

**ACAD 499: Story Building for Inventors and
Entrepreneurs**

Units: 04

Fall 2020–TTh–2:00-3:50 PM PST

Location: TBD

Instructor: Velina Hasu Houston, PhD

Office: Massman Drama Center

**Office Hours: By Appointment; Contact Info:
greentea@usc.edu. *Timeline for reply: within
48 hours.***

**IT Help: [https://iovine-
young.usc.edu/ait/index.html](https://iovine-young.usc.edu/ait/index.html) Hours of
Service: 8:30am - 5:00pm**

Contact Info: iyhelp@usc.edu, 213-821-6917

Catalogue Description

Methods and frameworks for active storytelling across and within disciplines strategically aligned to one's vision and enterprise.

Course Description

Success in art and design, engineering and computer science, business and venture management and communication – indeed, in any discipline – requires the ability to have a story to tell and to tell it well. To cultivate the vibrancy that galvanizes original thought and intention, one must harness that passion and be able to isolate, investigate, and understand the story that is the engine for change. This course focuses on nurturing active storytelling: devising distinct stories that are organically and inseparably fused with one's vision and enterprise. Due to COVID-19 and quarantine issues, this course will occur entirely online.

Course Notes

General

A good story can be currency. Whether students are literary artists, designers, entrepreneurs, or scientists, their stories can help achieve objectives – if a story is the right story told in a captivating way.

Storytelling has been around for thousands of years and its essential bones largely remain unchanged. Stories should fascinate and attract audiences with characters imbued with desire and determination as well as an understanding of what is important to those characters. Tied to that are the forces that disrupt the worlds of those characters, that split them so intensely that characters can't go on living the same ways they did before.

These essential storytelling precepts can help envision a character – call it what you may: a prospect, patron, client, consumer, customer – who actively seeks to fulfill desire motivated by stakes and disruptive forces, and who is further energized by any obstacle that gets in the way of the fulfillment of desire.

This course will help students devise stories that are currency for their ideas, that address critical questions such as: What is the idea behind the story and why must it be illuminated? Why must the story be told now; what is the particularity of this moment? If it's not important to the creator, how will anybody else be convinced of the idea's importance? What character and story are the chosen engines for an idea? How are they personal and universal to one's audience? What do the characters feel (need and desire)? How do the characters confront obstacles and what do they learn from these confrontations, relative to the ideas they embody? As a result, how do they transform?

Please do not be late to class. Please engage in the course; the more you put into it, the more you get out of it. Please be civil and respectful to your classmates and instructor.

Blackboard (BB). Regularly check the BB site for this course. Please do not use unfamiliarity or trouble with BB to claim lack of awareness about course matters. If students are unfamiliar with or having trouble with BB, they must correct these issues: <http://itservices.usc.edu/blackboard/> and <https://blackboard.usc.edu/webapps/login/>.

Final Exam Courtesy Notice. The final is on November 17, 2020, 2-4 pm PST. Final exam dates and times are set by USC, and students are required to participate. Note date and time in calendars now. Do not make plans that prohibit engagement and completion. Information about USC's final exam schedule can be found here: <https://classes.usc.edu/term-20203/finals/>.

Attachments

All attachments are an extension of this syllabus. To review attachments, visit Attachments document posted under "Syllabus" section in course BB site.

Learning Objectives

To see this information and description of assignments in detail in a chart, visit Attachments document posted under "Syllabus" section in course BB site, **Attachment "C" – Learning Objectives**.

Students will:

- (1) Create a well-developed central character.
- (2) Cultivate a story with that character as predominant in the story.
- (3) Pitch and share the created story orally.
- (4) Present a colleague's story with integrity.
- (5) Read materials and assess them for storytelling values that can impact course projects.

Prerequisite(s):

None.

Co-Requirement(s):

None.

Concurrent Enrollment:

Concurrent Enrollment are courses that must be taken simultaneously, if any, and are decided by the department/program. For this course, none.

Recommended Preparation

These suggestions are advisable, not mandatory. Please visit Attachments document posted under "Syllabus" section in course BB site, **Attachment "D."**

Communication

- Please contact the instructor by USC email during office hours only, except for after class until the close of the business day; in other words, Mondays during office hours (3:00-4:00 pm PDT/PST) or Tuesdays & Thursdays (3:50-5:00 pm PDT/PST). The instructor will reply to emails within 48 hours during the business week, Monday-Friday, 9 am-5 pm PST; and the work day following a holiday (sometimes response is swifter). The instructor may not respond to emails sent outside of these guidelines and may not respond to emails sent from non-USC accounts. For information on student email policy, see <https://online.usc.edu/files/2017/11/student-grievance-policies.pdf>, Part F, Section 2.
- In the event of a matter that cannot be addressed in the time frame noted above, students must email instructor from their USC email accounts. In the subject line, indicate course number, full name, and

matter to discuss, i.e. “ACAD 499, Sawako Ariyoshi, Pitch Exercise.” Simple questions will be answered by email, but, for more complex discussions, an appointment will be scheduled.

- To promote independence and critical thinking, students are encouraged to utilize the following process for obtaining answers to course-related questions before contacting the instructor. First, consult the course syllabus. If the answer is not found, next consult a classmate. If these methods are exhausted and the answer still is unsatisfactory, email the instructor. In the email, please indicate the steps taken to seek the answer. Please be certain to follow email communication procedures noted above.

