

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 2012
5 March to 4 July 2012

Staff

Workshop coordinator	Dave Armstrong
Room	c/- Room 402, 16 Waiteata Road
Hours on campus	Thursdays: 3-6pm
Work phone	04.463.6854
Email	davepurenz@hotmail.com

Trimester dates

Teaching dates: 5 March to 8 June 2012
Mid-trimester break: 9–21 April 2012
Study week: 11–16 June 2012
Examination/Assessment period: 16 June – 4 July 2012

Class times and course delivery

The course consists of twelve workshops. These will take place 3 pm – 6 pm on Thursdays in Room 102, 16 Waiteata Road, 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 Prescription

A workshop course in writing television drama - including sketch comedy, sitcom, soap and series drama.

Course Description: aims and content

This course involves the practical writing and study of television. In the first half of the course, we'll study and analyse different television genres. Students will be given weekly exercises to write in these genres and these exercises will be workshopped and

performed in class. In the second half of the course students will present and workshop parts of their final folio. Students will be encouraged to take on constructive criticism from the workshop coordinator and their fellow students as they rewrite for the final folio.

Course Requirements

Because this is an advanced class, the primary focus is on your work. During the first half of the course, I'll expect you to complete short script exercises each week in all genres that we study. You will also be expected to constructively comment, with respect and intelligence, on the work of your peers and participate in workshop discussion. You'll also need to view or read in advance any television programmes or scripts that the tutor decides may be discussed in future weeks.

The writing requirements will involve weekly exercises and the final folio, which will include a commercial half-hour of a television script and a short series 'bible' that explains main characters in the series which has been created. The script requirement equates to an entire episode of a sitcom or soap or sketch comedy, or half an episode of an hour-long drama. Students who choose to write a series drama have the option of submitting an entire (commercial hour) script as well as the series bible.

In addition to the recommended reading, we'll have other readings and viewings, some of which will be made available by pdf or online link. Some scripts, readings and exercises may be handed out by the tutor on the day of the class.

Final Folio

The final folio will consist of a commercial half-hour of television in the genre you choose, and a short (between 5 and 10 pages) series 'bible'. You will be submitting two typewritten or printed hard copies to the IIML by Monday 18 June 2012.

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). Some of this time will involve watching television programmes and reading television scripts.

Course Materials

There is no set text for this course. However, students are encouraged to read *Story (Substance, structure, style, and the principles of screenwriting)* by Robert McKee (Methuen), *Adventures in the Screen Trade* by William Goldman (Warner) and *Screenplay (the foundations of screenwriting)* by Syd Field (Dell). Other course materials will be provided by the tutor.

Note Photocopying will be an additional expense for you. When your script for the final folio is being workshopped by the class, you will need to bring enough copies of each of your scripts, and hand them 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.

Two typewritten or printed copies of your final folio must be submitted by Monday 18 June 2012 to the IIML. Two examiners (the workshop coordinator and one external examiner) will read each folio. After assessment is completed, one copy will be returned to you with your reports and one copy will be kept by the IIML in their archive.

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

In CREW 351 you must attend all workshops, complete all the prescribed exercises, and constructively contribute to workshop discussion. If you do not meet these requirements your folio will not be assessed and you will automatically fail the course.

Your final folio of a commercial half-hour script and a character/storyline bible in your selected television genre is due Monday June 18 with a second copy for the external examiner.

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. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at 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 (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.

Workshop Timetable

From the end of our first meeting, weekly scriptwriting exercises will be set.

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**.

Thursday 8 March	Syllabus and schedule, introductions Comedy Sketch writing
Thursday 15 March	Workshop and performance/reading of comedy sketch writing exercises
Thursday 22 March	Sitcom Workshop and performance/reading of sitcom exercises
Thursday 29 March	Soap Workshop and performance/reading of soap exercises
Thursday 5 April	Series drama (bible) Workshop and performance/reading of series drama (bible) exercises
	Series drama (script)
	Mid trimester break
Thursday 26 April	Workshop and performance/reading of series drama (script) exercises
Thursday 3 May	Animation/Pitching Workshop and performance/reading of animation exercises
	Pitching session
Thursday 10 May	Final folio workshop 1 and 2
Thursday 17 May	Final folio workshop students 3 and 4
Thursday 24 May	Final folio workshop students 5 and 6
Thursday 31 May	Final folio workshop students 7 and 8

Thursday 7 June

Final folio workshop students 9 and 10

Monday June 18

Folio hand-in: bring two copies of your folio.
