

STEPHEN SEWELL

SUE WOOLFE



MASTERING WRITING AND CREATIVITY

*A full-time hybrid course delivered by
Actors Centre Australia and taught by two of
Australia's leading writing teachers.*





Dr Stephen Sewell



Stephen is one of Australia's most celebrated and experienced writers. He has won great popular and critical acclaim as a playwright, screenwriter and novelist, as well as directing for both theatre and film over a career that has spanned 30 years. Stephen chaired the Australian National Playwrights Centre for a number of years, is the recipient of numerous awards and his work has been performed in most major Australian theatres and in New Zealand, the US, the UK and Europe.

Stephen is best known for his film and theatre work, including his AFI Award winning screen adaptation of *The Boys*, his role as script editor on the feature film *Chopper* and his numerous plays such as *The Blind Giant is Dancing*, *It Just Stopped* and the highly awarded *Myth*, *Propaganda* and *Disaster in Nazi Germany* and *Contemporary America: A Drama in 30 Scenes*.

Stephen's work also includes his novelisation of the film *Animal Kingdom* and his film *Scenario*, an artificially intelligent 360 degree 3D cinematic work premiered at the 2011 Sydney Film Festival. Most recently he has worked closely with director and producer Jim Sharman on works such as *Three Furies: scenes from the life of Francis Bacon* and *Andy X*, an interactive musical about Andy Warhol. Stephen has just completed his film directorial debut *Embedded*.

He was appointed Head of Writing for Performance at NIDA in January 2013.

Stephen's awards include: 1985 New South Wales Premier's Literary Award for *The Blind Giant is Dancing*; 1989 New South Wales Premier's Literary Awards for *Hate*; 1998 AFI Award for Best Screenplay Adapted from Another Source and 1999 FCCA Award for Best Screenplay - Adapted for *The Boys*; 2004 Australian National Playwrights' Centre Award; 2004 New South Wales Premier's Literary Award for *Myth*, *Propaganda* and *Disaster in Nazi Germany* and *Contemporary America*; 2004 AWGIE Award; and 2004 Victorian Premier's Literary Award Louis Esson Prize for Drama.



Dr Sue Woolfe



BREAKING NEWS!! Sue Woolfe's first two novels have had the honour of being put on the coveted Australian Literary Heritage List as key works in Australia's literary heritage: www.untapped.org.au

Sue Woolfe is the author of five mainstream-published works of fiction, including the acclaimed best-selling, internationally translated *Leaning Towards Infinity*, which won Australia's distinguished prize, the Christina Stead Award, for the year it was published, as well as the Asia Pacific Region section of the Commonwealth Writers' Prize, and was shortlisted for the Tip Tree prize in the US. It was short-listed for almost every major Australian prize. It was translated into French, Italian, and Dutch, and in 1999 was named by US/Australian novelist Jack Dann as one of the most important books of the century. Her first novel, *Painted Woman* was also nominated for the Commonwealth Prize, and was runner-up in the Australian Bicentennial Award in the year of publication. It was republished several times, including in France in 2007 where it was published in translation. She has adapted both novels for ABC radio, for the professional stage, and *Leaning Towards Infinity* has been optioned for a film in the US. Both are now available from Untapped as print and as ebooks. Her third novel, *The Secret Cure*, (publisher UWA) is currently being adapted for an opera, with one of its songs by composer Wendy Suiter already acclaimed.

Her fourth novel, *The Oldest Song in the World* was published 2012 by Harper Collins in Australia and New Zealand, and is now available as an ebook. Her latest book is a collection of short stories published by Simon and Schuster, *Do You Love Me or What?*

Until recently Sue Woolfe taught Creative Writing at Sydney University, but after doing a Doctorate at UTS in creativity and neuroscience, she now teaches what neuroscience knows about creativity to playwrights at NIDA in NSW and to composers in The School of Music, ANU. She has co-authored, to acclaim, *Making Stories: How Ten Australian Novels Were Written* (Allen and Unwin 1991) and as solo author: *The Mystery of the Cleaning Lady: a Novelist looks at Neuroscience and Creativity* (UWA 2007), and more recently, as a video course commissioned by academia.edu: <https://www.academia.edu/courses/G1Jex6>

And most nights, she dances Tango, Argentinian style.

PROPOSED WRITING COURSE
STEPHEN SEWELL & SUE WOOLFE

INTRODUCTION

WE PROPOSE A 4 TERM, 32 WEEK PROGRAM, BEGINNING ON MONDAY JULY 4 WITH A TWO WEEK INTRODUCTION TO THE CREATIVITY THEORY UNDERGIRDING THE COURSE, AND THEN, AFTER THAT INTRODUCTORY PERIOD, BEING BROKEN INTO TWO STRANDS, CREATIVITY AND SCRIPTWRITING, TO BE DELIVERED THROUGH TWO WEEKLY LECTURES/SEMINARS EACH LASTING TWO HOURS TOGETHER WITH ONE SUBSEQUENT HOUR LONG SEMINAR TO ALLOW DISCUSSION OF THE ISSUES RAISED IN THE EARLIER LECTURE, SO 5 HOURS OF TUITION WEEKLY, DELIVERED ONLINE AND IN SUCH A WAY TO FACILITATE WORKING STUDENTS.

EXCEPT FOR THE FIRST TERM, THIS WILL BE SUPPLEMENTED BY A HALF HOUR ONE-ON-ONE WITH EACH STUDENT EVERY FORTNIGHT. OVER THE CHRISTMAS BREAK, THERE WILL BE A WEEK LONG FACE TO FACE RETREAT/GYM OFFERED AT EXTRA COST TO THE WRITERS (\$1,500, NOT INCLUDING TRANSPORT). WE ANTICIPATE A STUDENT COHORT OF 20 WRITERS.

AFTER THE INTRODUCTION TO CREATIVITY AT THE BEGINNING OF THE COURSE, DR. WOOLFE WILL CONTINUE WITH THE CREATIVITY STREAM, WHILE DR. SEWELL BEGINS THE SCRIPTWRITING COURSE IN THE THIRD WEEK, WITH THIS BEING AIMED AT PROVIDING WRITERS WITH THE TOOLS TO PURSUE A CAREER IN STAGE, SCREEN, TELEVISION; AND/OR DIGITAL AND LARP GAMING. THE COURSE WILL CONCLUDE WITH A PRESENTATION OF THE WRITERS WORK, DIRECTED BY THE WRITERS, IN THE TWO WEEKS FROM JUNE 23, 2023

TERM 1 WILL BEGIN ON JULY 18, AND A CHRISTMAS BREAK TAKING PLACE BETWEEN NOVEMBER 25 AND FEBRUARY 13, THE FIRST DAY OF THIRD TERM. COURSEWORK WILL BE COMPLETED ON JUNE 23, WITH THE WRITERS PRESENTING EXCEPTS FROM THEIR WORK BETWEEN JUNE 26, 2023 AND JULY 7.

ATTACHED IN THIS BRIEF ARE DETAILED DESCRIPTIONS OF THE COURSEWORK COVERED.

