Carnegie Mellon
HeinzCollege

Course Information	**Script and Story Analysis** Fall 2024 Course Number: 93.861 Semester Credit Hours: 6 HBH 1202 Class 1 Fri. Sept 6 12:30 - 3:20pm Class 2 Sat. Sept. 7. 10:00am - 1:30pm Class 3 Mon. Sept. 9. 6:30 - 9:50pm Class 4 Fri. Sept. 13. 12:30 - 3:20pm Class 5 Fri. Oct. 11 12:30 - 3:20pm Class 6 Fri. Nov 1 12:30 - 3:20pm Instructor: Dr. Daniel T. Green dtgreen@andrew.cmu.edu Teacher's Assistant: Devyn Hinkle dhinkle@andrew.cmu.edu Abbie Whitehurst awhitehu@andrew.cmu.edu (While Devyn and Abbie will not physically be in class, they will be available for zoom meetings, office hours, and to help with assignments)
Description	This course is aimed at gaining a better understanding of the creative process in both film and television as it relates to story and script analysis. Topics will include character development, dramatic tone, styles, genres, the adaptability of source material into scripts and the creative process from the point of view of the writer. Further emphasis will be given to generating ideas and concepts; networking and readers.
Class Sharing	This is a class that examines how writing shapes the entertainment industry and how story is essential in sustaining TV, Film and digital media as an art form. Story will be the key to what we study in class. At times student assignments will be shared with others in the class. This may include reading aloud from selections or seeing the writing of others. This is done with the expectation that all in class respect and honor the work of others. It is not important that some may have more experience than others. The quality of the work is secondary to the experience of creating. All involved in the class should have the expectation that their work will be shared and examined so that all can grow from the experience.
Required Texts/ Readings	I will be posting various readings. However, if you are going to buy a good book that will help you analyze story and character journey, that would be *The Writer's Journey* by Christopher Vogler (Michael Wiese Productions 1992) Additional handouts include: *Aristotle's Poetics* (Handout) *Aristotle's Poetics for Screenwriters* by Michael Tierno (Handout) *The Screenplay Sell* by Alan Trustman (Handout) *Backwards and Forwards* by David Ball (Handout)

Suggested Texts:	**OTHER READINGS ON SCRIPTS and STORYTELLING:** Our time together for the class will be short but you might find the following books helpful if you would like further information. • *20 Master Plots and How To Build Them* by Ronald Tobias (Writer's Digest 1993) • *Aristotle's Poetics* • *Aristotle's Poetics for Screenwriters* by Michael Tierno (2002) • *Beginnings, Middles, & Ends* by Nancy Kress (Writer's Digest Books 1993) • *Billion-dollar Kiss: The Kiss That Saved Dawson's Creek and Other Adventures in TV Writing* by Jeffrey Stepakoff • *Rebel Without A Crew* by Robert Rodriquez (Penguin Books 1995) • *Save The Cat: The Last Book You'll Ever Need About Screenwriting* by Blake Snyder (Michael Wiese Productions, 2005) • *Screenplay: The Foundations of Screenwriting by Syd Field (Bantam Dell, 2005)* • *Screenplay Sell: What Every Writer Should Know* by Alan Trustman (Universe 2003) • *Screenwriting For Film and TV* by William Miller (Allyn and Bacon 1998) • *Screenwriting 434, Lew Hunter's* by Lew Hunter (Perigee Books 1994) • *Sleepless In Hollywood: Tales From The New Abnormal in the Movie Business by Lynda Obst (Simon & Schuster, 2013)* • *Story: Substance, Structure, Style, and the Principles of Screenwriting* by Robert McKee (HarperCollins, 1977) • *Streaming, Sharing, Stealing: Big Data and the Fuure of Entertainment* by Michael D. Smith and Rahul Telang (MIT Press, 2016) • *Which Lie Did I Tell –More Adventures in the Screen Trade* by William Goldman (Vintage Books 2000)
Required Viewings:	There are two mandatory films I'd like to you to view. We have DVD copies of the films in the PPM Coordinator's office, AnaBella Lassiter <alassite@andrew.cmu.edu> She can be found in Hamburg Suite 1115. She also has several other films on file that we've recommended over the years should you have the time to view some. *The TV Set* (w) Kasdan (d) Jake Kasdan (2007) The analysis of the development process is well-articulated in the film. - You can find it on Roku (free)/Tubi (free)/ Fandago ($2.50)/ Vudu ($2.99)/ Amazon Prime (2.99) Apple TV (3.99) *Book Smart* (w) Emily Halpern, Sarah Haskins and Susanna Fogel (d) Olivia Wilde. (2019) - Starz (free)/ Redbox (2.99)/ Vudu (3.99)/ Google Play (3.99)/ Apple TV (3.99)/ Amazon Prime (Free otherwise $3.99)/ Fandango (3.99) YouTube (3.99)
Suggested Viewings:	I will be referencing several films and some TV shows. It would be helpful if you were familiar with these. I am assuming some of you will know certain films and some will not. No need to worry. If I mention a film you are unfamiliar, please make note of it and see it when you have some free time. It's worth keeping a list of films that people recommend as you examine story in entertainment.

