

**CTPR 288**  
**FALL 2022 SYLLABUS**  
**ORIGINATING AND DEVELOPING IDEAS FOR FILMS**  
**Class code 18469 Tuesdays 1-3:50 pm**  
**Classroom: SCA 207**

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**Office Hours: By appointment**

**REQUIRED READING:**

“The Artist’s Way,” Julia Cameron, ISBN 0-87477-694-5; Jeremy P. Tarcher/Perigee Books; paperback, (1992, 2002, 2016 editions okay)  
“Big Magic,” Elizabeth Gilbert, ISBN 9781594634710; Riverhead Books/Penguin/Random House, 2015.

**RECOMMENDED READING:**

“Creative Filmmaking From the Inside Out,” Dannenbaum, Hodge, Mayer; Fireside, Simon & Schuster, 2003.  
“Developing Story Ideas” by Michael Rabiger, ISBN 0-240-80398-1; Focal Press, 2005  
“Writing Down the Bones,” Natalie Goldberg; ISBN 0-87773-375-9; Shambala Publications, Inc., paperback, 2005  
“Bird by Bird” by Anne Lamott, ISBN 9780385480017; Anchor Books, 1994.  
“Fearless Creating,” Eric Maisel; ISBN 0-87477-805-0; Jeremy P. Tarcher/Putnam Book, paperback, 1995  
“Writing Your Life,” Deena Metzger; ISBN 0-06-250612-9; Harper San Francisco, paperback, 1992

**GOALS OF THIS COURSE:**

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. Keep a notebook / sketchbook / scrapbook with you at all times. I recommend an expandable 3-ring binder with tabs for the different categories, classroom exercise worksheets- which often spawn ideas, and a section for your personal journal. It may be a hodgepodge mess, but it will all be together in one place to keep forever! Post-it tabs are great for marking great ideas for quick future reference. If you choose to stay in this field, plan on keeping a notebook like this to add to forever.

Write down notes and create word and/or image sketches. You are encouraged to also take still photographs of things you see around you that interest you. 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 12 categories to stimulate what you seek out to observe, and to help you organize what you find:

1. Senses : smells, sounds, tactile sensations, tastes, visual images
2. Locations: places that are evocative
3. Objects: things that are suggestive of some deeper significance
4. Characters: people you find intriguing or complex

5. Dialogue: comments or exchanges you overhear that pique your interest
6. Situations: revealing circumstances and incidents
7. Acts: behavior that is emblematic or provocative
8. Titles: words or phrases you encounter that seem like intriguing titles
9. Theme: beliefs, ideas, values basic to your understanding of life
10. Questions: questions you have about what you observe, about your response, and deeper questions evoked in the process
11. Clipping File : Read a daily news source/magazine/blog that includes current events or human interest stories. Clip articles, photographs and artwork that interest you. You should try to let material surprise you.
12. 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. Keep a pen and paper next to your bed ready to write.

The goals of this exercise 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.

**Weekly Journal/Morning Pages** — Keep a daily discussion of whatever feels relevant that day 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. Hopefully our class exercises will inspire idea and thoughts, please write these down as they move in on you each week- ideas and memories may take a day or two to reveal themselves after instigated by a class exercise. Welcome them and write them down.

**Journal and Observational Notebook excerpt:** Every week on Sunday evenings before midnight, you will be required to email a single paragraph (can be short) from your week's journal and a single time with a brief description from your observational notebook to the instructor. This assignment is asking you to review your week's findings. If it's handwritten and legible, you may take a picture of it to send. If it's not legible, please retype in the body of the email. It will be seen only by the instructor. In the subject line **label each week's entry this way:**

**S2023\_288\_Journal\_Week1\_LastName\_FirstName.** Failure to turn in weekly journals will negatively affect your grade, however, it is better to turn them in late than not at all.

**Reading Assignments** — Chapters from your required text will be assigned, as well as possible handouts in class that will be required reading. The instructor may ask the student to verbally summarize sections of the books in class each week.