Technological Proficiency and Hardware/Software Required

- Be aware that USC practices digital equity; students can acquire hardware and software needed for class if they do not have it (see policies below; students who require a laptop to complete in-class work can check one out through the Laptop Loaner Program <https://itservices.usc.edu/spaces/laptoploaner/>). USC also has a needs-based equipment rental program; the university realizes that attending classes online and completing coursework remotely requires access to technology that not all students possess. If a student needs resources to participate successfully in classes, such as a laptop or Internet hotspot, the student may be eligible for the university’s equipment rental program. To apply, please [submit an application](#). The Student Basic Needs team will contact all applicants and distribute equipment to eligible applicants.
- Devices such as laptop computers are welcome and useful in class. Please leverage devices for course purposes only, i.e. no checking of email or navigating social media. Students who use devices not indicated by course need will be asked to put them away and receive a zero for their in-class work grade for the day. Students with legal requirements to use devices when not indicated by course needs should let the instructor know of their need privately and accommodations readily will be made.
- Please make sure devices are silenced so as not to disturb classmates. Students whose devices make noise during class or are used for purposes others than those stated will be asked to put them away, and receive a zero for the in-class work grade for the day.
- Students must provide their own laptop computer. The laptop specifications take into consideration that students may be creating, streaming, and downloading audio and video; and communicating using video conferencing applications. Please, however, note first bullet point in this section regarding digital equity.

USC Technology Support Links:

Zoom information: <https://keepteaching.usc.edu/faculty/full-toolkit/communication-collaboration/zoom/>

[Blackboard help for students](#)

[Software available to USC Campus](#)

Required Reading Materials

The Story of Urashima Taro (a Japanese folk tale)

Sanrio Curated Readings:

- “How Hello Kitty Built a Massive Empire,” Sophia Yan, CNN Money, <https://money.cnn.com/2015/08/20/news/hello-kitty-sanrio-business/>
- “Hello Kitty’s multibillion-dollar success story,” Dorothy Woodgate, Financial Review, <https://www.afr.com/life-and-luxury/arts-and-culture/hello-kittys-multibilliondollar-success-story-20171203-gzxp84>
- “The history of Sanrio’s most famous kawaii character: Hello Kitty,” Jojo, Tokyo Treat, <https://tokyotreat.com/news/history-of-hello-kitty-kawaii>

- “All About Hello Kitty: The Story Of Her Life, Family, Friends, And Pets,” Anita’s Notebook, <http://anitasnotebook.com/stories/all-about-hello-kitty-the-story-of-her-life-family-friends-and-pets>
- Hello Kitty, Hello Kitty Fandom, https://hellokitty.fandom.com/wiki/Hello_Kitty
- Hello Kitty, Wikipedia, https://en.wikipedia.org/wiki/Hello_Kitty
- Sanrio, Wikipedia, <https://en.wikipedia.org/wiki/Sanrio>

Intimate Apparel by Lynn Nottage

Nottage Curated Readings

- Weinert-Kendt, Rob. “How Lynn Nottage, Inveterate Wanderer, Found Her Way to Reading and ‘Sweat’.” Web. www.americantheatre.org. 10 July, 2015. <https://www.americantheatre.org/2015/07/10/how-lynn-nottage-inveterate-wanderer-found-her-way-to-reading-and-sweat/>
- Crompton, Sarah. “Playwright Lynn Nottage: ‘We are a country that has lost our narrative’.” Web. www.theguardian.com. 2 Dec, 2018. <https://www.theguardian.com/stage/2018/dec/02/lynn-nottage-interview-play-sweat-america>
- Soloski, Alexis. “Lynn Nottage: Intimate Apparel and what lies beneath my plays.” Web. www.theguardian.com. 28 May, 2014. <https://www.theguardian.com/stage/2014/may/28/lynn-nottage-intimate-apparel-interview>

Required Asynchronous Content

This course requires nine hours of asynchronous content to enhance your learning with varied perspectives and allow you to engage in supplemental learning on your own time. To achieve this for this course, you will absorb the course materials below, which will augment your education with regards to concepts of viral marketing, social media networking, branding, and branding maintenance. For each item, you will complete a three- to five-page report, both due on November 12, about what you learned and how you can apply it to your ideas.

Student reading and consideration of this content organically enhances students’ process with their own projects. The reports should: (1) include a thesis based upon student’s overall response to and opinion about the material, (2) include strong, clear, and concise arguments supporting the thesis (no more than three arguments is satisfactory), (3) include how a notion in the content could be used to enhance student’s own course project, (4) include a succinct conclusion summarizing the main ideas, and (5) incorporate proper grammar, punctuation, and spelling (a great resource for this is *The Little English Handbook: Choices and Conventions*, Corbett/Finkle, available online at https://www.amazon.com/Little-English-Handbook-Conventions-Composition/dp/0205803024/ref=sr_1_1?dchild=1&keywords=corbett%27s+little+english+handbook&qid=1597383327&sr=8-1).

- Berger, Jonah. “Viral Marketing and How to Craft Contagious Content.” <https://www.coursera.org/learn/wharton-contagious-viral-marketing>. (4 hours)
- Barker, Kimberly. “Introduction to Personal Branding.” <https://www.coursera.org/learn/personal-branding>. (5 hours)

Assignment Submission & Attendance Policy

Assignments are to be submitted on due dates noted in Course Schedule. No late assignments accepted; if an assignment is not received on time, then a grade of “0” will be recorded.

All submissions must be submitted as doc/docx, not PDFs; and in keeping with email communication protocols noted above. Please be mindful of these protocols or work is considered unsubmitted.

Students are not graded on attendance, however, if a class is missed, students cannot engage in weekly course work. Excused absences are permissible for illness, family/personal crisis, or religious purposes for a practiced religion. Students with an excused absence may complete assignments within forty-eight (48) hours and submit according to syllabi protocol.

Classroom Norms on Respect, Constructiveness, and Inclusivity

Please visit Attachments document posted under “Syllabus” section in course BB site, **Attachment “B” Classroom Norms**.

Zoom Etiquette

"Netiquette" ("Internet etiquette") describes the recommended communication and behavior of online communication. If a student has a concern or question about any Netiquette guideline, please contact the instructor via USC email according to the parameters above.

