

CTPR 288 ORIGINATING AND DEVELOPING IDEAS FOR FILMS SPRING 2021 SYLLABUS

Class code 18467R

Location & time: Remote; Tues 1-3:50pm PST

Instructor: Professor Amanda Pope, 310 397-0425 home; cell 310-344-3644

email: apope@cinema.usc.edu office: SCA 435

Office Hours: By appointment – just e-mail or phone me

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Zoom support

<https://usc.zoom.us/en-us/covid19.html>

Course Description

CTPR 288 gives you alternatives to 'knee-jerk' generic first story ideas by grounding you in actual details from life, observed reality and your own personal stories. More specifically students experiment with exercises, techniques, and self-reflection that leads to accomplishing the following:

Learning Objectives

1. To strengthen your ability to conceive and develop ideas that will lead to compelling, authentic, personally meaningful films.
2. To facilitate the expression and development of your own unique artistic identity, cinematic voice and point of view through an exploration of personal experience, interests, concerns, values and inherent taste.
3. To motivate you to develop ideas for stories and characters through observation of, research into, and direct experience with real life.
4. To introduce connections between cinematic creativity and liberal arts education, drawing from a broad range of cultural sources.
5. To encourage awareness of the infinite possibilities for creative expression inherent in cinema, including documentary and experimental forms.
6. To enhance your collaborative skills through group discussion, giving and responding to feedback, and collective brainstorming.
7. To enable you to create a diverse portfolio of project ideas, outlines

and treatments that you can draw on in future production classes.

This is not a screenwriting class.

The emphasis is on observation, visualization, developing intuition, self-exploration, emotional response, inspiration, aesthetics, meaning, impact, purpose, cultural context, what you want to express as a filmmaker and why, what you think film can and should be — all brought to bear through class discussion on the specific ideas you are developing. Additionally this is not a class where you get a great deal of critique of your work. **Rather it is meant to be a safe environment to try many options and not be afraid to fail.** Failure in this class will only have to do with not putting enough effort in and missing deadlines or too many classes.

Ongoing Assignments:

Observational Notebook — Awakening your senses.

The goals of this 'practice' are for you to become a better watcher and listener; to develop sharper insights into human nature, behavior and relationships; to develop a habit of observing life and taking note of it; to become more attuned to your own distinctive interests and responses; and to have a storehouse of observations to draw on when creating stories, characters and dramatic or comic situations.

Create a place on your smart phone where you show/describe details/images that interest you - or use a small notebook or sketchbook to do this — 'feed' it 24/7. and have it with you at all times. **Try to write at least a short paragraph every day in which you describe something you saw that day, and how you responded to it.**

Use the following **10 Categories of Observations** to stimulate what you seek out to observe, and to help you organize what you find:

Senses	—	sense impressions — smells, sounds, tactile sensations, tastes, visual images
Locations	—	places that are evocative
Objects	—	things that are suggestive of some deeper significance
Characters	—	people you find intriguing or complex
Dialogue	—	comments or exchanges you overhear that pique your interest
Situations	—	revealing circumstances and incidents
Acts	—	behavior that is emblematic or provocative
Titles	—	words or phrases you encounter that seem like intriguing titles

Themes	—	beliefs, ideas and values that seem basic to your understanding of life
Questions	—	questions you have about what you observe, about your response, and deeper questions evoked in the process

Weekly Journal — Every week on SUNDAY BEFORE MIDNIGHT – before Tuesday's class, you will be required to email your class journal to the instructor. The journal is seen only by the instructor. It has two parts: **the first is a selection from your observational notebook above; the second is a discussion of whatever feels relevant that week to your experience in this class or to your creative development in general.**

A lot of your most important learning will happen experientially outside the classroom, and journals are a way to be more conscious of all aspects of this process, more mindful and more self-aware. **Become interested in yourself. Become fascinated with your own emotional, spiritual and conceptual processes.**

Surfing as a Source:— Begin tracking your habits when you surf the web: YouTube? Facebook? Twitter? Instagram? Now start considering the story ideas that you might find there. Keep a folder of ideas on your computer.

