MASTERCLASS

International Institute of Modern Letters
Te Pūtahi Tuhi Auaha o Te Ao

CREW 351 MASTERCLASS
Television and Web Series Scriptwriting Workshop
Te Tuhinga mō te Pouaka Whakaata (20 points)

This is a workshop course in the study and writing of television and web series scripts including series drama, sitcom, soap, animation and web series. This will include class exercises in structure, analysis, plot, character, story development, story, dialogue and subtext. Weekly workshops will include discussion of television programmes and web series viewed by the class, set readings and students' work in progress.

The convenor of the Masterclass is **Dave Armstrong**. Dave is an experienced and award-winning television writer. His television credits include the sketch comedies *Public Eye*, *Skitz, Away Laughing* and *Facelift.* He co-created and co-wrote two series of the acclaimed comedy *Seven Periods with Mr Gormsby*, which screened on TV One and Australia's ABC network. His other comedy credits include *Spin Doctors*, for which he won an AFTA award for Best Comedy Script, *Bro'town* (script editor), *Diplomatic Immunity, B and B* and *The Semisis*. Dave's television drama credits include *Cover Story,* the TV movie *Spies and Lies, Billy* (co-writer), a biopic about comedian Billy T James, and *Hope and Wire*, a drama series about the Christchurch earthquakes which Dave co-wrote with director Gaylene Preston.

Dave has been a storyliner and script writer for *Shortland Street,* has written scripts for consumer rights programme *Target and Q* – a science programme for children. Dave is also a columnist for the *Dominion Post* newspaper and has written a number of stage plays including *Niu Sila, The Tutor, Magnolia Street, The Motor Camp, King and Country, Rita and Douglas, Central, Anzac Eve* and *Le Sud.*

Dave has won the Chapman Tripp Theatre Award for Best New Zealand Play three times and in 2015 his play *Central* won the SWANZ/Writer's Guild award for best play.

Dave writes:
"Perhaps because there is some bad stuff screened, people can be dismissive of television as a literary medium. But at its best, television is a wonderful form for a writer. You can move people, create moments of visual beauty, make people laugh, reach a large audience in an intimate way, and at times feel that you can change the world. And if you're lucky you can even make a living from it! In this course we look at how television scripts are actually constructed, using the same approach as professional scriptwriters. Students also study a variety of television genres before

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embarking on their major project. While teaching this course, I've been amazed at what my students have produced and the way they have creatively mastered many aspects of television scriptwriting. It's been fantastic to see many CREW 351 students go on to do a Masters in Scriptwriting at IIML, and some to go on to work as paid television writers."

How to Enrol
Enrolment in CREW 351 is limited to 12 students. The prerequisite is 40 points and an appropriate standard in written composition. Because of demand for places, however, the quality of the writing sample which accompanies applications is critical in deciding admissions.

Application and enrolment: must be lodged online by going to university home page and follow the links: www.wgtn.ac.nz/

Prospective applicants are recommended to visit the How to Apply page of the website. Go to www.wgtn.ac.nz/modernletters for more details.

Workshops
Where: at the IIML, 16 Waiteata Road, Kelburn Campus
When: Thursdays 4-7pm

Assessment
This course is assessed by the submission of a script folio soon after the final workshop. This folio will include a minimum requirement of a commercial half-hour of television writing: either part of a one-hour drama script with a short 'programme bible', a half-hour situation comedy or soap script with a short 'programme bible', or a web series with at least two webisodes making up a commercial half-hour of television. Folios are examined on a pass/fail basis by the workshop convenor.

Reading and viewing
The course convenor will normally distribute texts in class and make reading suggestions based on your individual project.

Please note that our workshops are not a classroom version of a writing manual. We do not teach a specific set of predetermined skills. Our aim is to develop the imaginative capacity and individual literary skills of emerging writers in a stimulating workshop environment.