**Written Assignments** — All outside-of-class assignments must be typewritten. In addition, come to class prepared for in-class written exercises. You may hand write these or use a laptop.

**No use of computers/phones** – There is no need for the use of computers or cell phones in this class as you will be taking notes by hand in your observational notebook. However, if you prefer writing in-class exercises on your laptop instead of longhand, you may use it for those periods of time. Infractions (random scrolling, texting etc) will affect your grade. There is a break in the class (2:30 or so) when you can access phones etc. Being present and engaged during class is essential. If you feel you aren't interested in doing so, this probably isn't the class for you.

**GRADING CRITERIA**

In-class exercises and written assignments	30%
Participation*	25%
Ongoing assignments (journal, notebook, clipping file, readings)	15%
Doc Presentation	15%
Fiction presentation	15%
TOTAL	100%

**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; sharing observations on assigned reading and classmates e-mailed assignments submitted prior to class.

**Guidelines for this class:**

This class will be conducted as an experiential workshop, and so substantive student participation and **regular attendance are required**. Attendance will be taken for each class and tardiness or absence will have significant bearing on your grade. I expect you to complete assignments on time. If you have questions, please speak to me at least a week in advance of deadlines. Excused absences include verifiable illness or verifiable emergency. Think about what an employer would consider a reasonable excuse to miss a day's work.

Two unexcused absences will result in a drop of your grade by one third (such as A- to

B+).

Three unexcused absences will drop your grade by one full letter (such as B to C).

Four unexcused absences will lead to a failing grade.

Two lates equal one unexcused absence.

## **WEEKLY SCHEDULE AND ASSIGNMENTS**

Subject to change

### **WEEK ONE IN-CLASS – 1/10/22**

1. INTRODUCTIONS-turning points
2. Screen clip of Clay Mason
3. Self Portrait. Instructor will bring in construction paper, glue, markers, crayons and scissors. You will be asked to create a collage-cut paper representation of yourself. Your uniqueness. Not a replica, but a creative representation. Discussion to follow.
4. Write a brief essay (one to two pages) on whatever has tugged at your sleeve up to this point in your life.

For example consider the following:

What hobbies are important to you

What subjects do you like to study (in addition to film)

What things make you different-lifestyle, med condition, talents, personal experiences

What has most worried you, scared 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 will not in any way be judged or graded. Write this in your Observational notebook- we will be revisiting it. **PUT THIS ESSAY IN YOUR GOOGLE DRIVE FOLDER. Label like this: S2023\_288\_1st Self Portrait Essay\_LastName\_FirstName.**

### **ASSIGNMENTS FOR WEEK TWO**

1. Bring in a small found object, (even something that you know nothing about) that you find intriguing, resonant, provocative, mysterious, soulful, etc. Good places to look

might be thrift shops, junk yards, etc. For this assignment, don't choose a photograph, but if you come across a found photograph you like, keep it for a future assignment. Go for it with texture- soft, rubbery, bumpy, sharp, slippery etc.

2. Bring in a list of three "worlds" - sub-cultures - that interest you- it's okay if you know little or nothing about it. This is beginning research for the documentary project.
3. Reading assignment: The **Artist's Way**, chapter 1 & **Big Magic** – pages 1-20ish. Be ready to briefly describe the chapters verbally in class. You might get called on to do so!
4. Comment in your journal about the portrait making experience etc.
5. Update your Observational Notebook, Clipping File and Dream Journal.

### **WEEK TWO IN-CLASS – 1/17**

1. Screen clip or short film.
2. Sense: **touch** – walking field trip :o) -- association cluster
3. Found Objects & the Associate Cluster--Jot notes about impressions, memories, emotions about at least five objects/ textures. Look closely again at the objects you and the rest of the class brought. 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. Choose an object, and spend five minutes doing an associative cluster. Then, in ten minutes, write the life history of the object.
4. Share list of three "worlds" or subculture- to be continued later.