Read a daily news source –go on-line to find items in current events or human-interest stories. Create a folder on your laptop for images and articles. You should try to let material surprise you.

Dream Journal — Begin jotting down separate, private notes of dreams you have, for use in the Dream Sequence assignment. Do this first thing in the morning. Focus on the images and the emotions your dream evokes.

Reading Assignments — Due to Co-vid 19 inaccessibility of books – the customary required reading is now just recommended. Do check out the reading – it's fascinating.

Written Assignments — These should be sent by e-mail to me and also to our class Google Drive (apope@usc.edu – you all are now enrolled) All outside-of-class assignments must be computer-printed or typed. In addition, come to class prepared for in-class written exercises.

RECOMMENDED READING: (check out Used bks on line/Amazon)

"Creative Filmmaking from the Inside Out", Dannenbaum, Hodge, Mayer, Fireside, ISBN 0-7432-2319-5, 2003.

"Developing Story Ideas" by Michael Rabiger, second edition, ISBN 0-240-80398-1; Focal Press, 2005

“The Artist’s Way,” Julia Cameron, ISBN 0-87477-694-5; Jeremy P. Tarcher/Perigee Books; paperback, 2002

DOWNLOADS from Alex Ago’s events – go to <agoalex> on YouTube

Covid Safety Compliance Understanding and Agreement

Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are capable, if infected, of becoming ill, or of being non-symptomatic, unconscious vectors of the disease’s spread.

The health and wellbeing of all community members has to be our paramount concern as we return to learning and collaborating together. We understand that attentiveness to the concerns of all SCA community members – students, staff and faculty, including those with underlying health conditions -- is simply an extension of the key principle of creative collaboration that has guided our school for decades. We’re all in this pandemic together and need to behave accordingly.

All of SCA’s production work, whether “Virtual” or “in-person, will be governed by rules laid out in each course syllabus. Compliance with these regulations will be monitored by faculty in conjunction with SCA designated Covid Monitors. The rules follow the guidelines in SCA-Covid Production Protocols, which follows SAG/DGA and other industry protocols, and are being interpreted by a SAG-certified SCA Covid Advisor.

Students indicate their agreement to abide by these regulations by enrolling in the production program fall semester 2020.

GRADING CRITERIA

In-class exercises	30%
Participation*	25%
Ongoing assignments (journal, notebook, idea/image folders	45%
TOTAL	100%

Grading Scale (Example)

Course final grades will be determined using the following scale A 95-100

A- 90-94

B+ 87-89

B 83-86

B- 80-82

C+ 77-79

C 73-76

C- 70-72

D+ 67-69

D 63-66

D- 60-62

F 59 and below

Assignments - will be evaluated both on the quality of the work and the ability to meet deadlines.

***Class participation** - includes learning how to: workshop ideas in a group; provide constructive criticism; respond to critiques of your own work; share observations on assigned reading and classmates e-mailed assignments submitted prior to class.

ALL STUDENTS ARE EXPECTED TO UNDERSTAND AND ABIDE BY THE USC SCHOOL OF CINEMATIC ARTS SAFETY GUIDELINES. VIOLATIONS OF ANY OF THE SAFETY GUIDELINES MAY RESULT IN DISCIPLINARY ACTION RANGING FROM CONFISCATION OF FOOTAGE TO EXPULSION FROM THE UNIVERSITY.

Asynchronous Learning

All class sessions will be Zoom recorded and made available for asynchronous viewing until end of the grading period in early December. Students enrolled in this course from outside the U.S. Pacific Time Zone will still be expected to participate in real time assuming that the official class time falls between 7am and 10pm in their time zones. Wherever possible faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning.

Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course synchronously. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

WEEK ONE IN-CLASS – Jan 19

INTRODUCTIONS -

COMING UP TO SPEED WITH ZOOM & ON-LINE LEARNING- NETIQUETTE

Self Portrait in the time of Co-Vid 19 – After our first Break, look all around your present living space and choose 5-10 concrete objects that speak to your identity – arrange them in one space & take a smart phone shot which you will post (e-mail & G Drive) to the class – just label it 'self-portrait'.

Write a brief essay (one to two pages) on whatever has tugged at your sleeve up to this point in your life. (DON'T TURN THIS IN, SAVE IT FOR THE LAST CLASS, AND BE READY TO COMMENT ON IT IN CLASS IF YOU CHOOSE.)

For example:

What has most worried you, pleased you, saddened you, outraged you, given you the greatest joy?

What have been your concerns, dreams, obsessions, demons?

What has made you pay attention?

What have you tried to ignore?

What have been your turning points?

What now feels most important, meaningful, fulfilling?

What do you value most?

Try to write in specifics rather than generalities. Search for vivid images and telling details, but don't get bogged down in how well this is written. Write it quickly, spontaneously and without self-judgment. This essay will be handed in, but read only by the instructor, and is not in any way judged or graded.

ASSIGNMENTS FOR WEEK TWO – Jan 26

1) Add to your journal, a short comment on the experience of making your self-portrait and your reaction to your classmates' response to it.

2) Identify a small found object that you know nothing about but find intriguing, resonant, provocative, mysterious, soulful, etc. This may be in a forgotten corner of your space, or an item you find on your rarified excursions in the outside world – Co-vid 19 compliant please. For this assignment, don't choose a photograph, but if you come across a found photograph you like, keep it for a future assignment. **Now take a smart phone shot of it to share w your Breakout Room (BRm).**

3) Bring in a list of three “worlds” - sub-cultures - that interest you but that you know little or nothing about.

4) Suggested Reading p1-46 pages of “Creative Filmmaking” – Introduction & Introspection

WEEK TWO IN-CLASS – Jan 26

Found Objects & the Associative Cluster/Spider – Breakout Rooms (BRm)

Within your Breakout Room, Share the snapshots of objects w your **BRm partners**. Notice what first grabs your attention, then what you see after spending some time looking. **Also pay attention to your emotional response and sense of connection.** Either using your object's snapshot, or arranging a

trade within your BRm, spend five minutes doing an **associative cluster**. Then, in ten minutes, **write the life history of the object**.

Share list of three “worlds or subcultures – Breakout Rooms

Screen examples of Narrative and Documentary Films:

“A Day’s Work” – Rajeev Dassani (fiction thesis); “Silent Beats” – Jon Chu

ASSIGNMENTS FOR WEEK THREE – Feb 2

Suggested Reading:

***The Artist’s Way* “Recovering a Sense of Connection” on Listening** – pp117 to top of 122.

***“Creative Filmmaking”* on Inquiry** pp 47-70

“Developing Story Ideas” – Chaps 2-3, pp 15-28

1) On one day this week, make an **hourly observational “sketch”** of what you see around you from the time you wake up to the time you go to sleep. Suggest you pick a day that exemplifies the true absurdity & challenge of living in the Co-vid world.

Get the details using as your guide the **10 categories of observations** on p 3-4. What are you noticing about your behavior and what does it reveal about how you are choosing to live in this co-vid 19 world – to yourself & others – same face? private vs public: i.e. zoom, social media world?

2) **Begin to make plans to experience one of the “worlds”** you brought in this week (you can pick a different one if you’ve been struck with a new, more engaging idea). Plan to spend enough time (a couple of hours at least) so that you **get a sense of the texture, detail and characters of this world**. **For Week Seven, Mar 2.21**, you will come to class with a set of observations (as in the observational notebook) drawn specifically from this experience.

This is going to be the beginning of your preparing your own documentary.

Examples:

“His shoes were spit polished. One sole was worn through so I could see his sock.”

“She tugged at her dress as he approached, uncomfortable in her own skin.”

