



IML 477: Embodied Storytelling and Immersive Docu-Narratives

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Office hours: by appointment

T.A. tbd
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COURSE GOALS & COMMITMENTS

In relying on the newest technologies to tell stories, entertain audiences, and explore the issues most important to us, unique aspects of live performance (people in a room, collectively witnessing a story unfold) have been neglected. This course is designed to ask you to consider how an in-person experience might better achieve your goals as both a storyteller and an activist.

Using tools and techniques explored over the course of the semester, students will collaborate on developing, writing, designing and staging an immersive docu-narrative performance that delves deeply into environmental injustices affecting our community. At the end of the semester there will be a public exhibition of the class project open to the public.

Because so much of the class is based around in-class work and collaboration, it is important that students attend all class meetings. Accommodation for absences must be discussed with Bodie.

The goals for the semester are to:

- help you develop technical proficiencies related to the class project, this might be in video production, live performance, design skills, or other skills undefined here,
- enhance your storytelling abilities by understanding how form and content work together (ideation, analysis, communicating meaning and ideas through narrative),
- build a creative community that is supportive and lasting.

A COMMITMENT TO YOU

I believe that the health of the community we form by participating in IML 477 each week is as important as any learning objective. Classrooms are vulnerable spaces where we talk about ideas and opinions, view and discuss one another's work, and get evaluated by faculty and peers. We must be intentional in how we build our community and actively support one another throughout the semester. I will strive to make belonging and reassurance core to this experience, and will also work hard to help you be successful and achieve your goals in this class. If you feel unclear about an assignment or class topic, please come to me or your T.A. Dana, so we can better explain. If you feel intimidated by the workload, or just overwhelmed by being around so many people, please talk with us so we can create a plan so you can achieve success in this class.

We will work together to establish a community agreement that defines our values and methods for achieving them.

READINGS

All required readings will be provided electronically via Google Classroom:

<https://classroom.google.com/u/1/c/NDQ3MTYzMTk3MjY4>

- Berghaus, Günter. *Avant-garde Performance: Live Events and Electronic Technologies*. Palgrave Macmillan, 2005.
- Johnstone, Keith. *Impro: Improvisation and the Theatre*. Routledge, 1987.
- Aitken, Doug, and Noel Daniel. *Broken Screen: Expanding the Image, Breaking the Narrative*. Distributed Art Publishers, Inc., 2006.
- Bishop, Claire. *Installation Art*. Tate Publishing, 2011.
- Gambaro, Griselda. *Information for Foreigners*. Northwestern University Press, 1990.
- McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. Methuen Publishing, 2005.

Classroom Invite Link: <https://classroom.google.com/c/NDQ3MTYzMTk3MjY4?cjc=op4mplr>

ASSIGNMENTS / GRADING BREAKDOWN

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|---|-----|
| • Installation Site Report | 10% |
| • Ideation #1: Topic Areas / Themes for Discussion | 10% |
| • Ideation #2: Project Elements Presentation | 10% |
| • Prototype Presentations: Wireframes Storyboards Scripts | 10% |
| • Final Project Performance | 20% |
| • Final Reflection & Performance Documentation | 20% |
| • Participation (In-class Site Visits Set-Up & Strike) | 20% |

GUIDEPOST DESCRIPTIONS

Installation Site Report – due week 3

Selecting from a list of possible installations currently on display around Los Angeles, you will perform a site visit. After viewing the installation as a participant, you should then observe other visitors and staff and how they interact with the project. You will also study and consider space, flow, environment, and mood as it pertains to the project's intended outcomes, and what, if anything, they might change to improve the installation. Finally, you will create a brief report on your findings to present in-class.

Ideation #1: Topic Areas For Discussion – due weeks 4 & 5

You are tasked with presenting an area of interest that aligns with the overall topic of Sacrifice Zones in Los Angeles. You will present to smaller groups and then share with the class for discussion. Your chosen topic should tap into community issues that you have identified as important to address. You are encouraged to create a media-rich presentation outlining the topic area and supporting research.

Ideation #2: Project Touch Points Ideation – due weeks 6 & 7

This is an opportunity for you to synthesize your research and develop it into a concept for an interactive “touch point” that might be enacted in the final group project. Keep in mind that these interactive elements should be designed to either further the story and/or the ultimate end action for our audience as devised by the class for the 360° docu-narrative.

Prototype: Story and Structure Documents – due weeks 9 & 10

Building off of the work performed in the first part of the course, and working as a group, the class will create a set of documents to use as instructions for the building of their installation and its various media elements. The documents may include, but are not limited to: narrative outlines, screenplays, storyboards, floor plans, website wireframes, audio/video transcripts, set-design elevations, and/or lighting plans. Each of these will be reviewed and discussed in-class for group approval.

Final Project Installation and Performance – due weeks 15/16

Over the last five weeks of the semester, and working as a group, you will create, film, edit, and build the necessary media, performance, and physical touch points devised for their 360 docu-narrative installation. During the final week of classes, you will set-up the final project in a soundstage in the School of Cinematic Arts complex, which will be open to the public for one night.

Final Portfolio/Project Documentation – due week 16

You will create a thorough, media-rich portfolio documenting the design, development, and performance of the final project in conjunction with a reflection that should provide the opportunity for you to perform a critical analysis of the experience and your role within it.

WEEKLY SCHEDULE

(subject to change based on the needs of the class)

Week 1: Course Overview – Immersive Docu-Narrative Performance Discussion

Week 2: No Class

Week 3: Installation Site Report Due, presentations/discussions

Week 4: Ideation #1 Due, presentations and discussion

Week 5: Ideation #1, presentations/discussions continue

Week 6: Ideation #2 Due, presentations and discussion

Week 7: Ideation #2, presentations/discussions continue

Week 8: In-Class Prototype Development Lab

Week 9: Prototype Presentations - Story and Structure Documents Due

Week 10: World Building Workshop

Week 11: In-Class Design Lab #1

Week 12: Floor Plan and Touch Point Workshop

Week 13: In-Class Design Lab #2

Week 14: Final Project Build-Out — No Class

Week 15: Final Project Presentation and Strike

Week 16: Final Portfolio and Reflection Due