Asynchronous Considerations

- Respectful greetings.
- Sign names to emails, posts, and replies.
- Email subject line format: THTR 566, Your Name, Succinct Statement of Need.

Synchronous Considerations

- Please wear appropriate attire in class, i.e. clean, presentable clothes – no pajamas
- Please mute microphones when not speaking. You highly are encouraged not to mute your videos so you are visible in the course.
- You may eat in a mannerly fashion or consume non-alcoholic beverages, as long as doing so does not interfere with active listening and engagement in class discourse.
- Please consider noise levels, background objects and artwork, pets, family members, etc., during online course time.
- Students may use the chat box during class, but any assignments or questions for instructor must be sent via email communication protocols noted above.
- Whenever necessary, please use the “Raise Hand” feature on Zoom. In addition, if students have something to say and feel the opportunity to do so has not been provided, let the instructor know via the “Raise Hand” feature.

Synchronous Session Recording Notice

Per USC guidelines, synchronous sessions will be recorded and can be provided to students asynchronously by request.

Sharing of Course Materials Outside of the Learning Environment

Please remember that USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment:

SCampus Section 11.12(B). Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

COVID-19 Information

Here is a link for students to consult the latest COVID-19 testing and health protocol requirements that continuously are updated: [USC COVID-19 resource center website](#).

Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process is anonymous. USC will send an email to students' USC email addresses asking them to fill out course evaluations. Results are sent to instructors. In addition, anonymous mid-semester evaluations will take place between weeks four and nine of this course (a short, ungraded asynchronous evaluation form will be posted on BB to elicit feedback on actionable focus areas to improve learning vis-à-vis this course).

Land Acknowledgment

We acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (Los Angeles basin, So. Channel Islands). We acknowledge our presence on the traditional, ancestral, and unceded territory of the Gabrielino/Tongva peoples and pay our respects to their ancestors, elders, and relations, past, present, and emerging.

Additional Policies**

See sections below Course Schedule for other USC policies.

Contact Hours

For information about USC contact hours, please visit:

<https://arr.usc.edu/services/classroomscheduling/contacthours.html>.

Grade Evaluation & Grading Breakdown

Every assignment is assessed on a scale of 1-100, following the scale for the final grade in the course. Therefore, the percentage of grade column is the best reference for the value of an assignment in the overall course.

Assignment	Points	% of Grade
STORY OUTCOME EXERCISE 1	Credit/No Credit	0%
STORY OUTCOME EXERCISE 2	100	5%
PAUL ZINDEL KEY INCIDENTS EXERCISE	100	5%
THE "S" LIST EXERCISE	100	10%
ASYNCHRONOUS MATERIALS REPORTS	100	10% (5% Berger/5% Barker)
MID-TERM EXAM	100	10%
PITCH EXERCISE	100	20%
GROUP-SHARING EXERCISE	100	5%
PROFESSIONAL STORYTELLERS' EXERCISE	100	10%
PROFESSIONAL DEVELOPMENT	100	5%
FINAL EXAM	100	20%
TOTAL:	N/A	100%

Grading Scale

Course final grades will be determined using the following scale:

A	95-100	B+	87-89	C+	77-79	D+	67-69	F = 59 & below
A-	90-94	B	83-86	C	73-76	D	63-66	
		B-	80-82	C-	70-72	D-	60-62	

Grading Timeline

Grading and feedback of assignments generally will be available one week after the student has submitted the assignment.

Schedule of Classes – Narrative Version

WEEK 1

8/18

- 2:00-2:45 Introductions. Review of syllabus, emphasizing learning objectives, grade evaluation, and USC supplemental policies. Discussion of the nature of storytelling across genres including character and story execution utilizing the “S” list – The Standard, The Splitting, The Storm, The Surge, The Summit, The Shift; screen-share of visual aid. This discussion comprises ideology about what makes a story, how it works in plays, and how it works in business – humanizing ideas and the generational factor. Screen-sharing of images from companies that use stories to sell their ideas. Discussion of **ASYNCHRONOUS MATERIALS REPORTS** due on 11/12, last day of course (note that designation of topics will be requested at mid-term). For next class, read: *The Story of Urashima Taro* and curated links for Sanrio. Discussion of definition of professional development with regards to comportment in class, and in interactions with class guests and instructor.
- 2:45-3:00 Break.
- 3:00-3:30 Continuation and completion of above discussion.
- 3:30-3:49 Questions and answers, interactive discussion.

ASSIGNMENT: For 8/20, read *The Story of Urashima Taro* and on-line articles about Sanrio noted above.

8/20

- 2:00-2:45 Exploration of storytelling case studies in discussion: *The Story of Urashima Taro* (Japanese folk tale) and Sanrio: Small Gift, Big Smile (a business).
- 2:45-3:00 Break.
- 3:00-3:20 Students will participate in **STORY OUTCOME EXERCISE 1**: breakout rooms will be created and students will be divided into teams, each team will discuss the readings as case studies with regards to storytelling values including character, execution of story, theme/message, and impact.
- 3:20-3:49 A spokesperson from each team will present the group discussion discoveries including the impact the respective teams felt the stories delivered. This exercise will be graded Credit/No Credit to give students the opportunity to experience the reading/evaluation process for future assignments.

ASSIGNMENT: For 8/25, read *Intimate Apparel* by Lynn Nottage, and articles about Nottage and *Intimate Apparel* noted above.

WEEK 2

8/25

- 2:00-2:45 Exploration of storytelling case study: *Intimate Apparel* by Lynn Nottage and related articles. As on 8/20, key points of storytelling will be investigated via discussion including character, execution of story, and theme/message.
- 2:45-3:00 Break.
- 3:00-3:20 This time for a grade, students will participate in **STORY OUTCOME EXERCISE 2**: breakout rooms will be created and students will be divided into teams consisting of different members than the 8/20 teams. Again, each team will discuss the reading as a case study with regards to the aforementioned key points of storytelling.