“Rosary beads hung from his shopping cart.”

WEEK THREE IN-CLASS – Feb 2

Check-in – Hour by Hour exercise

Observational Scavenger Hunt OBSERVING CO-VID 19 PROTOCOLS.

Find and record (written description please) examples from each of the 10 categories of observations: senses, locations, objects, characters, dialogue, situations, acts, titles, themes and questions:

Either within your own personal 'bubble' of safe contacts, or on your solo outings make an effort to find examples in each of the categories. Maybe you go out food shopping, maybe you walk your dog, maybe you exercise outdoors. Use the totality of your present experience to discover how rich your life experience is – even within the confines of the present.

THE WHOLE PURPOSE OF THIS EXERCISE - WHICH SHOULD BECOME AN ONGOING PRACTICE - IS TO REFINE AND DEVELOP YOUR POWERS OF OBSERVATION.

(expect to spend at least 1.25 hrs)

Suggested Reading - Autobiographical Survey, Rabiger, p. 40 (or see attached document)

Creating a sound track for your story: (IN CLASS)

Choose a piece of music you happen to be enjoying at this time. Identify it and listen to it – start to finish - Now listen to it AGAIN while you write freely associating emotions and images – don't seek plot or story.

Now choose a story idea you've been considering, match it w a genre, and as your last step, choose a sound track that you'd like to go with it. BECOME PLAYFUL – choose a different genre & see if your sound track still works. If not choose another sound track, noting how your choices affect the outcome.

(Genre choices: action, adventure, comedy, crime, drama, horror, musical, science fiction, western-)

ASSIGNMENTS FOR WEEK FOUR – Feb 9

Suggested Reading pp 47-92, "Creative Filmmaking" on Inquiry & Intuition

Reread the essay you wrote in class the first week, trying to view it as if it were written by someone else. Ask yourself, "What THEMES would be particularly important to this filmmaker?"

What other fields of study and areas of culture speak to you? Bring to class next week something from an area other than film that feels mysterious, provocative, emotionally resonant and exciting to you. It should not be text-based, as least not in a linear, narrative manner. This thing, for example, might be a photograph, painting, drawing (from art, architecture, science, anthropology), a poem or set of song lyrics that is evocative without having an obvious literal meaning or narrative, an object with specific significance in a field (a fossil, a model of a molecule, a geometric shape), and so forth. Be prepared to describe for us the thoughts and emotions this thing calls up in you.

Make a preliminary choice of a 'World' you'd like explore – during co-vi-d times you are not limited to the L.A. area. For your major documentary presentation due in **wk 11 – 3.30.21** you will explore this world. (details later)

WEEK FOUR IN-CLASS Feb 9

Present and discuss **something from an area other than film that feels mysterious, provocative, emotionally resonant and exciting to you.**

A Feast of Photographic Images – choose one

Choose a color or shape in photograph you have chosen. **Create an associative cluster - "spider"** - around the word (two minutes). Then write for five minutes. Try to let the writing "do itself."

Send the photo image & your writing to our google drive & my e-mail

Start Screening in class: "Silver Baron" – David Beier, "Ready for Love" – Amy Adler, "Say Ah" – Wendy Lee, "Al Imam" – Omar Al Dakeel, "There Goes the Neighborhood" – Angelique Molina, "Driven" – Cody Wilson

continue screening in your own time.

Discuss screened films – their merits or limitations; from each, what might YOU use in terms of ideas, approach, techniques?

ASSIGNMENTS FOR WEEK FIVE – Feb 16

FILM IDEA FROM A NEWS STORY - Choose 3 news stories –

any one of which might be possible to adapt into a short film; copy it and have it available for your Breakout Rm.

Suggested Reading pp 93-116 Interaction, "Creative Filmmaking" & pp. 43-49, Observing From Life, Rabiger.

Plan ahead to have chosen by Week Eight, Mar.9 a myth (or fairy-tale, fable, legend, etc.) that you are interested in adapting to a contemporary setting.

