Lifetime, MTV’s Undressed, The Young & the Restless, Monarch Cove, and one-hour drama pilots for CBS, ABC, ABC Family (aka Freeform), Warner Bros., Disney, Lifetime, and Freemantle. His animated movie projects include the animated feature Tad: The Lost Explorer (aka Las Venturas de Tadeo Jones) for which he earned a Spanish Academy “Goya” Award and Cinema Writers’ Circle Award for Best Adapted Screenplay (2013). Tad2 is currently in production for a 2017 release, also from Paramount. Tad3 is currently in development. Neil co-wrote and served as Co-Executive Producer on the animated feature Capture the Flag for Paramount; and the animated movie, Sheep & Wolves, for Wizart Animation (The Snow Queen), 2017 release.

Landau is the author of the bestselling books 101 Things I Learned in Film School (Grand Central Publishing, 2010); The Screenwriter’s Roadmap (Focal Press, 2012, now in 10 languages); and The TV Showrunner’s Roadmap (Focal Press, 2014, now in five languages). His latest book, TV Outside the Box: Trailblazing in the Digital Television Revolution, published by Focal Press/Taylor & Francis/Routledge, was sponsored by NATPE. His new book, TV Writing on Demand: Creating Great Content in the Digital Era will be published in Fall, 2017.

He served for several years as Executive Script Consultant in the international divisions of Sony Pictures Television and Columbia Pictures. Landau gives lectures and hosts workshops around the world on the art and craft of screenwriting, including USC School of Cinematic Arts, NYU Tisch School of the Arts, La Femis in Paris, Met Film School in London, University of the Andes in Santiago, Alexander Mitta Film School in Moscow, and Hebrew University in Jerusalem.
Linda Voorhees is the associate director of screenwriting for film at UCLA TFT. An award-winning writer who has worked for ABC, CBS, NBC, TNT, Lifetime, USA and Disney Channel, Voorhees has been or is currently in development with Columbia, Universal, Touchstone and Hollywood Pictures.

As a student at the UCLA School of Theater, Film and Television, she was the recipient of the Jack Nicholson Screenwriting Award and a four-time finalist for the Diane Thomas Award. Her 1997 movie of the week, Two Mothers for Zachary, received the GLAAD Award for positive portrayals of gay and lesbians in the media. Her 1991 made-for-cable movie, Crazy From the Heart, was the winner of the Imagen Award for positive portrayals of Latinos and Hispanics in the media and was the winner of the Columbus Award. The screenplay was nominated for an ACE Award.

**UCLA TFT SCREENWRITING PROGRAM COURSES**

**Undergraduate Courses**

**FTV C132. Screenwriting Fundamentals**
Examination of screenwriting fundamentals: structure, character and scene development, conflict, locale, theme, history of drama. Review of authors such as Aristotle. Concurrently scheduled with course C430. P/NP or letter grading.

**FTV 133. In-Depth Introduction to Fundamentals of Screenwriting**
Structural analysis of feature films and development of professional screenwriters' vocabulary for constructing, deconstructing and reconstructing their own work. Screenings of films and selected film sequences in class and by assignment. P/NP or letter grading.

**FTV 134. Intermediate Screenwriting Workshop**
Problems in film and television writing.

**FTV 135A. Advanced Screenwriting Workshop**
Course in film and television writing. The first act of an original screenplay will be developed.

**FTV 135B. Advanced Screenwriting Workshop**
Course in film and television writing. The second act of an original screenplay will be developed.

**FTV 135C. Advanced Screenwriting Workshop**
Course in film and television writing. The third act of an original screenplay will be developed. Letter grading.
Graduate Courses

FTV 283A. Writing the Half-Hour Speculative Episode for an Existing Comedy Series
Basic tenets and analysis of television comedy shows and contemporary industry production and business practices. Students will each write a sample script from a curated menu of current offerings.

FTV 283B. Writing Television Comedy Scripts
This class examines the basics of the half-hour pilot — format, style and content — and discusses the logic and need behind choices that networks make in picking pilots. This class is a forum in which ideas and issues are discussed with both the instructor and class. Weekly progress on an original half-hour pilot is required.

FTV 283C. Running Television Comedy Room
Practical knowledge about the skills necessary to a writer/executive producer of a half-hour comedy series. The class focuses on the community building, collaboration and leadership skills needed to successfully function in a writers’ room, as well as breaking stories, writing and rewriting television scripts.

FTV 284A. Writing the One-Hour Speculative Episode for an Existing Comedy Series
Focuses on the basic tenets and analysis of television drama shows as well as contemporary industry production and business practices.