3:20-3:49 A spokesperson from each team will present the group discussion discoveries including the impact the respective teams felt the stories delivered.

ASSIGNMENT: For **STORY OUTCOME EXERCISE 2**, each student will summarize key storytelling discoveries drawn from discussions, document them, and submit according to syllabi guidelines for submission. **STORY OUTCOME EXERCISE 2** is due via email on 9/1 by 5 pm PDT.

8/27

Students will present their ideas and the class will discuss how the idea can be presented to a potential user or buyer via story. Students will create a character that embodies their ideas.

2:00-2:45 Convassing of students' ideas, group sharing. Discussion of a popular product from 2019.
2:45-3:00 Break.
3:00-3:35 Assessing how to realize ideas via the application of storytelling techniques and the notion of "idea characters."
3:35-3:49 Questions and answers, interactive discussion.

WEEK 3

9/1

STORY OUTCOME EXERCISE 2 is due.
Reminder of **ASYNCHRONOUS MATERIALS REPORTS** due last day of course due 11/12, last day of course.

2:00-2:30 Initiating character and story: the **PAUL ZINDEL KEY INCIDENTS EXERCISE**: description and discussion of exercise; screen-sharing to support this. This exercise is to help students investigate the character and action of their ideas. Visit Attachments document posted under "Syllabus" section in course BB site, **Attachment "A" – PAUL ZINDEL KEY INCIDENTS EXERCISE**.
2:30-2:45 Break.
2:45-2:55 Reconvene and review exercise, screen-sharing of exercise to aid students in in-class writing process.
2:55-3:25 Workshopping of exercise with students completing the exercise in class.
3:25-3:49 Presentation of workshop findings.

ASSIGNMENT: Revise **PAUL ZINDEL KEY INCIDENTS EXERCISE** and submit written version via email by 9/3, 5 pm PDT.

9/3

PAUL ZINDEL KEY INCIDENTS EXERCISE is due today.

2:00-2:45 Revised outcomes of the **PAUL ZINDEL KEY INCIDENTS EXERCISE** will be shared in class, upgrading discoveries to connect with students' product ideas and the characters chosen to represent those ideas.
2:45-3:00 Break.
3:00-3:40 Continued discussion of revised outcomes and idea connections.
3:40-3:49 Questions and answers.

WEEK 4

9/8

- 2:00-2:20 Review of the “S” list – The Standard, The Splitting, The Storm, The Surge, The Summit, The Shift – along with screen-sharing of visual aid.
- 2:20-2:45 Discussion. The Standard. Students will explore the standard world of the characters they are creating as well as the stakes of those characters. This exploration will include addressing the following questions in-depth: What is standard in the nature of your character’s everyday existence? What is important to your character and why (critically important, things he or she is loath to risk)?
- 2:45-3:00 Break.
- 3:00-3:49 Continued discussion of The Standard.

9/10

- 2:00-2:45 Discussion. The Splitting and The Storm. Students will explore the moment in the standard world of the character in which a splitting occurs, in which something happens that disrupts that standard world. Students will consider the impact of this splitting on the character – the Storm, i.e. what subsequent desire/need emerges as a result of the disruption that disallows the character from continuing with his or her life in the same way? What is the fervent desire that rises to the top due to The Splitting?
- 2:45-3:00 Break.
- 3:00-3:49 Continued discussion of The Splitting and The Storm.

Week 5

9/15

- 2:00-2:30 Discussion. The Surge. Students will explore the surge of action(s) that a character pursues as a result of the Splitting that has disrupted his or her standard existence, and the Storm that subsequently emerged. Discussion of “idea characters” as the characters chosen to tell the story of an idea.
- 2:30-2:45 Break.
- 2:45-3:10 Breakout rooms to discuss surges of action for “idea characters” – the surge of actions with which their characters are imbued due to the disruptions that have occurred in their lives.
- 3:15-3:49 Students present the discoveries made during the breakout room discussions; question-and-answer, interactive discussion.

ASSIGNMENT: Students will consider the “S” List with regards to their “idea characters” and their stories, and create a journey for their “idea characters” that tells a story that embodies the students’ respective ideas. **THE “S” LIST EXERCISE** is due on 9/17 by 12:00 pm (noon) PDT and will be used in conferences from 9/17-9/29.

9/17

- 2:00-2:35 Individual conference regarding in-depth assessment of **THE “S” LIST EXERCISE** and student project.
- 2:40-3:15 Individual conference regarding in-depth assessment of **THE “S” LIST EXERCISE** and student project.
- 3:20-3:49 Individual conference regarding in-depth assessment of **THE “S” LIST EXERCISE** and student project.

WEEK 6

9/22

- 2:00-2:35 Individual conference regarding in-depth assessment of **THE "S" LIST EXERCISE** and student project.
- 2:40-3:15 Individual conference regarding in-depth assessment of **THE "S" LIST EXERCISE** and student project.
- 3:20-3:49 Individual conference regarding in-depth assessment of **THE "S" LIST EXERCISE** and student project.

9/24

- 2:00-2:35 Individual conference regarding in-depth assessment of **THE "S" LIST EXERCISE** and student project.
- 2:40-3:15 Individual conference regarding in-depth assessment of **THE "S" LIST EXERCISE** and student project.
- 3:20-3:49 Individual conference regarding in-depth assessment of **THE "S" LIST EXERCISE** and student project.

WEEK 7

9/29

- 2:00-2:35 Individual conference regarding in-depth assessment of **THE "S" LIST EXERCISE** and student project.
- 2:40-3:15 Individual conference regarding in-depth assessment of **THE "S" LIST EXERCISE** and student project.
- 3:20-3:49 Individual conference regarding in-depth assessment of **THE "S" LIST EXERCISE** and student project.