### **ASSIGNMENTS FOR WEEK THREE –**

1. On one day this week, make hourly observational notes and/or sketches or photos of what you see around you from the time you wake up to the time you go to sleep. Pick a day when you have a variety of activities happening, rather than a day of back-to-back classes. Notice your own and other people's expressions, gestures, body language and all the other nuances of behavior and interactions. Think about how you and others have chosen to present themselves to the world through their clothes, hairstyle and makeup, facial hair and jewelry. Look for clues to the kind of work others do, and the life they lead. Try to guess "their story," notice how your story is evident through your appearance, actions and behavior.
2. Required Reading **The Artist's Way**, chapter 2, **Big Magic** page 20-40ish.
3. 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, 10/17, you will come to class with a set of observations (as in the observational notebook) drawn specifically from this experience.
4. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal.

### **WEEK THREE IN-CLASS – 1/24**

1. Clip or short.
2. Check-in – Hour by Hour exercise
3. Sense: **sound**- musical selection/ association cluster

4. If time allows: Superlative Characters, Emotion story pearls on board- jot down personal stories - jot down stories, share

#### **ASSIGNMENTS FOR WEEK FOUR**

1. Required Reading **The Artist's Way**, chapter 3. **Big Magic** page 40 to 60ish
2. 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?" **Select a theme, and create an assemblage\*** which reifies\*\* that theme. Make minimal or no use of representations of characters, and do not use text. Try out your assemblage on a friend before bringing it to class to see if the theme is being evoked in the way you intend.  
\*Assemblage: a sculpture consisting of an arrangement of miscellaneous objects, such as scraps of metal, cloth and string  
\*\*Reify: to embody, to make concrete
3. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal.
4. Start looking for a photograph (not a posed snapshot of you and your friends) or a photo of a painting of sculpture that strikes you due to color, lights and darks, shapes, composition etc.- either on paper or on the computer. Instructor will also provide photos. You will bring in this photo for in-class writing on week six.

#### **WEEK FOUR IN-CLASS – 1/31**

1. Clip or short
2. Presentation of assemblages
3. Draw map of home with markers, crayons etc.—share PUT THIS IN YOUR GOOGLE DRIVE FOLDER. Label like this: **S2023\_288\_Map of home\_LastName\_FirstName.**
4. Continued if time allows: Superlative Characters, Emotion story pearls on board- jot down personal stories - jot down stories, share

#### **ASSIGNMENTS FOR WEEK FIVE**

1. Bring in twenty items (on separate 3x5 index cards) from your observational notebook, two from each of the categories listed in the syllabus. Write the category on one side of the card, and the observation (no more than brief one sentence long) on the other side. Bring to class.
2. Plan ahead to have chosen by Week Eight, a myth (or fairy-tale, fable, legend, etc.) that you are interested in adapting to a contemporary setting.
3. Required Reading **The Artist's Way**, Chapter 4. **Big Magic** page 60-80ish
4. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal.

#### **WEEK FIVE IN-CLASS – 2/7**

1. Screen Clip
2. Instant Story: shuffle and spread out the index cards category-side up. Create three piles by selecting one card at random from each of the following categories:

Pile A: Senses, Characters, Questions

Pile B: Locations, Dialogue, Situations, Titles

Pile C: Objects, Acts, Themes

Randomly pick one of the observations in Pile A. As spontaneously as possible, write a one-sentence description of a short documentary film (5-10 minutes) inspired by these observations (the inspiration can be oblique). Then write a one-sentence description of a short experimental film (5-10 minutes) based on the same observations. Finally, write a one-sentence description of a short narrative film (5-10 minutes). The entire process with Pile A should take no longer than ten minutes. Repeat with Piles B and C. Collaborating in pair or trios, choose one of the three sets of ideas (A, B, or C) you generated with Instant Story, or mix and match. In 20 minutes, rewrite your descriptions for a documentary, experimental or narrative short films as short (paragraph long) treatments (beginning, middle, end). If time allows, do a second round.