Assignments	**ASSIGNMENTS:** Several of the assignments are hinged to one another… so don't fall behind. Many of the assignments are based on your own instinct and creativity. Some of the assignments are listed at the end of this syllabus. **COVERAGE:** Since many of you will make your first foray into the entertainment business by doing Script Coverage, one of your early assignments will be reading a script and analyzing it in a critical manner. I will go into specific details on what I expect with this assignment.
Learning/Course Objectives	By the end of the course, students should be able to:

Learning Objective	How Assessed
Analyze story logic and structure by looking at the works from Aristotle to Vogler	• In class discussions • Coverage • Vogler • Quiz • Final
Gain experience doing script coverage as you learn to identify strengths and weaknesses of literary material	• In class discussions • Discovering Picasso/Outside Source • Coverage
Develop effective ways to pitch and hone presentation skills	• In-class discussions • Discovering Picasso/Outside Source • Quiz/Final
Recognize the viability of source material and how to adjust story based on development notes	• In-class discussions • Plots • Generating Ideas: The Next Step • Quizzes/Final
Examine the roles of the writer and development executive within the production food chain	• Challenging Ideas • Plots • Quizzes/Final
Provide a historical reference to the role of the writer	• In-class discussion • Generating Ideas: The Next Step

Evaluation Method	The focus of the grading will be divided in the following areas. However, due to larger numbers of students in the class year, we may drop an assignment. If that is the case, students will be given full percentage points for that assignment.

Assignment/Test/Quiz	Percentage	Due Date (may change depending on class schedule) Times are Eastern Standard
1.Coverage Warm-Up: Ten Things I Hate About You Assignment	10%	Mon. 9/9 @ 6:00pm
2.Coverage Assignment	25%	Sat. 9/21 @12:00pm
3. Discovering Picasso/ Outside Source	10%	Sat 9/7 @ 10am
4. Challenging Ideas	5%	TBD
5.Vogler Assignment	20%	TBD
6.Generating Ideas: The Next Step	10%	TBD
7. Final Exam	10%	Fri. Nov 1
8.Class process, readings, participation and development	10%	On-Going
Plots (TBD-extra credit -may not get to this)	+3%	TBD

Reading/Viewing Assignments	
Reading Vogler: The Writer's Journey p. 13-31	Friday, 10/11
Reading: Aristotle's Poetics for Screenwriters	Friday, 10/11
Reading: The Screenplay Sell Chapter	Friday, 10/11
Reading: Backwards and Forwards Chapter	Friday, 10/11
Viewing: Book Smart	Friday, 10/11
Viewing: The TV Set	Friday, 10/11

Class Participation Rubric	Grading for Class Participation				
		A Grade	**B Grade**	**C Grade**	**D/R Grade**
	Frequency and Quality	Attends class regularly via zoom and *always contributes* to the discussion by raising thoughtful questions, analyzing relevant issues, building on others' ideas, synthesizing across readings and discussions, expanding the class' perspective, and appropriately challenging assumptions and perspectives	Attends class regularly via zoom and *sometimes contributes* to the discussion in the aforementioned ways.	Attends class regularly via zoom but *rarely contributes* to the discussion in the aforementioned ways.	Attends class regularly via zoom but *never contributes* to the discussion in the aforementioned ways.