10/1

- 2:00-2:30 Discussion of the potency of obstacles that "idea characters" may face vis-à-vis how such obstacles can impede the progress of an idea (in keeping with the notions that there is no free lunch; no pain, no gain, or the ancient Chinese proverb: "Should a mountain crash in front of you, you must remain steadfast and work harder than anybody else," etc. Our society is rife with clichés about the fact that nothing comes easily).
- 2:30-2:45 Break.
- 2:50-3:20 Breakout rooms for students to consider the obstacles faced by their characters as they surge forward with actions in pursuit of their desires. Considerations include the fortitude of the character and the commitment to continue to surge forward, learning from each encounter in the process; the nature of things that impede the character's progress, generational impact.
- 3:25-3:49 Question-and-answer, discussion of discoveries and next steps.

WEEK 8

10/6

Reminder of **ASYNCHRONOUS MATERIALS REPORTS** due last day of course due 11/12, last day of course.

- 2:00-2:45 Discussion of The Summit of a story. In theatre and film, this moment is called the climax of a play, an extraordinary moment of high tension when the central character either succeeds or fails in his or her endeavor. Students will consider the highest point of tension/action that their "idea character" experiences and explore these moments within the stories they are creating. Discussion also will engage The Shift. As a result of the series of actions conducted and obstacles

confronted, the character transforms. This shift may be measured by a change in outlook (something internal) or a change in behavior (something external). Students will explore desire shifts and the likely shifts characters in their developing stories might take. Discussion: Cultivating the Pitch. In dramatic writing, creators don't usually think about who is in their audience although it's clear that they desire an audience or they would be writing in a diary instead of for stage or film. In ACAD storytelling, in the vein of creative writing, students are creating a product to be consumed by an audience. That audience is vital. The "idea character" and story one chooses must speak to what an audience/customer/consumer wants and needs. Therefore, the "idea character" must have desires and stakes to which the audience can relate. Students will develop a pitch that incorporates their story, to be used in class on 10/13. The pitch in creative writing is to tell the story with one's goal in mind – by the end of the telling, the desire is to have an impact on the audience and compel them towards action; in this case, adoption of an idea.

- 2:45-3:00 Break.
- 3:00-3:20 Breakout rooms with students divided into small teams. Each team will discuss The Summit and The Shift with regards to their developing stories.
- 3:20-3:49 Students will share their findings via interactive discussion with feedback.

10/8

Check-in regarding designation of topics for **ASYNCHRONOUS MATERIALS REPORTS. MID-TERM EXAM.** Short essay.
Mid-semester evaluation for course posted under "Content" on course BB site.

- 2:00-2:15 Discussion of imminent exam regarding any clarifications.
- 2:15-3:15 In-class writing of essay.
- 3:15-3:30 Break. Instructor will be present to provide support.
- 3:30-3:45 Completion of essay exam.
- 3:45-3:49 Discussion of **PITCH EXERCISE**. Manifesting the Pitch. A great pitch is centrally comprised of your story and is a brilliant tool for differentiating yourself from the fray. Your laboratory is humanity. Students will venture into the "lab" by designating three people to pitch their story to (this can be done via phone call/text/email and occur online) and taking notes on their reactions. (Note: this process can be aided by explaining that you are doing a class project and that their reactions will not be used for any other purposes beyond sharing your findings in class.) Based upon your lab experience, revise the pitch.
- 3:49 Email exam to instructor by 4:00 pm PDT at greentea@usc.edu.

ASSIGNMENT: Designate interviews for **PITCH EXERCISE** and come to class on 10/13 ready to present and discuss findings.

WEEK 9

10/13

PITCH EXERCISE due orally. Students must email their written pitches to instructor and be prepared to present orally in class. Written pitches due by 10/16, 5 pm PDT. These are graded.

- 2:00-2:45 Oral presentations of post-lab pitches by students with peer and instructor analysis and feedback.
- 2:45-3:00 Break.

3:00-3:40 Continuation of oral presentations of post-lab pitches by students with peer and instructor analysis and feedback.

3:40-3:49 Question-and-answer, discussion.

10/15

2:00-2:45 Oral presentations of post-lab pitches by students with peer and instructor analysis and feedback.

2:45-3:00 Break.

3:00-3:40 Continuation of oral presentations of post-lab pitches by students with peer and instructor analysis and feedback.

3:40-3:49 Question-and-answer, discussion.

WEEK 10

10/20

Customer/Consumer Panel.

Today, a customer consumer panel will join the class. Students can volunteer to pitch their projects. In the absence of volunteers, the instructor will devise a method of selection.

2:00-3:30 Three generic customers who are potential consumers will comprise a guest panel that will hear students' projects – the ideas, the "idea characters," and the stories – and provide feedback.

3:30-3:49 Instructor and students will have a question-and-answer session, and analyze and discuss the impact of customer reaction to their projects.

10/22

Reminder of **ASYNCHRONOUS MATERIALS REPORTS** due last day of course due 11/12, last day of course.

The creator in the story: why and why now?

2:00-2:50 Students will explore the personal springboards for their "idea characters" and stories. They will consider what motivated them to create the idea, the impact of these motivations on the idea, and how they feel that these motivations and impact can connect their ideas with an audience.

2:50-3:05 Break.

3:05-3:15 Question-and-answer session regarding discussion.

3:15-3:35 Breakout rooms to discuss the creator in the story vis-à-vis the 2:00 lecture about personal springboards.

3:35-3:49 Further discussion of discoveries from breakout-room interactions.