FTV 284B. Writing Television Drama Scripts
This class examines the basics of the drama pilot — format, style and content — and discusses the logic and need behind choices that networks make in picking pilots. This class is a forum in which ideas and issues are discussed with both the instructor and class. Weekly progress on an original drama pilot is required.

FTV 284C. Running Television Drama Room
Seminar, three hours. Enforced requisite: Course 284A. Practical knowledge about the skills necessary to be a writer/executive producer of a one-hour drama show. Focus is placed on community building, collaboration, and leadership skills needed to successfully function in writer's room, as well as breaking stories, writing and rewriting television scripts.

FTV C430. Screenwriting Fundamentals
Examination of screenwriting fundamentals: structure, character and scene development, conflict, locale, theme, history of drama. Review of authors such as Aristotle.

FTV 431. Introduction to Film and Television Screenwriting
Introductory course in problems of film and television screenwriting. S/U or letter grading.

FTV 434. Advanced Screenwriting
Advanced problems in writing of original film and screenplays. May be repeated multiple times.

FTV 435. Advanced Writing for Short Film and Television Screenplays
Conception, development and writing of a dramatic film script to be produced as an advanced or thesis project.
ADMISSION REQUIREMENTS

The UCLA TFT SCREENWRITING PROGRAM is a full-time program. Applicants are only admitted for Fall quarter, and applications are due one year in advance. Admission to the SCREENWRITING PROGRAM is highly competitive; less than 10% of applicants are admitted each year. The Program looks for three qualities in prospective students:

1. Have they demonstrated a commitment to a career in screenwriting?
2. Do they have a sense of storytelling and the level of creativity that the program requires?
3. Have they demonstrated that they are "self-starters" who are able to generate their own goals and find the means to achieve them?

Application Procedure

All Theater, Film and Television degree programs are full-time only. We only accept students for the Fall Quarter. The application deadline is November 1 of the preceding year. To start your application, please go to:


- Apply online to UCLA Graduate Division by the application deadline: http://www.gdnet.ucla.edu/gasaa/admissions/applicat.htm
- Print and complete the Departmental application. Choose M.F.A – Screenwriting Program. Please submit by mail.
- Complete and submit the following supplemental information. All written supporting material must be typed and on 8-1/2 x 11 paper with at least a 12-point font. The lengths indicated are the maximum allowed. Make sure your name is on each page and that all pages of each section are stapled together.
  - A creative writing sample
    - Can include screenplays, short stories, plays, poetry, etc.
    - While there is no page limitation to the creative writing, it is recommend that you send no more than 200 pages of your best work.
  - Two official transcripts from all undergraduate and graduate work are required. NOTE: Community college transcripts are not necessary, as the coursework will be reflected on your undergraduate transcript. Please have transcripts sent to address below or include sealed envelope in application packet.
  - Statement of Purpose. Please submit a hard copy of the uploaded document by mail. Explain career goals and potential as a screenwriter.
  - Three Letters of Recommendation. Please enter the names and other information about your recommenders in the online Graduate Division Application. Letters may be submitted electronically or by mail.
  - A Resume. Please send by mail.
  - For International Applicants whose first language is not English, official test results from the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS) IS REQUIRED. TOEFL UCLA institution code: 4837 / Department code: 83. For more information about the UCLA TOEFL requirements, click here.
All international applicants must submit the **Confidential Financial Statement**. Please upload online.

Please note that the Graduate Record Exam (GRE) is not required for M.F.A. applicants.

Please send all items designated “Please submit by mail” to:

Recruitment and Admissions  
UCLA Department of Film, Television and Digital Media  
103 East Melnitz Hall, Box 951622  
Los Angeles, CA 90095-1622

For further questions about the graduate applications in Film, Television & Digital Media, please contact filmgrad@tft.ucla.edu.

**FREQUENTLY ASKED QUESTIONS**

**Applying**

1. **Are there any guidelines I should follow when doing the creative writing required with the UCLA TFT SCREENWRITING PROGRAM?**
   
   In the sample you provide, present fresh original ideas in your unique authentic voice that represents who you are as an individual and is indicative of the body of work you would like to create in our program.

2. **Are the letters of recommendation also due by November 1?**
   
   Your application has to be submitted by November 1. There is a grace period of one week for letters of recommendation that are sent by the recommenders directly.

3. **Do you require the GRE (Graduate Record Exam)?**
   
   The GRE is not required if you are applying for any M.F.A. program in the Department of Film, Television and Digital Media. However, if you have taken the exam and feel your results support your application favorably, you may submit them.

4. **Do you accept students with a GPA lower than 3.0?**
   
   No. In fact, most successful applicants’ GPAs are usually much higher.