Grading Scale*			
	A+	99.0-100%	Exceptional
	A	94.0-98.9%	Excellent
	A-	91.0-93.9%	Very Good
	B+	88.0-90.9%	Good
	B	84.0-87.9%	Acceptable
	B-	81.0-83.9%	Fair
	C+	78.0-80.9%	Poor
	C	74.0-77.9%	Minimum Passing
	C-	71.0-73.9%	Failing

Plagiarism and cheating notice*	
	Plagiarism
	Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another's work as one's own is widely recognized as among the most serious violations. The violation is clearly flagrant when it occurs as plagiarism on a required paper or as cheating on an examination, including take-home as well as in-class examinations. The punishment for such offenses can involve expulsion from the MEIM Program and Heinz School.

Cheating includes, but is not limited to:

- Plagiarism (explained below);
- Submission of work that is not the student's own;
- Submission or use of falsified data;
- Unauthorized access to an exam or assignment;
- Use of a stand-in for an exam;
- Use of unauthorized material in the preparation of an assignment or during an examination;
- Supplying or communicating unauthorized information to another student for use in an assignment or exam;
- Unauthorized collaboration on an assignment. Collaboration must be explicitly permitted by an instructor for it to be considered authorized.
- Submission of the same work for credit in more than one course.

	Plagiarism is the failure to indicate the source of work either with quotation marks or footnotes. The source can be a phrase, a graphic element, a proof, specific language, or an idea derived from the work of another person. Note that material on the web is another person's work and is therefore equally subject to the rules on plagiarism and cheating as any other source material.
	Cheating and/or plagiarism on an essay assignment will result in a failing grade (0 points) for that assignment. The essay in which the cheating occurs will not be excluded from the offending student's assignments included in grade calculations; the points for that essay zero (0) will be factored into the grade.
	A cheating student's final grade will be impacted significantly. In addition, cases of cheating and plagiarism will be submitted to and reviewed by the Dean's Office; more severe penalties may be imposed, up to and including expulsion from the Heinz School.
The Use of Artificial Intelligence	While AI is sometimes used in story-telling, for this class, any use of generative AI for any graded component of this course is explicitly prohibited. Using ChatGPT or other generative AI to generate any course content will be considered an academic integrity violation (see above regarding plagiarism). I may ask you to experiment with AI as an exploration exercise, but I will be very clear about if that happens. Do not use AI for your coverage assignments. Reach out to me if you have any questions related to this.
Note About Sensitive Materials	Some of the films and TV shows we will be discussing may examine issues related to race, class, gender, violence, etc. If you find yourself uncomfortable with a particular topic, please let me know. You may also excuse yourself if for some reason a discussion brings up personal discomfort due to subject matter. Our classroom should be a safe space for you to explore and discuss material and you must do what you need to in order to take care of yourself and your classmates.
Taking Care of Yourself	Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep, and taking time to relax. Despite what you might hear, using your time to take care of yourself will actually help you achieve your academic goals more than spending too much time studying. If you or anyone you know experiences any academic stress, difficult life events, or difficult feelings like anxiety or depression, we strongly encourage you to seek support. Consider reaching out to a friend, faculty or family member you trust for assistance connecting to the support that can help. Counseling and Psychological Services (CaPS) is here for you: call 412-268-2922 and visit their website at http://www.cmu.edu/counseling/. Over 25% of students reach out to CaPS some time during their time at CMU. If you or someone you know is feeling suicidal, call someone immediately, day or night: • CaPS: 412-268-2922 • Resolve Crisis Network: 888-796-8226 • If the situation is life threatening, call the Police: • On campus: CMU Police: 412-268-2323 Off campus: 911
Diversity Statement	We must treat every individual with respect. We are diverse in many ways, and this diversity is fundamental to building and maintaining an equitable and inclusive campus community. We, at CMU, will work to promote diversity, equity and inclusion. It is my intent that students from all diverse backgrounds and perspectives be well served by this course, and that the diversity that students bring to this class be viewed as a resource, strength and benefit.
Course Policies & Expectations *	**Absences/ Tardy:** If you know you are going to be late or have to miss a class, please contact me prior to class via email or leave a message for me on my cell (323) 717-6481. You have to leave the city of your comfort and go into the wilderness of your intuition. What you'll discover will be wonderful. What you'll discover will be yourself. - Alan Alda