PHILOSOPHY AND INTENDED STUDENTS

BOTH SEWELL AND WOOLFE ARE PRACTICING ARTISTS CURRENTLY ENGAGED IN AN ACTIVE CREATIVE LIFE. WHAT THEY ARE OFFERING IS AN INSIGHT INTO CONTEMPORARY CREATIVE PRACTICES AS WELL AS ACCESS TO INDUSTRY LEADERS IN THEATRE, TELEVISION, FILM AND DIGITAL PLATFORMS. THEIR PEDAGOGICAL APPROACH IS AIMED AT CULTIVATING THE CREATIVITY OF THE INDIVIDUAL WRITER, HELPING THE WRITER IDENTIFY AND HONE THEIR SKILLS TO THOSE APPROPRIATE TO THE FIELD THEY WISH TO ENTER, AND THROUGH AN ENGAGEMENT WITH CONTEMPORARY PHILOSOPHY AND CULTURAL STUDIES TO DEVELOP THE CRITICAL THINKING SKILLS NECESSARY TO THEIR WORK AS WRITERS. IT IS NOT PRIMARILY CRAFT BASED, THOUGH CRAFT IS ADDRESSED. WHAT WE ARE AIMING AT IS HELPING PEOPLE BECOME MORE CREATIVE AND FULFILLED VERSIONS OF THEMSELVES.

12 MONTH WRITING COURSE
SCRIPTWRITING STREAM
DR. STEPHEN SEWELL

4 TERMS, 8 WEEKS EACH TERM

TERM 1 – JULY 18-SEPTEMBER 16 – 8 WEEKS – STAGE

WEEKLY BREAKDOWN:

INTRODUCTION – WHY DO WE WRITE? WHAT IS BEING REVEALED? THE PSYCHOLOGY AND POLITICS OF STORY: WHO GETS TO TALK AND WHAT CAN THEY TALK ABOUT? REPRESSION AND ITS OVERCOMING AS A CENTRAL THEATRICAL CONCEPT. THEATRE PRODUCTION MODELS. THE DIRECTOR, THE ACTOR, OTHER THEATRE WORKERS. THE ROLE AND RESPONSIBILITY OF THE WRITER; THE WRITER IN THE REHEARSAL ROOM. FORMATTING AND LAYOUT OF THE PLAYSRIPT PAGE; GENERAL INTRODUCTION TO TERMS – THE STAGE, WHAT IS IT? ACT, SCENE, CHARACTER, ACTION, DIALOGUE; CONFLICT. THREE ACT; FIVE ACT STRUCTURES. THE DISCOVERY METHOD OF WRITING – WORD ASSOCIATION; WRITERS' BLOCK; DEALING WITH WRITERS' BLOCK – WRITING IN CIRCLES, REPRESSION IN THE CREATIVE PROCESS, IT'S RELATIONSHIP TO POLITICAL REPRESSION. RULES AND CONVENTIONS – WHAT ARE THEY AND WHEN AND HOW CAN WE SUBVERT THEM? THE PHILOSOPHY OF WRITING AS SOMETHING TO BE DEVELOPED AND ARTICULATED BY THE WRITER AS AN INDIVIDUAL/SOCIAL PROJECT.

2. FOUNDATIONS OF THE WESTERN TRADITION. ORIGINS OF THEATRE IN RITUAL. ELEMENTS OF DRAMA (ARISTOTLE) – PLATO VS ARISTOTLE. ARISTOTLE'S POETICS.

1. PLOT · 2. CHARACTER · 3. THEME · 4. LANGUAGE · 5. RHYTHM · 6. SPECTACLE – NOTING THAT FOR ARISTOTLE,

CHARACTER IS SUBSERVIENT TO PLOT, PERHAPS REFLECTING THE GREEK VIEW OF FATE AND DESTINY – THE CHARACTER SERVES THE PLOT (WITH A NOTE ON THE RELATIONSHIP BETWEEN THIS AND CONTEMPORARY GENRE WRITING) – COMEDY, TRAGEDY – PROTAGONIST, ANTAGONIST – THE DRAMATIC MOTOR – PITY AND FEAR. CATHARSIS AS PHYSICAL AND HEALTH GIVING PROCESS. INTRODUCE HEGEL'S VIEW WHICH SEES THE GREEKS AS SEEING TRAGEDY NOT IN THE DEFEAT OF GOOD BY EVIL, BUT IN THE IRRECONCILABLE CONFLICT BETWEEN TWO GOODS. CONFLICT AS CENTRAL TO DRAMA.

3. HAMLET AND THE ADVENT OF MODERNITY, WHERE CHARACTER STEPS FORWARD TO DOMINATE PLOT – THE MOVE FROM FATE TO FREEDOM. RENAISSANCE HUMANISM AND MONTAIGNE AS PHILOSOPHICAL INSPIRATION OF SHAKESPEARE. THE PSYCHOLOGICAL FOCUS OF CONTEMPORARY STORYTELLING. STORY NOW NOT PRIMARILY SEEN AS A WAY OF EXPLORING THE TRAGEDY OF (IRRECONCILABLE) IDEAS BUT AS A WAY OF UNDERSTANDING CHARACTER AND MOTIVATION, WITH PLOT ARISING FROM THE ACTIONS OF CHARACTERS, NOT THE OTHER WAY AROUND. THE DISCOVERY OF THE UNCONSCIOUS – A BRIEF DETOUR TO LACAN'S ACCOUNT OF THE UNCONSCIOUS: INTER, INTRA AND TRANS-SUBJECTIVITY AND THEIR SIGNIFICANCE TO DRAMATIC TEXTS. TEXT AND SUBTEXT; PLOT AND SUBPLOT. THE QUESTION OF FREEDOM AND RESPONSIBILITY, WITH ALL THIS LEADING TO...

4. CONTEMPORARY STORYTELLING, AS NOW DOMINATED BY THE HOLLYWOOD PARADIGM – THE THREE ACT, 8 REEL STRUCTURE – NEED, LACK, DESIRE – WHAT LACAN CAN TELL US ABOUT FANTASY AND AGENCY – STORYTELLING AS FANTASY AND FANTASISING – THE STAGE AS FREUD'S "OTHER SCENE" – THE TWO DIMENSIONS OF FANTASY: THE DESIRE AND THE EXCESSIVE HORROR LURKING INSIDE IT. FANTASY AND THE DEATH DRIVE. REPETITION – ENCORE! CONTEMPORARY STORYTELLING AS IDEOLOGY – STAR WARS – THE PROBLEM IS FIRST AND FOREMOST A PROBLEM OF CHARACTER, NOT A PROBLEM OF STRUCTURE OR EXPLOITATION – CAN STORYTELLING EVER BE ANYTHING BUT IDEOLOGY? THE DIFFERENT TYPES OF DRAMA REFLECTING THE DIFFERENT TYPES OF SOCIETY AND PSYCHIC STRUCTURES – SLAVE ECONOMY AND ANCIENT GREEK DRAMA; ELIZABETHAN MERCANTILISM AND SHAKESPEAREAN DRAMA CONTEMPORARY STYLES OF DRAMA ADDRESSING DIFFERENT (AND OFTEN COMPETITIVE) SOCIAL SECTORS WITHIN A MASSIVELY COMPLICATED AND CONTRADICTIONARY GLOBAL ECONOMIC (DIS)ORDER. WHO DOES THE CULTURAL ECONOMY SERVE? AND WHILE THE HOLLYWOOD MODEL, AND ITS MORE OR LESS EXPLICIT IDEOLOGY (DIRTY HARRY, FAST AND FURIOUS, MARVEL UNIVERSE ETC) DOMINATES, IT IS INTERNALLY STERILE AND SO OPEN TO DISRUPTION. BUT FROM WHERE...?