WEEK 11

10/27

2:00-2:20	Discussion of a group-sharing exercise in which students will represent each other's projects to the class orally, in effect, trading places. A GROUP-SHARING EXERCISE will be used to cultivate stories further. Students will be divided into pairs in breakout rooms. Each team of two will discuss each other's pitches. When the class returns to the main session, each student will pitch the other student's project to the course
2:20-2:50	Students will be divided into breakout rooms that contain two students each. They will share each other's pitches and prepare to represent each other well in the main session of the class.
2:50-3:05	Break.
3:05-3:40	Student team members present each other's pitches orally with feedback from the class. The oral presentations are graded.
3:40-3:49	Question-and-answer session about the experience.

10/29

2:00-2:15	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
2:20-2:35	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
2:40-2:55	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
2:55-3:10	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
3:15-3:30	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
3:35-3:49	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.

(NOTE: Daylight Savings Time ends on 11/1.)

WEEK 12

11/3

2:00-2:15	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
2:20-2:35	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
2:40-2:55	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
2:55-3:10	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
3:15-3:30	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.
3:35-3:49	Individual conference regarding in-depth assessment of "idea characters," stories, and pitches.

11/5

Professional Storyteller Panel.

Reminder of **ASYNCHRONOUS MATERIALS REPORTS** due last day of course due 11/12, last day of course.

2:00-2:30	Question-and-answer, presentation of background of imminent professional storytellers panel.
2:30-3:49	Students will present their stories to a review panel of professional storytellers from different genres and receive feedback.

ASSIGNMENT: Students will utilize the panel feedback to write an analysis of their pitches, assessing strengths and weaknesses. This is a graded exercise: **PROFESSIONAL STORYTELLERS' EXERCISE**. This is due 11/10, 5 pm, PST.

WEEK 13

11/10

Associative Workshop with Actors.

Reminder of **ASYNCHRONOUS MATERIALS REPORTS** due last day of course due 11/12, last day of course.

2:00-3:49 Class presentations of final projects using actor spokespersons. Instructor will provide volunteer current student actors and alumni actors from the USC School of Dramatic Arts and the profession.

11/12

ASYNCHRONOUS MATERIALS REPORTS due to instructor via email by end of class plus ten minutes: 4 pm PST. Last day of class.

2:00-2:45 Based upon course input and the other layers of feedback received over the last two weeks of class, students will present via screen-sharing images and/or copy from their favorite story/ idea – be it based in a literary or business context.

2:45-3:00 Break.

3:00-3:35 Continuation of presentations.

3:35-3:49 Question-and-answer and interactive discussion.

Final Examination

11/17 – **FINAL EXAMINATION**. Short essay format. Completed exams due via email to instructor by 3:59 pm PST, 11/17. The prompts will be posted to Blackboard at 2 pm PST.

Schedule of Classes – Chart

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1	8/18: Introductions. Review of syllabus, emphasizing learning objectives, grade evaluation, and USC supplemental policies. Discussion of the nature of storytelling across genres including character and story execution utilizing the “S” list – The Standard, The Splitting, The Storm, The Surge, The Summit, The Shift; screen-share of visual aid. This discussion comprises ideology about what makes a story, how it works in plays, and how it works in business – humanizing ideas and the generational factor. Screen-sharing of images from companies that use stories to sell their ideas. Discussion of ASYNCHRONOUS MATERIALS REPORTS due on 11/12, last day of course: read, assess, analyze, write (designation of topics).	Read <i>The Story of Urashima Taro</i> and Sanrio links.	Completion of reading due by 8/20. Be prepared to discuss.
	8/20: Exploration of storytelling case studies in discussion: <i>The Story of Urashima Taro</i> (Japanese folk tale) and Sanrio: Small Gift, Big Smile (a business).	Read <i>Intimate Apparel</i> by Lynn Nottage.	Completion of reading due by 8/25.

	<p>Students will participate in STORY OUTCOME EXERCISE 1: breakout rooms will be created and students will be divided into teams, each team will discuss the readings as case studies with regards to storytelling values including character, execution of story, theme/message, and impact.</p> <p>A spokesperson from each team will present the group discussion discoveries including the impact the respective teams felt the stories delivered. This exercise will be graded Credit/No Credit to give students the opportunity to experience the reading/evaluation process for future assignments.</p>		<p><u>Reminder:</u> ASYNCHRONOUS MATERIALS REPORTS due on 11/12</p>
<p>Week 2</p>	<p>8/25: Exploration of storytelling case study: <i>Intimate Apparel</i> by Lynn Nottage and related articles. As on 8/20, key points of storytelling will be investigated via discussion including character, execution of story, and theme/message. Check-in regarding designation of topics for ASYNCHRONOUS MATERIALS REPORTS.</p> <p>This time for a grade, students will participate in STORY OUTCOME EXERCISE 2: breakout rooms will be created and students will be divided into teams consisting of different members than the 8/20 teams. Again, each team will discuss the reading as a case study with regards to the aforementioned key points of storytelling.</p> <p>A spokesperson from each team will present the group discussion discoveries including the impact the respective teams felt the stories delivered.</p> <p>ASSIGNMENT: For STORY OUTCOME EXERCISE 2, each student will summarize key storytelling discoveries drawn from discussions, document them, and submit according to syllabi guidelines for submission. STORY OUTCOME EXERCISE 2 is due via email on 9/1 by 5 pm PDT.</p>	<p>STORY OUTCOME EXERCISE 2</p>	<p>STORY OUTCOME EXERCISE 2 is due via email on 9/1 by 5 pm PDT.</p>