Course/Topical Outline:		
	Class 1 – Friday, September 6, 2025 12:30 – 3:30pm -Hamburg 1202	
	Topic	Class overview /// Orientation to the profession /// Importance of Story Telling///Generating ideas /// Aristotle and The Poetics /// 6 elements of Drama///Character /// Catharsis /// Dramatic Action /// Oedipus/// Egri/// Greek Masters & Stanislavski/// Introduce Coverage
	Required Readings (Handouts) due in Oct/ 25 Things due Mon Sept 9	• *The Writer's Journey* by Christopher Vogler, pages 13- 31 • *Aristotle's Poetics for Screenwriters* by Michael Tierno • *The Screenplay Sell* by Alan Trustman • *Backwards and Forwards* by David Ball • *10 Things I Hate About You (first 25 pages)*
	Class 2 – Saturday, September 7 2024 10:00am – 1:30pm Hamburg 1202	
	Topic	The Doing of Dramatic Action /// Dramatic tone /// Plot /// Theme /// Credibility in characters///Character View Point///Dis. Event///Skill Sets/// The Creative Cycle///Protagonist vs. Antagonist
	Deliverable	• Discovering Picasso & Outside Source
	Class 3 – Monday, September 9, 2024 6:00pm – 9:00pm Hamburg 1202	
	Topic	Concept///Beginnings Middle and Ends /// Material from the classics /// Adaptability of source material /// Repetition of plots/// Character Description ///Pitching
	Deliverable	• *10 Things I Hate About You*
	Class 4 - Friday, September 13, 2024 12:30 – 3:30pm Hamburg 1202	
	Topic	Common story structure /// Dramatic tone /// The Pitch/// Poltis/// Script Structure (film)
	Class 5 - Friday, October 11, 2024 12:30 – 3:30pm Hamburg Room 1202	
	Topic	Vogler///-The Writer's Journey – Mythic structure /// The Visual Story/// Compressing Action ///
	Required Listening	How Desi Invented Television https://www.npr.org/2021/01/22/959609533/how-desi-invented-television
	Class 6 - Friday, November 1, 2024 12:30 – 3:30pm Hamburg Room 1202	
	Topic	Television continued /// Tightening scenes /// Begin Television Narrative /// Hour Series /// Half Hour Series /// Strength in Advertising /// Invisible Fiction - /// Typical multi story outline/// Visual Story /// Compressing Action continued /// Camera Overview /// Pilot Season /// Ticking Bomb ///
	Deliverable	Final Exam

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ASSIGNMENTS

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CARNEGIE MELLON UNIVERSITY
MASTER OF ENTERTAINMENT INDUSTRY MANAGEMENT
Script and Story Analysis 93.861
Instructor: Daniel T. Green
Coverage Warn-Up: ***10 Things I Hate About You***
Assignment #1

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Due
Monday, September 9, 2024 by 6:00pm EST –If you have any problems submitting to canvas, please email the coverage warm-up to me. For all assignments, please label the email and the assignment as follows: LAST NAME, FIRST NAME, COVERAGE WARM-UP: 10 THINGS… If possible, please bring in a hard copy to class

Assignment Focus
While you will be doing a full coverage assignment in class, in order to get practice, we will first explore how to succinctly summarize several pages of a script into a few paragraphs. When starting out doing coverage for the first time, people tend to over-write or under-write. Finding the proper balance is a talent that is gained through practice. Readers (analysts) are the companies' first and best line of defense. You will be acting as the reader in this coverage situation.