### ASSIGNMENTS FOR WEEK SIX

1. Bring to class next week a photo that feels mysterious, provocative, emotionally resonant and exciting to you. It should not be text-based, at least not in a narrative way. This might be a fine art photograph or a photo of a painting, drawing, sculpture, architecture, scientific image, anthropological item, nature image, etc. Be prepared to describe for us the thoughts and emotions this calls up in you.
2. Required Reading **The Artist's Way**, chapter 5, **Big Magic** 80-100ish
3. Artistic Nurturing – what visual or performance arts do you enjoy and experience now or in the past? **Go on an artist date this week – museum, concert, nature hike etc.**  
**By Week Eight**, you need to have chosen the myth (or fairy-tale, fable, legend, etc.) that you plan to adapt.
4. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal. Include brief description of your artist's date in your journal entry this week.

### WEEK SIX IN CLASS – 2/13

1. Screen clip or short
2. List on board where you went on your Artist Date. Discuss in class.
3. Sense: vision: Your Found Photograph:
  - a. Collaborating with a classmate, choose a random picture and come up with a "logline" for a film based on the image.
  - b. Individually or in pairs, choose another photo and imagine that the "found" photograph you have selected is a single frame from somewhere within a short or very short film (1-10 minutes in length). Next, start a cluster writing based on a word or phrase suggested by the photograph. In 10 minutes, write a brief two-paragraph treatment for that film. Then write 2 paragraphs as follows: the first paragraph should focus on potential images, motifs and themes in the film, perhaps discovered or clarified during the cluster writing. The second paragraph

should be three sentences — one each for the beginning, the middle and the end of your story. Don't be burdened excessively by plot or character details. If time allows, select a new photograph, and repeat the writing process.

### **ASSIGNMENTS FOR WEEK SEVEN**

1. 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.
2. Read **The Artist's Way** Chapter 6, **Big Magic** 100-120ish
3. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal. INCLUDE SET OF OBSERVATIONS ABOUT “WORLDS”

### **WEEK SEVEN IN CLASS – 2/21**

1. Screen scenes, examples of documentaries
2. Bring your set of written observations of your “world experience” (be prepared to describe your experience to the class as well).
3. Discuss elements of a documentary.

### **ASSIGNMENT FOR WEEK EIGHT**

1. 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; a three-sentence treatment of your adaptation; and 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,” etc.), its central conflict or dramatic tension, and 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. Bring to class. PUT THIS IN YOUR GOOGLE DRIVE FOLDER. Label like this:  
**S2023\_288\_Myth\_LastName\_FirstName.**

2. Work on Your Documentary Idea (one-two pages) and presentation (five-minute oral PowerPoint, three-minute excerpt from your interview), due Week 11.

Starting either from the “world” you explored, or with a new topic discovered from or inspired by your clippings file, interview (on your phone is fine, audio quality is important) for at least 30 minutes a potential character for a documentary film, and take video or 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?

4. Bring a small sample of an evocative scent to class, instructor will also provide aromas.
5. Read **The Artist's Way** chapter 7, **Big Magic** 120-140ish
6. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal.

### WEEK EIGHT IN-CLASS – 2/28

1. Screen clip.
2. Sense: smell, share. Create association cluster
3. Present Your Myth and Adaptation in Class

### ASSIGNMENTS FOR WEEK NINE

1. 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. (Hints: Mine family holidays, arguments, birthdays, gifts received, injuries or illnesses suffered, victories, embarrassments etc) Feel free to fictionalize the idea, but keep at least an image or moment that comes from the memory. Think of elements of cinematic expression: performance, production design, camera, lighting, editing, sound design, music. Write one or more one-paragraph treatment for each significant memory. **PUT THIS IN YOUR GOOGLE DRIVE FOLDER.** Label like this: **S2023\_288\_Memory\_LastName\_FirstName.**
2. Also, reread your dream journal from the beginning of the term until now. Think about what you learn from reading all the entries as a group. What are you struck by when you consider them together? Next, choose one dream that intrigues you, and that you wouldn’t mind others hearing, and think about developing it for the following week.
4. Read **The Artist's Way** Chapter 8, **Big Magic** 140-160ish
5. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal.
6. Consider poems that you like. Select a short one for possible sharing in future classes.