5. CONTRADICTION, HEGEL AND THE 3 ACT STRUCTURE. THE HEGELIAN DIALECTIC AND THE CENTRALITY OF CONTRADICTION, WHEREBY ANY CONCEPT OR IDEA, PURSUED LONG ENOUGH (EG, THROUGH THE SECOND ACT DEVELOPMENT) CONTRADICTS ITSELF THROUGH THE CRISIS (THE ALL IS LOST MOMENT) AND SUBLATES INTO ANOTHER STATE. THESIS, ANTITHESIS, SUBLATION. THE CHALLENGE OF HEGEL TO ARISTOTLE. CAN AN ACTION EVER BE COMPLETE—NO—BUT INEVITABLY TURNS INTO SOMETHING ELSE (AND A NEW CONTRADICTION)—AND HAS THE STAGE BEEN SUPPLANTED BY LONG FORM TELEVISION ADDRESSING THE (IMPOSSIBLE) PROBLEM? (HEGEL SAYS YES, UNTIL THE SUBJECT RECOGNISES ITS OWN FREEDOM) CONTRADICTION AS ARISTOTELEAN REVERSAL. THE FLUIDITY OF THE SIGNIFIER; METAPHOR AND METONYMY IN DRAMA. THE BATTERY OF SIGNIFIERS. POETRY AND THE SEAT OF MEANING. THE RISE OF MYSTERY WITHIN THE SCIENTIFIC ETHOS. THE WRITTEN UNCONSCIOUS AND THE UNCONSCIOUS AS THE DISCOURSE OF THE OTHER. IS THE KEY TO THE THEATRICAL EXPERIENCE THE PHENOMENON OF TRANS-SUBJECTIVITY? WHERE DOES WRITING COME FROM AND WHAT DOES THE EXPERIENCE OF BEING “THE SECRETARY OF THE UNCONSCIOUS” REALLY MEAN? 1ST DRAFT, SECOND DRAFT, THIRD DRAFT - THE RHYTHM OF THE WRITING PROCESS - WHAT IS HAPPENING AS WE PROGRESS? WRITING AS WISH FULFILLMENT AND WHOSE WISH FULFILLMENT IS IT? THE INDULGENCE OF THE VOYEUR AND THE PERVERT? WHAT IS THE JOUISSANCE PROMISED BY THEATRE AND WHO IS OUR WRITING FOR? CLEANING THE INSTRUMENT AND LISTENING TO THE ZEITGEIST. WRITERS DON'T NEED TO SOLVE PROBLEMS, JUST BE BRAVE ENOUGH TO IDENTIFY DILEMMAS.

6. IS CONFLICT (CONTRADICTION—REMEMBER, PROTAGONIST/ANTAGONIST) THE ONLY MOTOR? FEMININE ECRITURE. SUBVERTING THE MASCULINE FROM THE INSIDE OUT. DELEUZE AND THE RHIZOME—NO DIRECT CONTRADICTION, MORE AN AVOIDANCE, A CHANGE OF SUBJECT, THE FEMININE NOT-ALL (PASTOUT) FRUSTRATING THE MASCULINE INSISTENCE. STORYTELLING IN A LARGER CONTEXT - SOCIAL STORYTELLING - STORIES WITHIN FAMILIES. WHO ARE THE TELLERS OF THE TALES? SHOULD WE BE CONSOLING OUR AUDIENCE OR DISRUPTING THEM? IS CONTEMPORARY STORYTELLING PART OF THE PROBLEM? CAN THE NEW STORIES BE TOLD USING THE OLD TECHNIQUES? THE CREATIVE WRITER AS ANALYST DISRUPTING THE FANTASIES THE AUDIENCE IS CONSOLING ITSELF WITH: WE ARE GOOD, WE ARE HONOURABLE, WE ARE TRUTHTELLERS, WE ARE NOT GUILTY, ETC AND—MOST TRAGICALLY—OUR LIVES HAVE MEANING—IN ORDER TO CONFRONT THEM WITH THE REALITY OF THEIR OWN FREEDOM. IS FREEDOM THE CENTRAL THEME OF CREATIVE WRITING? A NEW TAXONOMY OF DRAMA...

7. THE WELL MADE PLAY AND SUMMARY OF RESULTS: THE STAGE SERVES A DEEP SOCIAL NEED TO FIND GROUP IDENTITY THROUGH THE RITUALISED ENACTMENT OF SOCIAL EXPERIENCE. THE AUDIENCE LEARNS WHO IT IS BY WATCHING FANTASISED REPRESENTATIONS OF ITSELF DEAL SUCCESSFULLY WITH A JOINTLY EXPERIENCED ANXIETY, THAT IS, AN ANXIETY CHARACTERISING THE SOCIETY (THE MIRROR PHASE). WHITE GUILT, FOR EXAMPLE. CONTEMPORARY SOCIETY IS RAMPANT WITH ANXIETY AS THE CONTRADICTIONS BECOME MORE OBVIOUS, AND SO A FERTILE GROUND FOR THEATRICAL REPRESENTATION. AT THE SAME TIME, THERE IS A STRONG IMPULSE TO DEAL WITH THESE EXPERIENCES BY REPRESSION. THE CHALLENGE OF THE PRESENT IS TO FIND A WAY AROUND THESE REPRESSIONS, AND THE TOOLS. WE HAVE TO DO THAT ARE THE KINDS OF TOOLS WE USE OURSELVES TO UNDERSTAND OUR OWN WRITING PROCESS

8. READ THROUGH OF SCRIPTS - 20 HOURS - 4 HOURS/DAY

**TERM 2 – SEPTEMBER 26-NOVEMBER 25 – 8 WEEKS - FILM
WEEKLY BREAKDOWN:**

1. INTRODUCTION. FILM AS A PRODUCT AND PRODUCER OF URBAN CULTURE WITHIN AN

INDUSTRIAL CONTEXT – THE NEW (INDUSTRIAL) STORYTELLING (LUMIERE BROTHERS FIRST FILM, WOMEN WORKERS LEAVING THE FACTORY GATES, 1895; INTERESTINGLY, THE FIRST PORN FILM WAS PRODUCED IN 1896 AND WAS AN ADAPTATION FROM A POPULAR THEATRICAL PANTOMIME). THE EVOLUTION OF FILM STORYTELLING. THE APPLICABILITY OF STAGE CONVENTIONS TO FILM. THE RISE AND ECLIPSE OF FILM BY TELEVISION, THE PRODUCT OF SUB-URBANISATION. FILM AND THE POETIC – IMAGISTIC WORDS REPLACED BY IMAGES. MEANING LOCATED IN THE JUXTAPOSITION OF IMAGES. FORMATTING THE SCREENPLAY. DIFFERENCES BETWEEN FILM AND STAGE. THE NATURE OF TIME AND SPACE IN FILM – NEWTONIAN CONVENTIONS SUPPLANTED BY EINSTEIN AS PART OF A BROADER PHILOSOPHICAL REVOLUTION. THE POWER AND POVERTY OF THE IMAGE—ARE THERE REALLY THINGS THAT CANNOT BE SAID? WHAT IS LANGUAGE? WHAT IS FILM LANGUAGE? FILM AS AN ART, AS A BUSINESS, AND AS AN INDUSTRY; THE PRODUCER, THE FILM PRODUCTION PROCESS AND THE ROLE OF THE WRITER. WRITER AS CONTRACTOR. IF ART IS ABOUT ONE UNCONSCIOUS COMMUNICATING WITH ANOTHER'S, WHOSE UNCONSCIOUS IS BEING COMMUNICATED THROUGH FILM? CAN FILM REALLY BE CALLED AN ART? POWER WITHIN FILM STRUCTURES. PROTECTING YOURSELF. ADAPTATION. WHY ADAPT? HOW TO ADAPT?