Script Location
You can find the first 25 pages on Canvas under FILES/ COVERAGE RELATED/ 10 THINGS I HATE ABOUT YOU pdf.

Action
Read the first 25 pages of the script ***10 Things I Hate About You*** written by written by Karen McCullah Lutz & Kirsten Smith and summarize those pages in 2-3 paragraphs total. <u>We have given you the first paragraph as an example. Use this paragraph and rewrite the rest.</u> Keep in mind that you do not need to include all information when covering a script. Instead, pick the main (important) characters who are doing something (actions) and focus on what needs to be explained so an executive, agent, or creative can understand the script and what is happening. Think of this as the practice for the regular coverage.

First Paragraph of Assignment (Use this as your 1st paragraph. If you want to alter it check with me first

In Portland, OR, two cliché-cute HIGH SCHOOL GIRLS are driving in their car, singing along to an upbeat song as KAT STRATFORD, 18, pulls up next to them in her rundown car and scowls at their happiness. Kat walks towards the front door of Padua High School -aka- the "Wayne Manor" of high schools, and immediately tears down a poster from the wall that's advertising prom as she continues through the doors. Meanwhile, CAMERON JAMES, 16, a clean-cut, easy-going new kid is shown around the school pointing out various social groups by MICHAEL ECKMAN, 16, an overachieving, A/V geek of a senior. Cameron is suddenly mesmerized as sophomore BIANCA STRATFORD, 16, a beautiful, ditzy blonde girl walks past them. Cameron asks what group Bianca belongs to and Michael quickly advises him that she is off-limits because it's widely known that the Stratford sisters (Bianca is Kat's younger sister) are not allowed to date. Bianca's dad, WALTER, 40's, an obstetrician, says Bianca can go on a date when her older sister, Kat goes on a date. He knows Kat has no interest in dating so he feels his service as a guy who delivers babies will not be needed by his daughters.

<u>Coverage Warm-Up 'Must Haves'</u>
<u>Top of page</u>
Please include the following at the <u>top</u> of you page in the exact manner listed below. Points will be taken off for omissions or wrong placement. Use 12-point font, in Times New Roman or Calibri, single spaced.

TYPE OF MATERIAL:	Screenplay, TV show	TITLE:	***10 Things I Hate About You***
NUMBER OF PAGES:	Page count (25)	AUTHOR:	Author's name
SUBMITTED TO:	DAN GREEN	CIRCA:	When it takes place? 1960's, Present
ANALYST:	YOUR NAME	LOCATION:	Setting – Where it takes place?
DATE:	Date you did coverage		

<u>Grading</u>

Grading includes writing style, grammar, and punctuation usage. Other things that will be considered include ease of the read, clarity, how you summarize and articulate what is happening in the script. Make sure you re-read the coverage warm-up before you hand it in. People make several easy mistakes that could be fixed by proofing their work.

| CARNEGIE MELLON UNIVERSITY |
| MASTERS OF ENTERTAINMENT INDUSTRY MANAGEMENT |
| Script and Story Analysis 93.861 |
| Instructor: Daniel T. Green |
| Coverage |
| Assignment #2 |

Due Saturday, September 21, 2024 by 12:00pm EST – Please submit via Canvas. If you have any concerns, email the coverage to me and cc Devyn or Abbie
Email as LAST NAME, FIRST NAME, FOUNTAIN COVERAGE

Assignment Focus

Coverage is the most popular way for executives and creative types to find out about a script before having to actually read it. It's a report that most agency or studio submitted scripts receive. The script gets "covered", meaning it gets reviewed, hence the name coverage. Readers are the companies' first and best line of defense. You will be acting as the reader in this coverage situation.

Action
Read the script and do coverage for THE FOUNTAIN. Look at the sample coverage for ideas on how to articulate your opinion in a critical professional manner. This is not a personal review in a trade magazine, but rather, analyses for people who may want to read the script or in the best-case scenario, purchase the script.

Coverage 'Must Haves'
Top of page
Please include the following at the top of you page in the exact manner listed below. Points will be taken off for omissions or wrong placement.

