

VICTORIA UNIVERSITY OF WELLINGTON  
*Te Whare Wānanga o te Ūpoko o te Ika a Māui*



INTERNATIONAL INSTITUTE OF  
**MODERN LETTERS**  
*Te Pūtahi Tuhi Auaha o te Ao*

## CREATIVE WRITING PROGRAMME

**CREW 351 Masterclass**  
**Trimester 1 2011**  
**28 February to 2 July 2011**

### Staff

Workshop coordinator	David Vann
Room	c/- Room 402, 16 Waiteata Road
Hours on campus	Mondays: 3-6pm
Work phone	04.463.6854
Email	<a href="mailto:david@davidvann.com">david@davidvann.com</a>

### Trimester dates

Teaching dates: 28 February to 3 June 2011  
Mid-trimester break: 18 April to 1 May 2011  
Study week: 6–10 June 2011  
Examination/Assessment period: 10 June to 2 July 2011

### Class times and course delivery

The course consists of twelve workshops. These will take place 3 pm – 6 pm on Mondays in Room 203, 12 Waiteata Road (the Stout Research Centre), Kelburn Campus. Any additional information will be given to students at these workshops or conveyed by email.

### Withdrawal dates

Information on withdrawals and refunds may be found at  
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

### Course Description: aims and content

This course involves the writing and study of short fiction. A short story is a compressed, cohesive, and paranoid world. We'll analyse the rules of that paranoia and also consider departures and surprises. We'll work toward a consistent, flexible, and detailed vocabulary of craft, a language for understanding and discussing

characterization, dramatic arc, subtext, theme, signs and symbols, point of view, style, tone, setting and imagery, etc. For raw material, we'll read a wide range of short stories and a few novel excerpts, a personal essay and a poem. We'll also workshop your own work.

### **Course Requirements**

Because this is an advanced class, the primary focus is on your work. The writing requirements are two new short stories and a significant revision.

I'll expect you to comment on the works in progress of your peers with respect, hard intelligence, and thoroughness. You'll need to read each piece up for workshop at least twice and offer a written comment as well as participate in the workshop discussion. Please bring a copy of your written comment to hand in to me, just so I can make sure everyone is getting a full set of comments.

In addition to *The Norton Anthology of Short Fiction*, Shorter 7<sup>th</sup> Edition (don't buy the longer version), we'll have readings which I'll make available by pdf or online link. I'll expect you to read each of the selections twice, the first time for its effects and the second to look more carefully at how it was made.

### **Final Folio**

The final folio will consist of your two stories and your revision. You'll be submitting it to me in word doc format by email (email address [david@davidvann.com](mailto:david@davidvann.com)). You will also submit a hard copy for the external examiner.

### **Individual Meetings**

In addition to the workshops, I would like to meet with each of you once during the trimester to discuss your folio content. This will be at a time convenient to both of us.

### **Workload**

It's difficult to assess the workload for this course. You're all serious about your writing, and I hope that you'll work on your writing every day. Full-time undergraduates should expect to spend about 200 hours across this course (this figure includes workshop hours).

### **Course Materials**

There is one text for this course: the *The Norton Anthology of Short Fiction (shorter 7<sup>th</sup> edition)*, which is an anthology of short stories. This will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011. After week two of the trimester, it will be sold from Vicbooks on Level 3 of the Student Union Building.

**Note** Photocopying will be an additional expense for you. You will need to bring enough copies of each of your stories, handed out the week before you'll be workshopped.

### **Assessment**

Assessment is based on the portfolio you submit at the end of the course. Participation in class during the trimester will be taken into consideration; a thoughtful response to your classmates' work is of paramount importance.

Your portfolio must be submitted by **Monday 13 June 2011, by email to [david@davidvann.com](mailto:david@davidvann.com)**, with a hard copy delivered to the IIML for the external examiner.

CREW 351 is assessed on a pass / fail basis only. If you pass the course, you will receive Grade H (Ungraded Pass).

### **Mandatory Course Requirements**

Two of your short stories handed out to the workshop.

A final folio of two short stories and a revision due Monday June 13 with a second copy for the external examiner.

Typed comments and participation in discussion for all manuscripts up for workshop.

Participation in discussion of all published readings.

### **Attendance**

Students are expected to attend all twelve meetings in CREW 351, as it is unsatisfactory to run a workshop process with missing members. A single absence due to extenuating circumstances would usually be excused; further absences would make it unlikely that you would pass the course.

### **Punctuality**

The workshops begin promptly. Students need to be seated in the workshop room a couple of minutes before that time.

### **Class Representative**

A class representative will be elected in the first class. That person should advise VUWSA using the form provided, the Course Coordinator, and the class.

## **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity means that university staff and students, in their teaching and learning, are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

## **WHERE TO FIND MORE DETAILED INFORMATION**

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study). Find out how academic progress is monitored and how enrolment can be restricted at [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the *Calendar* webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at [www.victoria.ac.nz/home/about\\_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

## Workshop Timetable

In our first two meetings, we'll discuss set texts.

From our third meeting on, we'll discuss one or two set texts per class and workshop your stories – two students per week. These will ideally be 10-20 pages (12 point double spaced). You'll hand out copies of your story for workshopping **one week** before your workshop. You each have **two workshops**.

Monday March 7 The Protagonist	syllabus and schedule, introductions O'Connor, "Everything That Rises Must Converge" Faulkner, "Barn Burning" Nabokov, "Signs and Symbols"
Monday March 14 Style and Description	Proulx, from <i>The Shipping News</i> McCarthy, from <i>Blood Meridian</i> Robinson, from <i>Housekeeping</i> Elizabeth Bishop, "At The Fishhouses"
Monday March 21 Dialogue and Structure	Paley, "Wants" Carver, "They're Not Your Husband" Begin workshopping two student stories.
Monday March 28 More Dramatic Structure	Chekhov, "Lady with the Pet Dog"
Monday April 4 Voice	Carver, "Cathedral" Kincaid, "Girl"
Monday April 11 Breaking the Rules (Dramatic Structure and Background)	Diaz, "Drown" Wolff, "The Liar"
Make-up class April 18? Personal Essay, Reflection and Analysis	Baldwin, "Notes of a Native Son"
<b>Mid-trimester break</b>	
Monday May 2 Novella and Extended Scene	Porter, "Noon Wine" (a novella, so allow time)

Monday May 9 More Breaking the Rules (Mixed Genres)	Jones, "The Pugilist At Rest"
Monday May 16 Magical Realism	Garcia Marquez, "Handsome Drowned Man In The World" and "Last Voyage of the Ghost Ship"
Monday May 23 Symbol	Ozick, "The Shawl" Kawabata, "The White Horse"
Monday May 30 Menace	Oates, "Where Are You Going, Where Have You Been"
<b>Monday June 13</b>	<b>Folio hand-in, by email to <a href="mailto:david@davidvann.com">david@davidvann.com</a> Plus one hard copy delivered to the IIML for the external examiner</b>