WEEK FIVE IN-CLASS – Feb 16

Choose one of your news stories as the basis for a film.

Basic Elements of Story Structure – the foundation for your films' plot

Now – Creating the story – each one of you does this for the individual story she/he/they selected

- 1 Working with your Bkrm partners identify a news article that you all agree has potential as the basis for a short fiction film.
- 2 Create a story from its basic elements – describe in one sentence
- 3 Who are the characters (probably no more than 3)
- 4 In one sentence, describe – as you would to your actor – each character
- 5 Now – how will you structure the story? Beginning? Middle – include 3 scenes? End? You get 2 sentences for each of these parts—
- 6 What are the obstacles – one sentence
- 7 Where was the conflict – one sentence

ASSIGNMENTS FOR WEEK SIX – Feb 23

Suggested Reading pp 117-147 Impact “Creative Filmmaking”

Finding Intellectual Inspiration – what areas of study other than film have you particularly enjoyed and felt enriched by? Do any of these areas surprise you?

Artistic Nurturing – what visual or performance arts do you enjoy and experience now or in the past? Go virtually on-line for an artist's date.

Instant Story Preparation – create a document that lists a single example for each of the Observational Categories.

Remember that by **Week Eight, Oct 6** you need to have chosen the myth (or fairy-tale, fable, legend, etc.) that you plan to adapt.

WEEK SIX IN CLASS – Feb 23

Triggers – a device to support you in your story creation; explain then come up w 5 one liners of your own.

Instant Story: Now, partner up from your Breakout Room. Choose any 3 categories from your partner's Instant Story document, and create a story: first as a **documentary**, then as a **pilot for a web series**, then as a **short narrative film**.

As spontaneously as possible, write a **one- sentence** description of a **short documentary film** (5-10 minutes) inspired by these observations. Then write a one-sentence description of a **pilot for a web series** (5-10 minutes) based on the same observations. Finally, write a one-sentence description of a **short narrative film** (5-10 minutes).

Next, in 20 minutes, **rewrite your descriptions** for the documentary, web series pilot and narrative short films **as three three-sentence treatments** (beginning, middle, end).

Screen in class & discuss, plus a note on the art of reviewing a film: “Geeta” – Sohil Vaidya & “Eyeball Eddie” – Liz Allen

ASSIGNMENTS FOR WEEK SEVEN – Mar 2

Develop your experience and understanding of one of the “worlds” you have chosen (you can pick a different one if you’ve been struck with a new, more engaging idea). Plan to spend enough time (a couple of hours at least) so that you **get a sense of the texture, detail and characters of this world**. Come to class with a set of observations (as in the observational notebook) drawn specifically from this experience. You should be thinking about who would you want to interview for this project; How would you be able to do that...

WEEK SEVEN IN CLASS – Mar 2

Submit to class drive your set of written observations of your “world experience” (be prepared to describe your experience to the class as well)

Discuss Elements of a documentary and a documentary treatment –

Documentary Components – topics, people, vistas, angles, lenses, juxtaposition, sounds, words, point of view

Smart phone interviewing – test yourself

Screen: “Back to Life” - Samantha Reynolds

Using the art of taxidermy as a backdrop, “Back to Life” examines the human-animal bond, in particular with our pets, and demonstrates how animals can affect our lives and show us how fragile life really is.

<https://vimeo.com/77719724>

pw: backdoc

ASSIGNMENT FOR WEEK EIGHT – Mar 9

SHOOT A SHORT INTERVIEW – post on our Google Drive not more than 5 minutes – to be checked by our S.A.