TYPE OF MATERIAL:	Screenplay, TV show	TITLE:	Title of piece
NUMBER OF PAGES:	Page count	AUTHOR:	Author's name
SUBMITTED TO:	DAN GREEN	CIRCA:	1960's, Present
ANALYST:	YOUR NAME	LOCATION:	Setting – Denver, CO
DATE:	Date you did coverage		

Body of Coverage
LOGLINE: - SINGLE SPACED - A sentence that sums up the entire story. Note that this is the only line that some executives will read, so it should be crafted succinctly and clearly.

SUMMARY: SINGLE SPACED - A summary of the important things that are happening throughout the piece. You do not need to include every event that occurs, but only the things that are important. This will most likely be one to two pages, though it could be more. For this assignment the important thing is to make sure the story is explained to someone who is not reading the script. SINGLE SPACED, NOT DOUBLE SPACED. CAPTITALIZE the character's names when they first appear and make sure that it includes age or occupation if it is important. Avoid personal comments like, "We see the character walk out of the store." Or "We can tell she is unhappy." Keep the writing clean and out of first-person description.

COMMENTS: DOUBLE SPACED - This is your opportunity to comment on what did and did not work. You can compare it to other works if it is appropriate. You can talk about the relevancy of the script and why or why not the script may be appropriate for your company or the person receiving the coverage.

RATINGS: Rate the following as either: (put your rating AFTER the comment section)
EXCELLENT/ GOOD/ FAIR/ POOR

STORY:
CHARACTER:
DIALOGUE:
WRITER'S STYLE:
STRUCTURE:
SETTING ORIGINALITY:
PRODUCTION VALUE:

Finally, end your coverage by saying what you would do with the script. Your four options are:

PASS/ CONSIDER WITH RESERVATIONS/ CONSIDER/ RECOMMEND:
Pass – No one needs to read the script. It's no good.
Consider with Reservations – While there are problems and the script doesn't work, there are some redeeming factors. This will make the executive read the coverage to see what you are referring to
Consider – While not a great script, there is something that works. You were entertained in certain areas while reading or perhaps the subject matter is perfect for your company
Recommend – This script is terrific! I was moved! A 'Recommend' is seldom given in this business, but feel free to 'Recommend' if you think the script is that good.

You are being asked for your opinion, so be honest and fair. What would you do if you had the power to green-light a picture and you read this script first?

Grading

Grading includes writing style, grammar, and punctuation usage. Other things that will be considered include ease of the read, following the guidelines listed in this document and how you summarize and articulate your point of view. Make sure you re-read the coverage before you hand it in to me. People make several easy mistakes that could be fixed by proofing their work.

Rubric for Coverage
Note these are only ranges. Refer to Heinz grading scale in syllabus for plus/minus categories

Criteria	Minimum passing or failing C range or lower	Acceptable B range	Excellent A range
Content 35% max	Major story elements are missing. Character development is not articulated. Events are not presented with respect to the author's writing. Comment section is unspecific or repetitive.	Certain major story elements are missing or not defined. Some character development is not articulated. Some events are not presented with respect to the author's writing. Comment section is not as clear as they should be. There is some repetition.	Major story elements are laid out clearly and are included in a logical order in respect for character development. All necessary events are presented with respect to the author's writing. Comments are clear and well-stated with specific examples backing up opinions.
Grammar & Mechanics 15%	There are several grammar problems, misspelled words, improperly identified characters, poor punctuation.	There are a few grammar problems, misspelled words, improperly identified characters, poor punctuation.	There are no grammar problems, misspelled words, improperly identified characters, poor punctuation.
Clarity and Tone 25%	The coverage is not always clear or easy to understand. The author uses imprecise words and tends to over-write. The writer doesn't always use the active voice and at times uses past tense when not needed. Writer uses unprofessional language.	The coverage is mostly clear and easy to understand. The author uses precise words for the most part and tends to write in a concise manner. The writer mostly writes in the active voice (not past tense) and typically uses professional language.	The coverage is clear and easy to understand. The author uses precise words, writes in a concise manner, writes in the active voice (not past tense) and uses professional language.
Format 25%	Writer does not use proper format for the assignment or within the coverage. Character's ages are not used, wrongly capitalized, and coverage is not spaced properly. Format problems include missing headings, logline, summary, comments and rating.	Writer mostly uses proper format for both the assignment and within the coverage. Characters are typically properly identified and introduced, and spacing is mostly correct. Format of the assignment is mostly correct including presentation of heading, logline, summary, comments and rating.	Writer uses proper format for both the assignment and within the coverage. Characters are properly identified and introduced, and spacing is correct throughout. Format of the assignment is correct including presentation of heading, logline, summary, comments and rating.