5. **If I am an international student and my first language is English, do I have to take the TOEFL test?**
   
   Generally, you're not required to take the TOEFL test if:
   - English is your first language, or
   - If you hold a university degree from a university located in the United States or in another country in which English is both the primary spoken language and the medium of instruction.

   But to be sure, you should check the requirements by the Graduate Division here: [http://www.gdnet.ucla.edu/gasaa/admissions/INTLREQT.HTM](http://www.gdnet.ucla.edu/gasaa/admissions/INTLREQT.HTM)
6. When deciding whether or not to admit an applicant, how much does the applicant’s experience matter?

We evaluate students on a case-by-case basis and look at the student's overall application, including his/her portfolio. There is no set standard as to the level of experience or age required. We have had exceptional candidates straight out of college, and we have had those with some years of work experience under their belt. If you can, it is always a good idea to supplement your education with internships or practical experience in filmmaking.

7. If I am interested in applying to UCLA’s TFT SCREENWRITING PROGRAM, should I major in Film as an undergraduate?

We accept applicants with degrees in majors other than film. In fact, we encourage students to come with a strong, solid humanities background, as that knowledge and schooling will contribute to a more well-rounded individual.

8. Can I apply to the UCLA TFT SCREENWRITING PROGRAM if I have a Bachelor of Science (BS) degree, or do I have to have a Bachelor of Arts (BA) degree?

You may apply with a BS degree.

The Program

1. How long is the UCLA’s TFT M.F.A. SCREENWRITING PROGRAM?

The Screenwriting Program is a two-year program over six quarters; we are on a quarter (or trimester) system – three quarters equal one academic year.

2. What is the UCLA TFT SCREENWRITING PROGRAM philosophy on artistic self-expression versus writing what will sell in the marketplace?

At UCLA we put a strong emphasis on developing each unique screenwriter's artistic voice. We only have one rule: "Don't be boring." Rather: incite, excite, provoke, inspire and entertain. Write the script only you can write. Tell the story only you can tell. We set the bar high: The goal is originality, authenticity and excellence. We usually look for "creative entrepreneurs" – i.e., people who have a strong artistic point of view and passionate storytelling skills.

3. How diverse is the student body in the Department of Film, Television and Digital Media?

The film school has a very diverse student body of students from all walks of life, ethnicities, nationalities and backgrounds.

4. Does the UCLA TFT SCREENWRITING PROGRAM offer alternatives to the full-time M.F.A. program?

Yes. We offer an intensive six-week Summer Institute in Screenwriting for undergraduates who are interested in a career in producing. The Summer Institute also provides students with an internship in the Industry. Please visit the Undergraduate Summer Institute in Screenwriting website for more information: http://www.summer.ucla.edu/institutes/screenwriting/overview.htm
For those who already have an undergraduate degree, we also offer the UCLA Professional Program in Screenwriting. This graduate-level non-degree program is modeled after the M.F.A. SCREENWRITING PROGRAM at UCLA TFT and has academic oversight by the UCLA School of Theater, Film and Television. Classes are taught by both regular UCLA TFT faculty and distinguished industry professionals.

For more information, please visit: www.filmprograms.ucla.edu

Cost and Funding

1. Can I work full-time while enrolled in the UCLA SCREENWRITING PROGRAM?

The program is a full-time program. We usually do not recommend full-time employment while you are enrolled, especially in the first year. While many of our courses are taught at night (since many of our instructors are industry professionals who graciously donate their time), there are still some daytime classes, especially in the first year. In the past we have had students who continued a full-time industry job while enrolled, but it is not for the faint of heart. Those students usually got concessions from their employers to attend certain daytime classes.

2. How much does the UCLA SCREENWRITING PROGRAM cost? Do you offer fellowships?

Current fees can be found on the registrar’s website: http://www.registrar.ucla.edu/Fees/tftfee.htm and fellowship information can be found by visiting: http://www.gdnet.ucla.edu/asis/entsup/finsup.htm

3. Does the UCLA SCREENWRITING PROGRAM offer scholarships for international students?

Entering international students may receive up to $10,000 for their first year of study. In addition, we offer five graduate assistantship positions, which come with a salary and partial tuition remission. These are offered on a competitive basis to all second-year students.

4. Do you offer teaching assistantships that pay a stipend and cover tuition?

We offer some graduate work-study positions for students in their first year and graduate assistantship positions to five students in their second year. The graduate assistantship positions are typically awarded on a competitive basis and come with a partial tuition remission and a salary.

5. How do I get more information about getting student loans and repayment plans for the loans?

Information for the office that handles Student Loans for students at UCLA can be found at: http://www.loans.ucla.edu/.
This office also has information on the variety of loan repayment plans which you can find at: http://www.loans.ucla.edu/repayment/repaymentplans.html.

Contact

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