PREPARE FOR PRESENTATION YOUR MYTH AND ADAPTATION

- **Write a concise one-paragraph synopsis of the myth** or the part of a myth that you plan to adapt to a contemporary setting;
- **Write a three-sentence treatment of your adaptation;**
- **Write a concise paragraph on what, at this point, you feel about the story's spine** (or theme, or idea, or "what the story is really about;");
- **Describe its central conflict or dramatic tension;**
- **Describe the emotions you want the audience to experience** at the end (be careful to describe this in terms of what you want them to feel, not what you want them to think). **The entire assignment should be no more than one page total.**

Read everyone else's myth adaptation treatments before class on the 6th

Suggested Reading pp. 163-172, Chap. 17, Rabiger

Plan ahead – WORK ON YOUR DOCUMENTARY TREATMENT (one-two pages) and presentation (five-minute oral presentation with still photos, three-minute excerpt from your interview) are **due Week 11, Mar 30** Starting either from the "world" you explored, or with a new topic discovered from or inspired by your clippings file, interview on audiotape for at least 15 minutes a potential character for a documentary film, and take still photographs of real-life situations relevant to your topic.

As you get further into the research, continue to focus and refine your approach. You should explore such questions as: 1) What will the film be about? 2) What will the film *really* be about? (thematic subtext, your point of view); 3) What will be up on the screen? What will the audience actually see and hear?; 4) What will the structure of the film be (e.g., chronological, topical, by character, etc.); 5) What will the style of the film be? What will make it cinematic?; 6) Why did you choose this topic? Why should this film be made? Why are you the person to make it?

WEEK EIGHT IN-CLASS - Mar 9

MIDSEMESTER REVIEW -

PRESENT YOUR MYTH AND ADAPTATION IN CLASS

Choose a character - from your observations select out 2 hero/heroines and 3 negative individuals that interest you. They are perhaps somewhat unfamiliar and yet not a total enigma. Spend a few moments recalling each of them as vividly and as distinctly as possible.

Triggers –

Review Elements of a Documentary Treatment –

Access on class Google Drive Doc Treatment Samples –

Screen: “West Bank Story” – Ari Sandel

ASSIGNMENTS FOR WEEK NINE - Mar 16

WORK ON YOUR DOCUMENTARY TREATMENT (one-two pages) and presentation (five-minute oral presentation with still photos, three-minute excerpt from your interview) are **due Week 11, Mar 30** Starting either from the “world” you explored, or with a new topic discovered from or inspired by your clippings file, interview on audiotape for at least 15 minutes a potential character for a documentary film, and take still photographs of real-life situations relevant to your topic.

As you get further into the research, continue to focus and refine your approach. You should explore such questions as: 1) What will the film be about? 2) What will the film *really* be about? (thematic subtext, your point of view); 3) What will be up on the screen? What will the audience actually see and hear?; 4) What will the structure of the film be (e.g., chronological, topical, by character, etc.); 5) What will the style of the film be? What will make it cinematic?; 6) Why did you choose this topic? Why should this film be made? Why are you the person to make it?

Suggested Reading pp. 163-172, Chap. 17, Rabiger on the documentary subject

WEEK NINE IN-CLASS - Mar 16

DISCUSS MID-SEMESTER REVIEW COMMENTS – reasoning behind assignments; pending on-line adaptation due to Co-Vid 19

ELEMENTS OF CINEMATIC EXPRESSION: performance, production design, camera, lighting, editing, sound design, music - as seen in **SCREEN** “Spring Flower” Student Academy Award Gold winner 2018 for graduate narrative thesis.

“Spring Flower” – Gisele Tong analysis: metaphor, characters, actable behavior, worlds,
Structural devices (plant/pay-off) – Chun Hua, rural girl protagonist, Tong – city cousin, Father, Brother, Matchmaker, Community Officer, Gma

Screen : Curtis Hansen’s PITCH from “L.A. Confidential”

*******ASSIGNMENTS FOR WEEK 10 – Oct 20 WELLNESS DAY**
NO CLASS, NO CLASS WORK

WEEK TEN MAR 23 - WELLNESS DAY – NO CLASS NO CLASS WORK

ASSIGNMENTS FOR WEEK 11 – Mar 30

Prepare Your 7-minute Documentary Assignment, still photos, and three-minute excerpt from your interview will be due in class. Remember to consider such questions as 1) What will the film be about? 2) What will the film *really* be about? (thematic subtext, your point of view) 3) What will be up on the screen? What will the audience actually see and hear? 4) What will the structure of the film be (e.g., chronological, topical, by character, etc.) 5) What will the style of the film be? What will make it cinematic? 6) Why did you choose this topic? Why should this film be made? Why are you the person to make it?