CARNEGIE MELLON UNIVERSITY
Masters of Entertainment Industry Management
Script and Story Analysis
Instructor: Daniel T. Green
Generating Ideas – Discovering Picasso/Outside Source
Assignment #3

Due Date
Saturday, Sept 7, 2024 @ 10:00am EST (A very quick turn-around)

Assignment Focus

The focus of this assignment is to start thinking about what works as source material.

Part One is called: Discovering Picasso
Based on the excerpt of the article below *Finding Possible Picasso Painting at Yard Sale,* bring in 2 original ideas for a TV show or film based on someone who finds (found) something unusual that has the possibility of changing that person's (or another person's) life. It does not have to be a piece of art that the person finds. Your assignment is to come up with a situation of why this film/ TV show would work. Note character, setting, and the thrust of the plot. Also, think about how you would "talk" about it. **Avoid reality television. Avoid using AI for this assignment!**

FINDING PICASSO: At a neighbor's yard sale in a Shreveport, LA., trailer park, a woman found a colorful painting in a cheap frame. She purchased the painting for the cost of $3.00. The woman did some research on the Internet and found that it looked surprisingly similar to a missing Picasso painting. She called the FBI and they analyzed the artwork.
"They told me that it looks like an original," the woman told ABC News. The painting was valued at $2 million. But it wouldn't be the first time a masterpiece has been salvaged from the trash heap. It wouldn't even be the first Picasso. An early work of the iconic Spanish artist was found tucked away in an attic in the United Kingdom last year. It scored $200,000 at auction.

Part Two is called: Outside Source
Based on an existing source outside of yourself, bring in 1 idea for a TV show or film. The outside sources should be things that already exist: An article in a newspaper, a story in the news, a book, a poem, a published song, a T-shirt slogan, maybe even a billboard or bumper sticker. These are not ideas solely generated off the top of your head. It needs to be based on something else. Please note that these should not have anything to do with the Picasso idea.

Written support:

FOR PICASSO – Type up 1 short paragraph regarding each idea. The paragraph should include
   1. Title this idea -
   2. Character: List age, gender, profession (if any) of main character
   3. Setting: Where does this take place?
   4. Plot: 3-4 lines of what the plot might be (avoid reality shows).
   5. Keep these brief and to the point. Do not write out a script. KEEP IT SHORT. 1 paragraph is enough
.
FOR OUTSIDE SOURCE Write up 1 short paragraph (1 – 3 sentences) regarding the idea.
   1. Title this idea
   2. Source: Please note where the source came from. (NY Times date, Wall Street Journal, date)
        a. "This is from an article that appeared in last weeks, New York Times article, September 3, 2021
        b. This is based upon a billboard I saw on Penn Ave, on Sept 6, 2022
   3. Character: List age, gender, profession (if any) of main character
   4. Setting: Where does this take place?

5. Plot: what happens (avoid reality shows).
6. Keep these brief and to the point. Do not write out a script. KEEP IT SHORT. 1 paragraph is fine.

Please put Picasso and Outside Source on the same paper with **your name** and the **name of the assignment** on the paper as follows: STUDENT LAST NAME, FIRST NAME, DISCOVERING PICASSO Assignment

Avoid any reality show/unscripted ideas, which might be easier than thinking up a scripted piece of entertainment.

Do not use AI for this assignment

Bring in 3 copies of the assignment as well as posting it on Canvas.