	<p>8/27: Students will present their ideas and the class will discuss how the idea can be presented to a potential user or buyer via story. Students will create a character that embodies their ideas.</p> <p>Canvassing of students' ideas, group sharing. Discussion of a popular product from 2019. Assessing how to realize ideas via the application of storytelling techniques. Questions and answers, interactive discussion.</p>		
Week 3	<p>9/1: Reminder of ASYNCHRONOUS MATERIALS REPORTS due last day of course due 11/12, last day of course.</p> <p>Initiating character and story: the PAUL ZINDEL KEY INCIDENTS EXERCISE: description and discussion of exercise; screen-sharing to support this. This exercise is to help students investigate the character and action of their ideas. See Attachment "A" – PAUL ZINDEL KEY INCIDENTS EXERCISE.</p> <p>Reconvene and review exercise, screen-sharing of exercise to aid students in in-class writing process.</p> <p>Workshopping of exercise with students completing the exercise in class. Presentation of workshop findings.</p> <p>9/3: Revised outcomes of the PAUL ZINDEL KEY INCIDENTS EXERCISE will be shared in class, upgrading discoveries to connect with students' product ideas and the characters chosen to represent those ideas.</p> <p>Continued discussion of revised outcomes and idea connections. Questions and answers.</p>	<p>In-class Exercise: PAUL ZINDEL KEY INCIDENTS EXERCISE</p> <p>PAUL ZINDEL KEY INCIDENTS EXERCISE is due today.</p>	<p>STORY OUTCOME EXERCISE 2 is due.</p> <p>Revise PAUL ZINDEL KEY INCIDENTS EXERCISE and submit written version by 9/3, 5 pm PDT.</p>
Week 4	<p>9/8: Review of the "S" list – The Standard, The Splitting, The Storm, The Surge, The Summit, The Shift – along with screen-sharing of visual aid.</p>		

	<p>Discussion. The Standard. Students will explore the standard world of the characters they are creating as well as the stakes of those characters. This exploration will include addressing the following questions in-depth: What is standard in the nature of your character's everyday existence? What is important to your character and why (critically important, things he or she is loath to risk)?</p> <p>9/10: Discussion. The Splitting and The Storm. Students will explore the moment in the standard world of the character in which a splitting occurs, in which something happens that disrupts that standard world. Students will consider the impact of this splitting on the character – the Storm, i.e. what subsequent desire/need emerges as a result of the disruption that disallows the character from continuing with his or her life in the same way? What is the fervent desire that rises to the top due to The Splitting?</p>		
<p><i>Week 5</i></p>	<p>9/15: Discussion. The Surge. Students will explore the surge of action(s) that a character pursues as a result of the Splitting that has disrupted his or her standard existence, and the Storm that subsequently emerged. Discussion of "idea characters" as the characters chosen to tell the story of an idea.</p> <p>Breakout rooms to discuss surges of action for "idea characters" – the surge of actions with which their characters are imbued due to the disruptions that have occurred in their lives.</p> <p>Students present the discoveries made during the breakout room discussions; question-and-answer, interactive discussion.</p> <p>9/17: Individual conferences with students regarding in-depth assessment of THE "S" LIST EXERCISE and projects.</p>	<p>ASSIGNMENT: Students will consider the "S" List with regards to their "idea characters" and their stories, and create a journey for their "idea characters" that tells a story that embodies the students' respective ideas. THE "S" LIST EXERCISE is due on 9/17 by 12:00 pm (noon) PDT and will be used in conferences from 9/17-9/29.</p>	<p>ASSIGNMENT: Students will consider the "S" List with regards to their "idea characters" and their stories, and create a journey for their "idea characters" that tells a story that embodies the students' respective ideas. THE "S" LIST EXERCISE is due on 9/17 by 12:00 pm (noon) PDT and will be used in conferences from 9/17-9/29.</p>

<p><i>Week 6</i></p>	<p>9/22: Individual conferences with students regarding in-depth assessment of THE “S” LIST EXERCISE and projects.</p> <p>9/24: Individual conferences with students regarding in-depth assessment of THE “S” LIST EXERCISE and projects.</p>		
<p><i>Week 7</i></p>	<p>9/29: Individual conferences with students regarding in-depth assessment of THE “S” LIST EXERCISE and projects.</p> <p>10/1: Discussion of the potency of obstacles that “idea characters” may face vis-à-vis how such obstacles can impede the progress of an idea (in keeping with the notions that there is no free lunch; no pain, no gain, or the ancient Chinese proverb: “Should a mountain crash in front of you, you must remain steadfast and work harder than anybody else,” etc. Our society is rife with clichés about the fact that nothing comes easily).</p> <p>Breakout rooms for students to consider the obstacles faced by their characters as they surge forward with actions in pursuit of their desires. Considerations include the fortitude of the character and the commitment to continue to surge forward, learning from each encounter in the process; the nature of things that impede the character’s progress, generational impact.</p>		
<p><i>Week 8</i></p>	<p>10/6: Discussion of The Summit of a story. In theatre and film, this moment is called the climax of a play, an extraordinary moment of high tension when the central character either succeeds or fails in his or her endeavor. Students will consider the highest point of tension/action that their “idea character” experiences and explore these moments within the stories they are creating. Discussion also will engage The Shift. As a result of the series of actions conducted and obstacles confronted, the character transforms. This shift may be measured by a change in outlook (something internal) or a change in behavior (something external). Students will explore</p>		<p>Reminder of ASYNCHRONOUS MATERIALS REPORTS due last day of course due 11/12, last day of course.</p> <p>Prepare for MID-TERM EXAM next class, short essays about your idea, “idea characters,” and stories.</p> <p>Reminder: PITCH EXERCISE due 10/13.</p>