WEEK ELEVEN IN CLASS – Mar 30 –

PRESENT YOUR DOCUMENTARY TREATMENTS –

ASSIGNMENT FOR WEEK TWELVE – Apr 6

EARLY MEMORY FILM –

Think of an early memory, perhaps just a fleeting moment, that you can say is “definitely yours,” and one that you haven’t told often as a story. Try first to remember the specific senses, and then your emotions. Write out what you remember as vividly and as specifically as possible, without editing and without trying to impose meaning or narrative.

Try this a few times, then **choose a specific memory** and **use it as the catalyst for an idea for a short film**. Feel free to fictionalize the idea but keep at least an image or moment that comes from the memory. Write a one-paragraph treatment.

WEEK TWELVE IN CLASS – Apr 6

EARLY MEMORY FILM TREATMENTS – Review the treatments of each of those in your Breakroom. In the spirit of a Writers’ Room comment on changes or adjustments that might strengthen them.

GUESTS — nonfiction & narrative fiction

Guest(s) – selected alumni whose work epitomizes creative contribution; in-class writing in response to issues raised by guests

ASSIGNMENT FOR WEEK THIRTEEN –Apr 13 –

Revise your MEMORY FILM TREATMENT and mark it as such.

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WEEK THIRTEEN IN CLASS – Apr 13–

DISCUSS within your Bkrm the revised treatments

REFLECTIONS ON ISSUES RAISED BY GUESTS: in-class writing

REFLECTIONS ON CTPR 288 EXPERIENCE DURING CO-VID 19 – in-class writing

ASSIGNMENT FOR WEEK FOURTEEN – Apr20

ENVISIONING Your Future – reflect on a first job in film, television or related media that you imagine yourself in. Describe it in at least 2 paragraphs both in its range and responsibilities.

Now, draft a letter of recommendation to your employer/institution on your behalf.

WEEK FOURTEEN IN CLASS – Apr 20

In your Breakout rooms review each others' work.

ASSIGNMENT FOR WEEK FIFTEEN – Apr 27

Make a list of five of the BEST pre-co-vid19 emotional moments in your life. Choose one, then try to bring back the visceral sense of the emotion(s) involved (perhaps an object, journal, letter, photograph, song, etc., will help). **Then imagine and visualize an entirely fictional film scene in your mind that captures and conveys that emotion as fully as possible.**

Think in terms of images, sounds, and character behavior, but don't worry about plot or how the scene fits into a larger story.

Write this scene out, focusing on emotion as expressed in cinematic language — setting, light, body language, dialogue, behavior, etc. Don't explain, just tell us what we might see and hear. **E-mail to the class as usual by midnight Sunday, 11.8.20.**

WEEK FIFTEEN IN CLASS – Apr 27 - LAST CLASS “SUMMATIVE EXPERIENCE

Complete course evals in class

Re-read your initial essay, write brief essay reflecting on your work over the semester in the class. To what extent has it illuminated, clarified, and/or altered these deeper concerns in your life. If you were asked to rewrite the essay now, would you revise any aspect of it?

FINAL EXAM on May 4– to be sent via e-mail to instructor by the end of the day.

Write brief notes on all the assignments including the ongoing ones — what you did or didn't do, what worked for you, what you'd like to go back to at some point, what you'd like to continue to do as a regular practice.

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:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

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) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation 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 Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssu

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.

Diversity and Inclusion

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison,

<http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

Disruptive Student Behavior:

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.