2. RECAP OF HOLLYWOOD STORYTELLING AS IT EVOLVED – 3 ACT STRUCTURE; CENTRAL CHARACTER WITH WEAKNESS PURSUES GOAL AND CONTESTS ANTAGONIST FROM THE POSITION OF THAT WEAKNESS TILL THEY RECOGNISE THE WEAKNESS (MIDPOINT DECISION) AND BEGIN TO DEAL EFFECTIVELY WITH THE PROBLEM, LEADING TO THE TRANSITION FROM THE WANT STORY TO THE NEED STORY. CLIMAX AS THE EXPLICIT STATEMENT OF THE CENTRAL CHARACTER'S DESIRE. WHAT IS THE DRAMATIC QUESTION AGAIN? WHAT'S A BEAT? THE ROLE OF SPECTACLE IN CONTEMPORARY FILM MAKING. THE AFFINITY OF HOLLYWOOD WITH ARISTOTLE. INTRODUCTION TO CONTEMPORARY CONVENTIONS (AS SUGGESTED BY LINDA ARONSON) BASED ON THEIR TREATMENT OF TIME: 2 BIG CATEGORIES: THOSE WITHOUT TIME JUMPS AND THOSE WITH TIME JUMPS, WITH THESE BEING FURTHER DIVIDED INTO: ENSEMBLE FILMS, BROKEN DOWN INTO FILMS WITHOUT TIME JUMPS: TANDEM NARRATIVE, MULTIPLE PROTAGONIST; DOUBLE JOURNEYS, HYBRID; AND FILMS WITH TIME JUMPS, WITH THESE BEING FLASHBACK AND CONSECUTIVE NARRATIVES. THE DECAY OF FILM AS IT HAS SHIFTED EMPHASIS TO SPECTACLE AND THE AUTEUR THEORY, DRIVING WRITERS INTO TELEVISION – ONE OF THE GREAT MOTORS OF TELEVISION'S RENAISSANCE).

3. MORE DETAILED ACCOUNT OF THE CHARACTERISTICS AND SUITABILITY TO STORY OF EACH:

FIRST PARALLEL NARRATIVE TYPE DEALING WITH SOCIAL-POLITICAL TYPE STORIES: TANDEM NARRATIVE EG LANTANA, NASHVILLE – SAME THEME, DIFFERENT STORIES – NEED FOR OVERARCHING STORY TO CONTEXTUALISE INDIVIDUAL STORIES

4. SECOND: MULTIPLE PROTAGONIST – AMERICAN BEAUTY, SAVING PRIVATE RYAN – SAME TEAM, SAME ADVENTURE, SUITABLE FOR SIEGE TYPE STORIES, OR STORIES WHERE A GROUP OF PEOPLE UNDERTAKE A JOINT EFFORT, JOURNEY.

5. THIRD: DOUBLE JOURNEY NARRATIVE – BROKEBACK MOUNTAIN, FINDING NEMO – TWO LIVES IN PARALLEL; AND FOURTH: HYBRID FORM, COMBINING ELEMENTS FROM THE TWO MAJOR APPROACHES (21 GRAMS, BABEL); FILMS WITH TIME JUMPS: FLASHBACK.

6 CONSECUTIVE STORIES (RUN LOLA RUN) AND GAME-LOGIC FILMS (JUMANJI, SOURCE CODE).

7. PITCHING THE FILM: LOGLINE, ONE PARAGRAPH, ONE PAGER, SYNOPSIS, CONCEPT DOCUMENT, TREATMENT – USE OF IMAGE IN FILM DOCUMENTS.

8. READTHROUGH OF SCRIPTS – 20 HOURS.

CHRISTMAS BREAK

TERM 3 – FEBRUARY 13, 2023-APRIL 14, 2023 – 8 WEEKS – TELEVISION & STREAMING – THE WRITERS ROOM

1 INTRODUCTION: THE WRITERS ROOM AND ITS ROLES – SHOWRUNNER/NOTE TAKER – HOW TO TAKE NOTES; WHAT A SHOWRUNNER DOES. DEVELOPING AND NURTURING THE IDEA; WRITERS' ROOM ETIQUETTE – THE NEED FOR COLLABORATION—HOW TO COLLABORATE? WHO OWNS THE IDEA; COPYRIGHT; CONTRACTS.

2 TELEVISION STORYTELLING – THE LONG FORM ALLOWING MORE EXPLORATION OF CHARACTER AND STORY WITHIN AN EXTENDED STORYWORLD. WRITERS ARE BROKEN UP INTO TWO TEAMS. EACH TEAM MEMBER THEN PITCHES AN IDEA SUITABLE FOR A 5 PART TREATMENT, WITH EACH PART BETWEEN 40 AND 60 MINUTES IN LENGTH. THE IDEAS ARE DISCUSSED AND VOTED ON FOR DEVELOPMENT.

3 EACH TEAM IS THEN TASKED WITH DEVELOPING THE IDEA. EACH MEMBER OF THE TEAM TAKES TURNS AS NOTE-TAKER, WITH THE LECTURER TAKING THE POSITION OF THE SHOWRUNNER/PRODUCER. 1ST TASK: STORYWORLD, CHARACTERS; PROBLEM(S) – THE USE OF A WHITE BOARD.

4 2ND TASK – OVERALL STORY ARC AND INDIVIDUAL CHARACTER STORY ARCS

5 3RD TASK – BREAKING THE STORY DOWN INTO 5 ONE-HOUR LONG EPISODES

6 4TH TASK – WRITING AND DESIGNING THE BIBLE

7 IDENTIFYING PRODUCTION COMPANIES AND PITCHING

8 READTHROUGHS OF 3RD DRAFT.

TERM 4 – APRIL 24, 2023- JUNE 23, 2023 – 8 WEEKS – DIGITAL & IMMERSIVE GAMING

1 THE OPPORTUNITIES OPENING IN THE DIGITAL AND LIVE GAMING FIELDS. INTERACTIVE STORYTELLING – REPLACING ACTORS WITH REAL PEOPLE – AUGUSTO BOAL/PAULO FRIERE - EXPLODING THE PARADIGM. WHO OWNS STORY? BRECHT AND LEHRSTÜCK – THE THEATRICALISATION OF THE WORLD; PLAYING ROLES. DIGITAL REALITY AS A WAY OF EXPLORING POSSIBILITIES AND CHANGE. THE OPPORTUNITIES OF THE META VERSE (ALSO SEE GAMING/FILM/TELEVISION INTERACTION - [HTTPS://INDUSTRIALSCRIPTS.COM/VIDEO-GAME-LOGIC/](https://industrialscripts.com/video-game-logic/)).