### WEEK NINE IN-CLASS – 3/7

1. Screen clip or short if time allows.
2. Taste Sense—instructor will provide flavors – association spider cluster
3. Present Short Memory Film Idea Discuss elements of cinematic expression: performance, production design, camera, lighting, editing, sound design, music. Write.

### ASSIGNMENTS FOR WEEK TEN

1. Read **The Artist's Way** chapter 9, **Big Magic**-160-180ish

2. Dream as Basis for Film Idea - Begin with a dream or part of a dream you've had. Write a one-paragraph treatment for a film or sequence in a film based on or inspired by the dream. Write as you might write in a dream journal (settings, characters, events, details, emotions, etc.). Feel free to deviate from the actual dream but keep in mind how you actually experience dreams — try to maintain the “dream-like” quality and resist imposing narrative conventions. Instead, attempt to create coherence and structure through juxtaposition, association, archetype, motif, theme, etc.). We will share work in class, as time allows. **PUT THIS IN YOUR GOOGLE DRIVE FOLDER.** Label like this:
3. **S2023\_288\_Dream\_LastName\_FirstName.**
4. If you have a favorite dream sequence from a film, email the professor and bring it to class next week (maximum 5 mins. But shorter is better) It can be either accessible from the web or bring a dvd. We will have time to only watch a few, but you can watch the others on your own time.
5. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal.

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SPRING BREAK: 3/11/23 THROUGH 3/19/23

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#### **WEEK TEN IN CLASS – 3/21/23**

1. Screen a few dream sequences: Her Morning Elegance first, Wild Strawberries etc.
2. Using your previous writing, share your DREAM AS BASIS FOR FILM idea. Describe how you might use the elements of cinematic expression (in terms of performance, production design, camera, lighting, editing, sound design, music, etc.) to create on film the “feel,” the dream-like quality of the sequence and its images.
3. Review Documentary Assignment.

#### **ASSIGNMENTS FOR WEEK ELEVEN**

1. Read Big Magic- 180-200ish
2. Prepare Documentary assignment, **due week TWELVE**  
Your 5-minute documentary “PowerPoint” presentation, still photos, clips, and three-minute excerpt from your interview will be due in class next week. 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? Embed these concept in your presentation.
3. **Start conceptualizing your fiction PowerPoint presentation.** Choose an idea for a fiction film — either one you thought of as part of this class (dream, memory, relationship, emotional pearl, sense trigger, superlative character, location trigger, news

clipping, observation journal or combination thereof etc.) or one you were already considering, but haven't written out in any detail — and begin to develop the idea by compiling a photo presentation for it. Don't write out the story. Just let the idea gestate in your mind as a sequence of visual images associated with character, mood, tone, setting and emotional content, while trying to keep your ideas as image-based and non-verbal as possible. Look for images you can photograph yourself or google. This **PowerPoint fiction idea presentation is due in class Week 14.**

4. Update your Weekly Journal, Observational Notebook, clipping File and Dream Journal.
5. Choose several characters from your observation journal who interest you, who are perhaps somewhat unfamiliar and yet not total enigmas. Spend a few moments recalling the characters as vividly and as distinctly as possible. Bring brief notes about 2-5 of these characters to class. PUT IN YOUR GOOGLE DRIVE FOLDER. Label like this: **S2023\_288\_Characters\_LastName\_FirstName.**
6. Using Emotion Pearls as an inspiration, make a list of five key 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 would see and hear. Bring to class. PUT IN YOUR GOOGLE DRIVE FOLDER Label like this: **S2023\_288\_Key Emotional Moments\_LastName\_FirstName.**
7. Bring in poems that you like

#### **WEEK ELEVEN IN CLASS – 3/28**

1. Screen Clip- dancing robots?
2. TBA, possible Noodle association cluster
3. Share characters/ key emotional moment- as time allows.
4. Share poetry, lyrics, spoken word.