	<p>desire shifts and the likely shifts characters in their developing stories might take.</p> <p>Discussion: Cultivating the Pitch. In dramatic writing, creators don't usually think about who is in their audience although it's clear that they desire an audience or they would be writing in a diary instead of for stage or film. In ACAD storytelling, in the vein of creative writing, students are creating a product to be consumed by an audience. That audience is vital. The "idea character" and story one chooses must speak to what an audience/customer/consumer wants and needs. Therefore, the "idea character" must have desires and stakes to which the audience can relate. Students will develop a pitch that incorporates their story, to be used in class on 10/13. The pitch in creative writing is to tell the story with one's goal in mind – by the end of the telling, the desire is to have an impact on the audience and compel them towards action; in this case, adoption of an idea.</p> <p>Breakout rooms with students divided into small teams. Each team will discuss The Summit and The Shift with regards to their developing stories.</p> <p>Students will share their findings via interactive discussion with feedback.</p> <p>10/8: MID-TERM EXAM. Short essay. Prior to exam, discussion of imminent exam regarding any clarifications. In-class writing of essay. Instructor will be present to provide support during break.</p> <p>Completion of essay exam after break.</p> <p>Discussion of PITCH EXERCISE due 10/13. Manifesting the Pitch. A great pitch is centrally comprised of your story and is a brilliant tool for differentiating yourself from the fray. Your laboratory is humanity. Students will venture into the "lab" by designating three</p>	<p>ASSIGNMENT: Designate interviews for PITCH EXERCISE and come to class on 10/13 ready to present and discuss findings. Written pitches due by 10/16, 5 pm PDT. These are graded.</p>	<p>ASSIGNMENT: Designate interviews for PITCH EXERCISE and come to class on 10/13 ready to present and discuss findings. Written pitches due by 10/16, 5 pm PDT. These are graded.</p>
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	<p>people to pitch their story to (this can be done via phone call/text/email and occur online) and taking notes on their reactions. (Note: this process can be aided by explaining that you are doing a class project and that their reactions will not be used for any other purposes beyond sharing your findings in class.) Based upon your lab experience, revise the pitch. Email exam to instructor by 4:00 pm PDT at greentea@usc.edu.</p>		
Week 9	<p>10/13: PITCH EXERCISE due orally. Students must email their written pitches to instructor and be prepared to present orally in class. Written pitches due by 10/16, 5 pm PDT. These are graded.</p> <p>Oral presentations of post-lab pitches by students with peer and instructor analysis and feedback.</p> <p>10/15: Oral presentations of post-lab pitches by students with peer and instructor analysis and feedback.</p>	<p>PITCH EXERCISE: written pitches due by 10/16, 5 pm PDT. These are graded.</p>	<p>PITCH EXERCISE: written pitches due by 10/16, 5 pm PDT. These are graded.</p>
Week 10	<p>10/20: Customer/Consumer Panel</p> <p>10/22: The creator in the story: why and why now?</p> <p>Students will explore the personal springboards for their “idea characters” and stories. They will consider what motivated them to create the idea, the impact of these motivations on the idea, and how they feel that these motivations and impact can connect their ideas with an audience.</p>	<p>Reminder of ASYNCHRONOUS MATERIALS REPORTS due last day of course due 11/12, last day of course.</p>	<p>Reminder of ASYNCHRONOUS MATERIALS REPORTS due last day of course due 11/12, last day of course.</p>
Week 11	<p>10/27: GROUP-SHARING EXERCISE</p> <p>10/29: Individual conferences with students regarding in-depth assessment of “idea characters,” stories, and pitches.</p> <p>(NOTE: Daylight Savings Time ends on 11/1.)</p>		
Week 12	<p>11/3: Individual conferences with students regarding in-depth assessment of “idea characters,” stories, and pitches.</p>		<p>Reminder of ASYNCHRONOUS MATERIALS REPORTS due last day of course due 11/12, last day of course.</p>

	11/5: Professional Storyteller Panel	Students will utilize the panel feedback to write an analysis of their pitches, assessing strengths and weaknesses. This is a graded exercise: PROFESSIONAL STORYTELLERS' EXERCISE . This is due 11/10, 5 pm, PST.	Students will utilize the panel feedback to write an analysis of their pitches, assessing strengths and weaknesses. This is a graded exercise: PROFESSIONAL STORYTELLERS' EXERCISE . This is due 11/10, 5 pm, PST.
<i>Week 13</i>	11/10: Associative Workshop with Actors 11/12: Last day of class. Student screen-sharing – favorite story/ idea	Reminder of ASYNCHRONOUS MATERIALS REPORTS due last day of course due 11/12, last day of course. ASYNCHRONOUS MATERIALS REPORTS due to instructor via email by end of class plus ten minutes: 4 pm PST.	Reminder of ASYNCHRONOUS MATERIALS REPORTS due last day of course due 11/12, last day of course. Study for your final exam, which will occur on 11/17; short essay with prompts drawn comprehensively from course materials. Prepare presentations via screen-sharing images and/or copy from favorite stories – based in literary or business contexts. ASYNCHRONOUS MATERIALS REPORTS due to instructor via email by end of class plus ten minutes: 4 pm PST.
<i>End-of-course Activity: Final Exam</i>	11/17: FINAL EXAMINATION . Short essay format, prompts drawn comprehensively from course materials. Completed exams due via email to instructor by 11:59 pm PST, 11/17.		

****ADDITIONAL POLICIES**

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call: studenthealth.usc.edu/counseling. Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call: suicidepreventionlifeline.org. Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call: studenthealth.usc.edu/sexual-assault. Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | *Title IX* – (213) 821-8298: equity.usc.edu, titleix.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298: usc-advocate.symplcity.com/care_report. Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776: dsp.usc.edu. Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710: campussupport.usc.edu. Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101: diversity.usc.edu. Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, *HSC*: (323) 442-1000 – 24/7 on call: dps.usc.edu, emergency.usc.edu. Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, *HSC*: (323) 442-120 – 24/7 on call: dps.usc.edu. Non-emergency assistance or information.

USC COVID-19 Resource Center: <https://coronavirus.usc.edu/>.