2 REGROUP INTO TWO (NEW) TEAMS AND BEGIN TO ADAPT THE PRODUCTS OF TERM 3 TO A DIGITAL AND AN IMMERSIVE ACTION GAMING FORMAT BY STRIPPING THEM DOWN TO THE STORY, AND SEEING HOW TO REIMAGINE THEM IN TWO QUITE DIFFERENT FORMS.

3 WHAT'S THE DIFFERENCE BETWEEN A THEATRICAL AND A GAMING APPROACH? HOW TO MAP FROM ARISTOTLE TO ZUCKERBERG? WHAT IS THE THREE ACT STRUCTURE IN A GAME? PERIPETEIA (REVERSAL) ? ANAGNORISIS (OUR TRUE NATURE)? HOW TO KEEP THE PLAYERS/ACTORS INTERESTED/ENGAGED? WHAT IS BEING “SOLD”? AN EXPERIENCE? A RIDE? AN INSIGHT? IS THE DRIVE OF STORYTELLING TO MAKE IT MORE REAL? WHAT IS THE REAL IN GAMING ENVIRONMENTS? THE DIFFERENCE BETWEEN IDENTIFYING WITH A CHARACTER AND IDENTICALLY BEING THAT CHARACTER.

4 THE ROLE OF FANTASY IN DIGITAL AND IMMERSIVE STORYTELLING – THE ALTERNATE POVS ON FANTASY. HOW UNIFORM ARE FANTASIES AND HOW CAN THIS UNIFORMITY BE USED TO SUBVERT AND ALTER CHARACTER? ARE THESE NEW STORYTELLING TECHNIQUES POWERFUL ENOUGH TO LITERALLY CHANGE PEOPLE, AND WHAT ARE THE ETHICS OF THAT? IS THIS ALREADY HAPPENING THROUGH THE GAMING WORLD? HOW FANTASY TEACHES DESIRE.

5 WRITING AND COLLATING THE CONCEPT DOCUMENT.

6 PITCHING THE GAME – THE AUSTRALIAN INDUSTRY AND POSSIBILITIES FOR SELF GENERATING DIGITAL AND IMMERSIVE GAMES.

7 STORY AS MEANING MAKING – TRAVERSING THE FANTASY AND NEW STORIES MAKING A NEW WORLD.

8 REHEARSAL WEEK IN PREP

FINAL PRESENTATIONS: JUNE 26 – JULY 7

CREATIVITY TRAINING COURSE SUE WOOLFE FOR THE CREATIVITY WRITERS' ACADEMY

LESSON PLAN FOR THE CREATIVITY TRAINING COURSE.

SESSIONS: WEEKS 1-2: INTRODUCING A VERY DIFFERENT WAY TO ACCESS YOUR CREATIVITY

THE AIM OF THESE DAILY 2 HOUR SESSIONS X 5 OVER 2 WEEKS IS TO INTRODUCE STUDENTS TO THE MODEL OF CREATIVITY SO THAT THEY WILL PRACTISE IN WRITING HOW TO MOVE THEIR BRAINS BETWEEN THE TWO NETWORKS, AND WHEN THIS IS NECESSARY, AND TO HAVE CONFIDENCE IN BEING ABLE TO DO THIS ONCE THEY GRADUATE.

SO IN THESE 2 WEEKS WE WILL:

1. LEARN THE MODEL OF CREATIVITY
2. A BRIEF HISTORY OF HOW RESEARCH CAME TO THIS KNOWLEDGE- USEFUL BECAUSE MANY STUDENTS NEED CONVINCING, ASSUMING, GIVEN SOME HAVE CREATIVE WORKS BEHIND THEM, THAT THEY KNOW HOW THEIR BRAIN WORKS.
3. BEGIN TO PRACTISE USING THE DMN VIA PROMPTS AND OPEN MEDITATION.

IN THESE 10 SESSIONS, THEY'LL HAVE HOMEWORK OF PRACTICING THIS UNFAMILIAR WAY OF THINKING.

SESSIONS: WEEK 3 TO WEEK 12

EVERY WEEKLY 3 HOUR SESSION BEGINS AND ENDS WITH A PROMPT, SO A DISASSOCIATED FRAGMENT IS CONSTANTLY PRODUCED- DISASSOCIATION IN THE FIRST MULTITUDE OF FRAGMENTS IS ESSENTIAL, OTHERWISE THE WORK BECOMES A "TASK" AND THE DAN WILL BE ACTIVATED TOO EARLY.

TWO RULES: NO READING BACK OR SHARING OF ANY WORK. NO THROWING OUT OR DELETION. OUR AIM IS TO DELAY BRINGING THE WORK INTO CONSCIOUSNESS.

EVERY SESSION CONSISTS OF

1. DISCUSSION
2. A TALK TO SHOW IMPORTANT ASPECTS OF THE DMN, AND HOW IT RELATES TO CREATING A WORK. NONE OF THIS IS MY SPECULATION, SO I USE WELL-ACCEPTED SCHOLARLY PAPERS FROM PEER-REVIEWED JOURNALS.
3. TWO PROMPTS, AT BEGINNING AND END, SOMETIMES ONE THE SAME AS THE EARLIER ONE, TO SEE THE USE OF INCUBATION.

TALKS IN ORDER:

1. 2014, 2018 RESEARCH THAT SHOWS, FOR THOSE WHO THINK THEIR BRAINS CANNOT CHANGE, THE BRAIN THE GREY MATTER BECOMES DENSER IN THE AREA PRACTISED- RESEARCHED FIRST IN TAXI DRIVERS, AND IN 2018, WRITERS.
2. DIETRICH: THE ENERGIZING OF THE DMN, SO THEY COMPREHEND WHAT'S HAPPENING,
3. CSITZENTMIHALYI - "GETTING INTO THE FLOW: THE ONES WHO'LL MAKE IT HAVE NO PLAN",
4. NANCY ANDREASSEN- THE DISCOVERY OF RAPID ASSOCIATIVE CORTICES - SHOW- AND THE REALIZATION OF THE DMN,
5. RIZZOLATTI, DAMASIO, JOANNA FIELD: MIRROR NEURONS AND EMPATHY LEADING TO THE REALIZATION OF EMBODIMENT : WHERE IS CREATIVITY?- IN THE BODY AS WELL AS THE SKULL, SO STUDENTS LEARN THAT MOVEMENT IS IMPORTANT TO CREATIVITY. WE SEE THIS IN PRACTISE.
6. GABORA ETC: THE WORLD-VIEW AND HOW THIS ASSISTS CREATIVITY.
7. BRIGGS: DATA OF GREAT COMPLEXITY - HOW TO ACCESS.
8. GABORA: BRAIN ARCHITECTURE - THE KEY TO "THE MAGIC OF CREATIVITY".

ALL THE TALKS AND FRAGMENTS EMPHASIZE MODE ONE, ACCESSING THE DMN.

BY THE PROMPTS, WE'RE PROVOKING BRAIN ACTIVITY ACROSS FAR-FLUNG AREAS OF THE BRAIN SPACE, OFTEN EMOTIONAL, BUT BELOW THE LEVEL OF AWARENESS. THIS IS GOING TO RESULT IN UNUSUAL CONNECTIONS, AND SO A UNIQUE WORK.