#### **ASSIGNMENT FOR WEEK TWELVE- (subject to change)**

1. **Big Magic** 200-220ish
2. **DOCUMENTARY POWERPOINT DUE NEXT CLASS** PUT POWERPOINT IN YOUR GOOGLE DRIVE FOLDER Label like this: **S2023\_288\_Documentary Presentation\_LastName\_FirstName.**
3. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal.

#### **WEEK TWELVE IN CLASS - 4/4/23 (subject to change)**

1. Present Documentary Powerpoints.

### **ASSIGNMENT FOR WEEK THIRTEEN**

1. Read **Big Magic** 220-240ish
2. **WORK ON FICTION POWERPOINT DUE WEEK 14.**
3. Update your Weekly Journal, Observational Notebook, Clipping File and Dream Journal.

### **WEEK THIRTEEN – IN- CLASS – 4/11/23**

1. Continue to present Documentary Powerpoints
2. Continue to present Key Emotional Moments in Your Life Assignment, Character Assignment, if time allows (unlikely :o)

### **ASSIGNMENTS FOR WEEK FOURTEEN**

1. Read **Big Magic** 240-260ish
2. **Your fiction film PowerPoint presentations are due Week 14.** Plan for about five minutes of conveying to us your vision of character, mood, tone, setting and emotional content, without getting deep into the plot. Using Emotion Pearls as an inspiration, make a list of five key 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 would see and hear. Bring to class. **PUT IN YOUR GOOGLE DRIVE FOLDER** Label like this: **S2023\_288\_Fiction Presentation\_LastName\_FirstName.**
3. **Start to prepare your final journal due Sunday 4/23 as follows (please bring a paper copy of this for your final one on one conference) This must be typed:**
  - a. **Create a personal list of 10-15 triggers or ideas for films** that you have had this semester. These should be the ideas that feel sticky or appeal to you to pursue in some way. Each trigger should be described as a complete idea in one to three sentences. The triggers need not be full descriptions of plots—they should be descriptions of your creative ideas however you want to write them. They might be ideas you considered for your Fiction Presentation. **PUT IN YOUR GOOGLE DRIVE FOLDER** Label like this: **S2023\_288\_List of Ideas\_LastName\_FirstName.**
  - b. Go back and reread the essay you wrote at the beginning of the term (“whatever has tugged at your sleeve up to this point in your life...”). Write a brief new essay on the extent to which your work in this class has reflected, illuminated, clarified, and/or altered these deeper concerns in your life. Answer the following questions as appropriate to you by looking back on your journals and creative ideas from this past semester. Look at your assignments both inside and outside of class and your notebook with observations about character, locations, objects, situations, acts, themes, moods and sounds.

- i. What surprises you about your ideas?
- ii. What confirms your feelings about yourself and your creative thinking?
- iii. What do you see as your own arc or growth in this class and your work?
- iv. What ideas stand out as areas you would like to pursue in the future?
- v. What kinds of exercises or methodologies were most effective in helping you come up with interesting creative ideas?

PUT THIS NEW ESSAY IN YOUR GOOGLE DRIVE FOLDER. Label like this:

**S2023\_288\_2nd Self Portrait Essay\_FirstName.**

#### **WEEK FOURTEEN IN CLASS – 4/18**

##### **Present FICTION FILM PowerPoint Presentations**

#### **ASSIGNMENTS FOR WEEK FIFTEEN**

1. Finish **Big Magic**
2. Prepare notebooks, journals, clipping files and final journal entry (details listed above) for instructor review and bring them to individual conference meeting with professor.

#### **WEEK FIFTEEN- 4/25/23**

Continue presentations. Turn in samples of observational notebooks.

If time allows: Individual Student Conferences reviewing performance & future plans. Optional individual conferences next week during the finals time spot.

#### **STATEMENT ON ACADEMIC INTEGRITY**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

**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.**

**STUDENTS WITH DISABILITIES:** Any student requesting accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the directing instructor as early in the semester as possible. DSP is located in STU 301, and is open 8:30 am – 5:00 pm Monday through Friday. The phone number for DSP is (213) 740-0776.