PROMPTS USED THROUGHOUT THESE SESSIONS, FOLLOWING PERIODS PERIOD OF LECTURE/ DISCUSSION, WITH THE AIM OF WRITING A BULK OF DISSOCIATED FRAGMENTS.

HOMEWORK- HALF HOUR A NIGHT OF “PURPOSELESS” FRAGMENT WRITING AT HOME: PROMPTS- PHYSICAL PROMPTS IN HOUSE EG DRESSING TABLE TOPS, BATHROOM CUPBOARDS, WHAT’S IN BOTTOM KITCHEN DRAWER, WHAT’S OUTSIDE WINDOWS, DINNER TABLE DIALOGUE, ONE SIDE OF SOMEONE’S PHONE CONVERSATION. GO TO CAFÉ AND RECORD SNIPPETS OF CONVERSATIONS, NOTICE ODD THINGS ABOUT PEOPLE, THEIR MANNERISMS.

ONE SPECIAL HOMEWORK IS FOR THEM TO GO TO AN ART GALLERY, STAND IN FRONT OF A CHOSEN WORK, (PREFERABLY LARGE), REFLECT ON WHERE IN THEIR BODY THEY RESPONDED, PHOTOGRAPH THIS OR ANOTHER WORK FOR A PROMPT FOR THEMSELVES AND TO SHARE WITH OTHERS. USE AND SHARE PROMPTS SO THEY REALIZE IT’S NOTHING SPECIAL ABOUT MY PROMPTS. DISCUSS EMBODIMENT IN CLASS, SO THEY REALIZE CREATIVITY’S CONNECTION WITH THE BODY.

DISCUSSIONS WILL CIRCLE AROUND: HOW DO I KNOW IF I’M “LULLING” DEEPLY ENOUGH?
HOW DO I KNOW IF I’M IN THE LULL? WHEN HAVE I ACCESSED DMN ENOUGH, WHAT HAPPENS IF SUDDENLY I SWITCH INTO PLANNING- HOW DO I REPAIR THIS?
WHAT IF I HATE MY FRAGMENTS?

SO WE CAN TRACK PROGRESS, WE END EACH SESSION WITH 3 QUESTIONS:

1. WHAT FEELINGS WERE GENERATED BY THIS CREATIVE PROCESS? WHAT THOUGHTS STOOD OUT FOR YOU?
2. IN WHAT WAY YOUR WRITING HAS EVOLVED THIS WEEK?
3. HOW DOES THIS DIFFER FROM YOUR PREVIOUS EXPERIENCE OF WRITING?
4. WHAT CHANGES DO YOU ASSOCIATE WITH THE EXPERIENCE?

SESSIONS: WEEKS 13- 23: MODE 2 OF THINKING: MOVING BETWEEN THE DMN AND THE DAN

BY THIS STAGE, IDEALLY THEY HAVE A LARGE MESS OF DISASSOCIATED FRAGMENTS.

IN THESE WEEKLY 3 HOUR SESSIONS, I SHOW (AND THEY PRACTISE) WAYS TO “WALK AROUND” THE FRAGMENTS, EXAMINING THEM, PLAYING WITH THEM, CAREFULLY MAKING CONSCIOUS THE UNCONSCIOUS UNITY INHERENT IN THEM, AND SO HONING THEM. THEY ARE NOW “ZIGZAGGING”. ONCE I’VE EXPLAINED THIS, THEY DO MUCH OF THIS WORK IN CLASS, DISCUSSING ALL THE WAY. THIS ZIGZAGGING ENHANCES THE BRAIN’S FLEXIBILITY WITH IDEAS, AND AS THEY REALIZED THE BRAIN HAS BEEN CIRCLING UNWITTINGLY AROUND THEIR PRIVATE PREOCCUPATIONS, THE IDEAS THAT MAKE THEM UNIQUE, THIS REINFORCES THEIR ACCEPTANCE OF THE USEFUL CREATIVITY OF WHAT THEY’VE ACHIEVED SO FAR.

IN WALKING AROUND THE FRAGMENTS, WE MOVE OUR BRAINS IN A VARIETY OF THINKING BETWEEN MODE ONE AND TWO THINKING, BETWEEN SPECIFIC AND GENERAL THINKING, BETWEEN CONCRETE AND ABSTRACT THINKING-WILL SHOW HOW. WE LEARN TO “TEMPORARILY VISIT” THE DAN, (SEE PAGE 6) WITH THE LIGHTEST OF TOUCHES, SO THAT THE BRAIN CAN MOVE BACK TO THE DMN (SEE PAGE 6). DURING THESE MOVEMENTS BETWEEN THE TWO NETWORKS, CHARACTERS DEEPEN, REALIZATIONS & INSIGHTS BEGIN TO HAPPEN, & ACCUMULATE INTO A LAYERED WORK THAT THE WRITER FINDS INTOXICATING AS IT BEGINS TO “TALK BACK”. A NARRATIVE, THEME, PLOT, CHARACTERS ALL EMERGE AND DEEPEN. THEY SHOULD NOT KNOW AT THIS STAGE WHAT THE WORK IS “ABOUT” - IT SHOULD NOT BE BROUGHT TO CONSCIOUSNESS.

METHOD 1 FOR “WALKING AROUND THEM”:

TYPE UP EXACTLY WHAT’S WRITTEN, IN THE ORDER. NO CORRECTIONS PERMITTED EXCEPT SPELLING. THIS IS YOUR FIRST DRAFT.

WITHOUT APPROVING OR DISAPPROVING OF ANYTHING, (WHY?), READ THROUGH AND LOOK FOR PROMPTS- LET THE BRAIN FOLLOW THE PROMPT TILL IT PETERS OUT, THEN CONTINUE READING. THE WORK MAY DOUBLE IN LENGTH. THIS IS “PRIMING” THE DMN (SEE PAGE 6).

LECTURES: EG GABORA- “TOWARDS AN INKLING...” TRACE THE WAY BITS OF MEMORY LINK UP AND CREATE AN ENTIRELY NEW THOUGHT. WE ARE NOT SELECTING BETWEEN IDEAS, WE ARE INTUITIVELY HONING THE IDEAS THE BRAIN AND THE WORK WANTS TO FORMULATE AND EXPRESS.

METHOD 2:

READ THROUGH FINDING RECURRENCES OF SETTING, IMAGE, MOOD, POTENT WORDS AND PHRASES. LIST AND CHART BY COLOUR CODING, CUTTING UP, ORDERING. IF ANY NEW FRAGMENT IS PROMPTED, "LULL", FOLLOW IT TILL IT PETERS OUT.(THE BRAIN MOVING BETWEEN NETWORKS, (THE DMN AND THE DAN PRODUCING SMALL INSIGHTS.)

LECTURE: GABORA: "HOW INSIGHT EMERGES" WHERE SHE EXPLAINS THE "MAGIC " OF CREATIVITY.

METHOD 3:

INCUBATE: USE A DIARY : NOW AND EVERY FEW HOURS OR WHENEVER THE BRAIN NIGGLES, WRITE DOWN WHAT YOU NOW KNOW, WITH TIME AND DATE (ABSTRACT TO CONCRETE) AGAIN FOLLOW ANY NEW FRAGMENT.
(DMN AND DAN)

DISCUSS: WHAT INCITES THE MOMENTS OF INSIGHT? NEW RESEARCH EXPLAINS THAT IT'S THE EMOTIONAL ENERGY FROM THE MICROFEATURES AS THE BRAIN CRISS-CROSSES FLUIDLY BETWEEN NETWORKS THAT FINALLY ACCUMULATES AND BREAKS THROUGH TO CONSCIOUSNESS. THIS BREAKING THROUGH TO CONSCIOUS IS THE GESTALT.(DMN AND DAN)

METHOD 4:

PULL OUT CHARACTERS AND IMPOSE ON ONE AN OBSESSION EG EXTREME TIDINESS. IMPOSE ON ONE A SKEWING OF THOUGHT EG SEEING THE WORLD THROUGH MATHEMATICS. IMPOSE ONE OF YOUR OBSERVED MANNERISMS.
(DMN AND DAN)

DISCUSS: WHAT INSIGHTS HAVE YOU NOW HAD? SENSE AND ALLOW WHAT STILL NEEDS TO BE UNCONSCIOUS. BY THIS, WE EMPOWER THE INTUITION.

METHOD 5:

IMPOSE A PATTERN: EG THE QUESTION, THE OUTSIDER, THE ESCAPE. FRAGMENTS ARE ORDERED IN A PROVISIONAL PATTERN. (DMN AND DAN)

METHOD 6:

ABSTRACT THINKING: WHAT COULD BE AT STAKE?
WHAT IS THE QUESTION THE NARRATIVE COULD ASK AND ANSWER?
THIS GIVES THE WORK A BEGINNING AND AN END, AND A PROVISIONAL STRUCTURE IS SENSED.
(DMN AND DAN)

METHOD 7:

THE WORK IS NOW THE EQUIVALENT OF A SHAGGY DOG NARRATIVE: THE STUDENTS TO A BUDDY, WHO MAKES NO JUDGEMENTS, WHO'S ONLY PERMITTED TO SAY: "WHAT THE STORY MEANS TO ME."
THE STUDENT IS NOT PERMITTED TO AGREE OR DISAGREE, JUST TO WRITE THEIR REACTIONS INTO THE WORK.

THE WORK IS RE-VISIONED.

(DMN AND DAN)

ONLY NOW IS THE MEANING OF THE WORK COMING TO CONSCIOUSNESS.

METHOD 8:

IMPOSE DIFFERENT NAMES, GENDERS, AGES, ERAS, COUNTRIES ON CHARACTERS - WHAT DOES THIS DO FOR THEM, FOR THE NARRATIVE?

DISCUSSIONS CIRCLE AROUND: REFLECTIONS OF WHAT'S BEEN ACHIEVED.
WHAT DO THESE IDEAS, CHARACTERS, INCIDENTS WANT TO BE - A FILM, STAGE PLAY, SCREEN PLAY, EPIC POEM, GAME, MUSICAL, OPERA, NOVEL...?

AT THIS STAGE, IF SOME STUDENTS WANT THEIR WORK, OR SOME OF IT, TO BECOME A NOVEL/NOVELLA/SHORT STORY, I WILL WORK WITH THEM UNTIL WEEK 28.

SESSIONS WEEKS 23- 25 :THIRD MODE: USING THE DAN

THE WORK IS NOW FULLY CONSCIOUS. THE IMPACT OF THE WORK ON OTHERS IS CONSIDERED ONLY NOW IN THESE WEEKLY 3 HOUR SESSIONS.

ERNST KRIS: THE WHAT THE BEHOLDER MAKES OF IT IS UNKNOWN TO THE CREATOR.
RESEARCH ON AUDIENCE'S SENSING OF AUTHENTICITY.

DISCUSSIONS CIRCLE AROUND: AT WHAT STAGE DOES THE CREATOR KNOW WHAT IT IS THEY'VE CREATED?

WHAT TO DO IF THE THIRD MODE OCCURS FIRST? IE IF THE DAN HAS BEEN ACTIVATED - INDIVIDUAL TRAINING MIGHT BE REQUIRED HERE, TO FIND WAYS TO RE-ACCESS THE DMN.

EDITING:

FOR SUSPENSE, FOR CONSISTENCY, FOR GRAMMAR ETC.

AN OPTIONAL REVISION SESSION IS ENVISIONED, A "GYM", A 2 HOUR SESSION IN WEEK 27.

MY MODEL FOR CREATIVITY:

IN SUMMARY FOR THE TIME-POOR:

THE WESTERN INSTITUTION OF EDUCATION AND OUR SOCIETAL TRAINING TEACHES US THAT THERE IS ONLY ONE LEGITIMATE WAY TO THINK, ONE THAT IS RATIONAL, LOGICAL AND LADEN WITH OUR VALUES AND ATTITUDES. WE CAN EXPLAIN HOW WE GOT TO OUR CONCLUSIONS TO THE POINT WHERE SOMEONE CAN POINT OUT FAULTS IN OUR LOGIC TO US. IT'S PURPOSE-DRIVEN AND PREDICTIVE.

IN FACT, OUR THINKING TAKES PLACE IN 1 OF 2 NETWORKS, FIRST OBSERVED IN 2015. THE DAN (ORIGINALLY CALLED THE "TASK-POSITIVE NETWORK, BUT NOW CALLED THE DORSAL ATTENTION NETWORK) IS USED FOR THE "LEGITIMATE" WAY OF THOUGHT. IT'S RESPONSIBLE FOR OUR RATIONAL, ORGANISED, MODERN WORLD. SO WE ORDINARILY TEND TO LIVE OUR THINKING LIVES IN IT, WITH OCCASIONAL SLIPS OUT OF IT WHEN A THOUGHT COMES "OUT OF THE BLUE". IT WAS ORIGINALLY, AND MORE USEFULLY, CALLED THE "TASK-POSITIVE" NETWORK.

ON THE OTHER HAND, THE SECOND NETWORK, THE DMN (DEFAULT MODE NETWORK OR THE DEFAULT MODE AS IT'S COMMONLY CALLED), EXCLUSIVELY ENABLES OUR THOUGHTS TO GO INTO THE NOOKS AND CRANNIES OF THE MIND. THIS THINKING IS RAPID, "ILLOGICAL", WE CAN'T EXPLAIN HOW WE GOT TO OUR CREATION, AND IT'S AMORAL- IT PAYS NO HEED TO OUR VALUES AND ATTITUDES.

CREATIVITY NEEDS BOTH- THE DMN TO ACCESS ORIGINAL IDEAS AND CONNECT THEM IN UNEXPECTED WAY. THE DAN AND THE DMN TO WORK TOGETHER TO BRING THEM INTO CONSCIOUSNESS, THE DAN TO ANALYSE THEM AND SCULPT THEM ; BUT THE "MAGIC" OF CREATIVITY DEPENDS ON ACCESSING THE APPROPRIATE NETWORK AT THE APPROPRIATE TIME.

THE STRUGGLE FOR OUR WRITING STUDENTS IS:

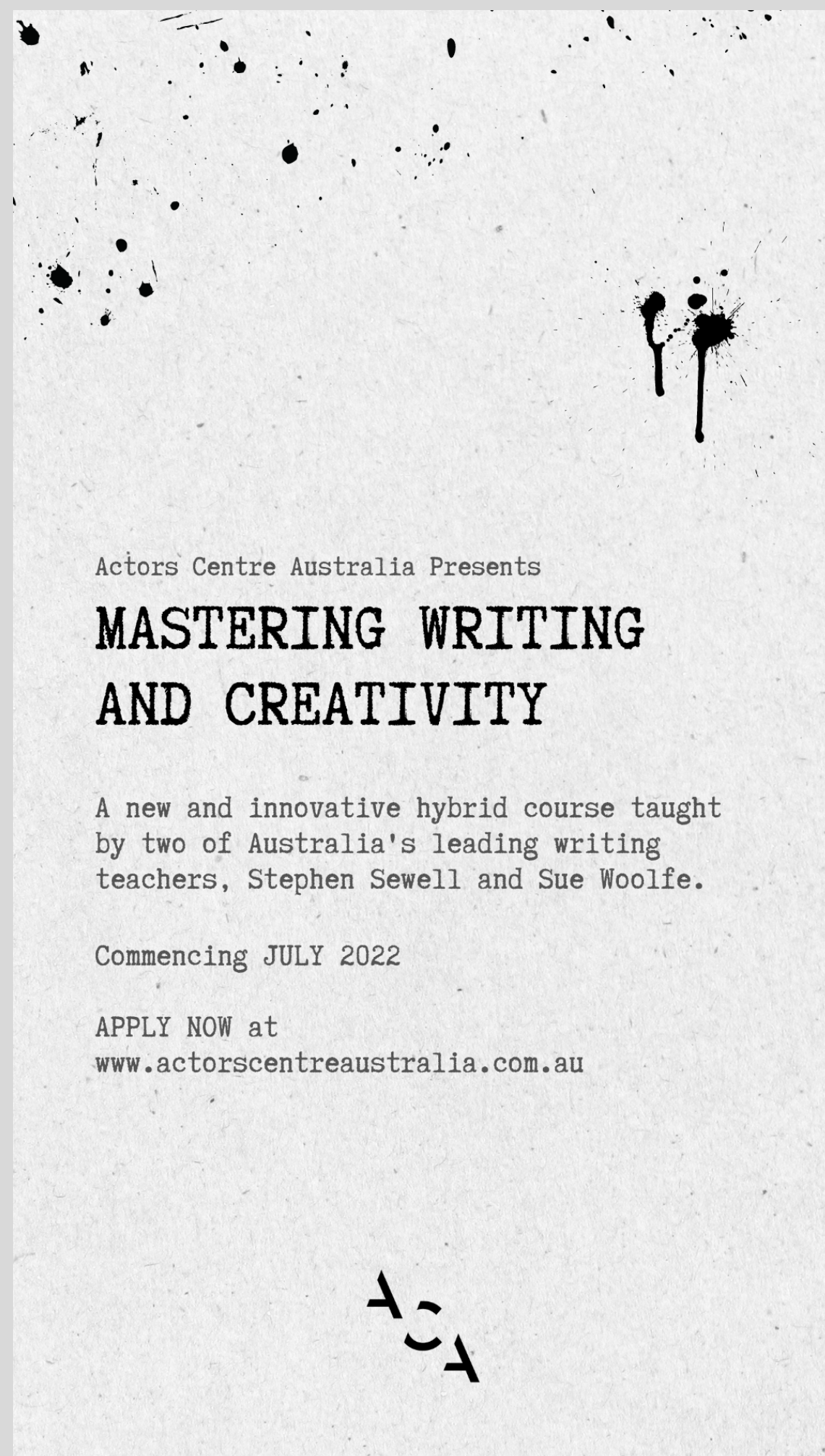
1. TO UNDERSTAND AND ACCEPT THIS,
2. TO FIND WAYS TO SWITCH OFF AND DELAY THE AUTOMATIC ACTIVATION OF THE DAN- AUTOMATIC BECAUSE THEY'VE DONE THIS MOST OF THEIR LIVES - TO TRY TO KEEP THE CREATIVE WORK FROM BEING PERCEIVED AS A "TASK",
3. TO ACCEPT THE STARTLING IDEAS AND IMAGES THAT EMERGE IN THE DMN,
4. TO LEARN HOW TO ACCESS THE DMN TO FIND ORIGINAL IDEAS, TO BE CONFIDENT THAT THEY CAN ACCESS IT RELIABLY AND ON DEMAND,
5. TO LEARN WHEN IN A WORK TO ACCESS EACH NETWORK IN ORDER TO CREATE A WORK THAT IS NOT JUST A COPY OF WHAT'S BEEN DONE BEFORE, BUT ENTIRELY ORIGINAL.

THIS IS A RE-SETTING OF MOST PEOPLE'S THINKING, AND ACHIEVING THAT CAN BE TIME-CONSUMING. IT REQUIRES LEARNING OF NEW SKILLS, AND LEARNING AWARENESS OF WHAT THEIR BRAINS ARE DOING APPROPRIATELY, OR INAPPROPRIATELY, WHILE ATTEMPTING TO CREATE A WORK.

WE PROPOSE THAT DURING THE CREATIVITY TRAINING COURSE, STUDENTS LEARN IN PRACTISE THEIR NEW SKILLS BY DOING WRITING EXERCISES THAT MAY OR MAY NOT FEED INTO THEIR MAJOR WORK. FOR THESE REASONS, WE PROPOSE THAT THE CREATIVITY TRAINING COURSE SERVES THE NEEDS OF THE WRITING COURSE, SO:

1. THE CREATIVITY TRAINING COURSE BEGIN 2 WEEKS BEFORE THE WRITING COURSE, WITH 5X 2 HOUR SESSIONS A WEEK, SO THAT THE STUDENTS HAVE 10 HOURS IN ADVANCE BEFORE THEIR BRAINS BEGIN TO SENSE A "TASK".
2. THE CREATIVITY TRAINING COURSE END EARLIER, TO ALLOW THE STUDENTS TO CONCENTRATE FULLY ON THEIR MAJOR WORK IN THE WRITING COURSE

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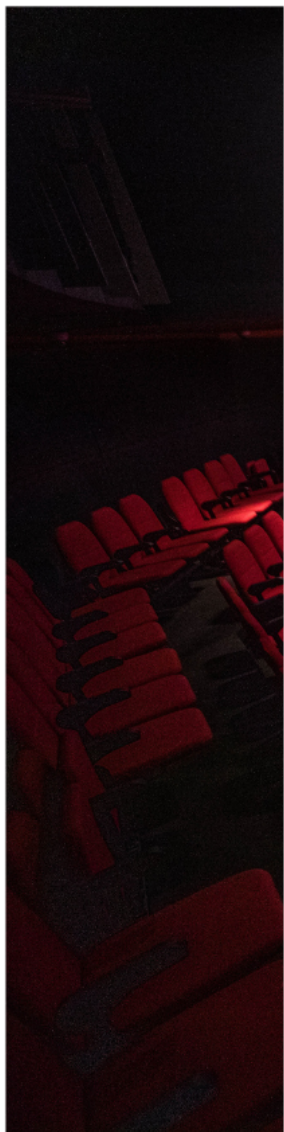


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