

SYLLABUS v13 08/19/16
CTPR 555 FALL 2016
ADVANCED PRODUCTION DESIGN

THE ART DEPARTMENT BREAKDOWN
STORY, DESIGN, AND ART DIRECTION

Instructor: Jackson De Govia
Credits: 2 Units
Day & Time: Monday 7 PM - 10 PM

NOTE: Read the screenplay and syllabus before the first class.

OVERVIEW

This class will conduct an Art Department Breakdown of *FOLLY*, a film noir screenplay and interpret the story through design and art direction. A design philosophy inspired by the story will be developed. Locations will be scouted and a major set will be designed, art directed, modeled, and budgeted.

PROTOCOLS

Class notes will be taken by hand, in pencil in an unlined sketchbook.
Drafting, sketching and design work for this class will be done by hand.
Students will be encouraged to carry a sketchbook and draw every day.

ELEMENTS OF THE COURSE

SCRIPT & STORY

The main components of this course are a reading and analysis of a script and then creating the designs and art direction for its production.

BREAKDOWN

A breakdown is a scene-by-scene list of the script's action and physical elements. The breakdown will be the basis for story analysis, design, and art direction as a whole and of selected sets.

DESIGN

The design process interprets this story as visual poetry. A design must have consistency, meaning, and grace. It uses research materials, renderings, architectural plans, models and a budget to translate the language of the script into a work of art. The design is not merely a recipe for location scouting and set construction. The design is a coherent aesthetic vision that governs the physical form of the production.

ART DIRECTION

Art direction addresses the designer's vision of the story by answering three questions, the ABCs:

ARCHITECTURE

How does location, detail, period, style, symbolism, and the social role of a given environment fit the story?

BACKSTORY

How does the history of personalities and behavior of the story's inhabitants effect the design?

CHARACTER

What are the effects of natural forces on the story environments?

THE DESIGNER'S ROLES IN PRODUCTION

1) ARTIST

A designer should be able to quickly and simply make (or collaborate in the making of) concept sketches and simple plans. This skill is easily acquired through practice and can be as natural to human beings as speech. If freehand drawing *per se* proves impossible for some students, the class will devise workarounds such as collaging and other forms of collaborative image making.

The mechanical drawing of simple scale plans should be achievable by most students involving, as it does, running a pencil along the edge of a template. Any student can create basic quarter-inch scale plans and elevations on paper with little fuss.

Rendering a design idea with a fluent sketch is a bit more challenging, but the class will have available a splendid set of drawing lessons. This simple system is similar to a course the United States Army once taught its officers. It saved lives.

No matter what career path in the cinematic arts one pursues, this drawing skill will pay off.

2) RESEARCHER

References from fine art, photography, surveys of architectural style, historical records, descriptions in journalism and fiction, and great films are readily available from the digital universe. This resource may be accessed for inspiration and communication.

Nothing beats the real thing. Nothing looks more like a police station than an actual police station. The art department may photograph and measure what is to be re-created, or what exemplifies the character or style being sought.

3) ADVOCATE

The story's design ideas are created by a writer, modified into practical form by a producer, and transmuted by a director into something tangible that can be recorded. At each stage of the process, the midwife of these ideas is the designer, who interprets the writer for the producer and protects the integrity of these ideas for the director. Finally, the designer collaborates with the director to execute these ideas with their essential integrity not only intact, but realized to their fullest possible potential.

WEEK-TO-WEEK OUTLINE

MEETING #1 08/22/16 COURSE OVERVIEW

INTRODUCTION - SYLLABUS OVERVIEW
MAKING THE SET LIST & BREAKING DOWN THE SCRIPT - PAGES 1 - 6 Hotel
FINDING THE STORY - TEXTUAL ANALYSIS - ELEMENTS OF DESIGN
DESIGN - THE ABCs - ART DIRECTION & PRODUCTION
LINE BY LINE - SCOUTING - RESEARCH

ASSIGNMENTS:

ART SUPPLIES
SET LIST
BEGIN BREAKDOWN - PAGES 1 - 34 Hotel to Garden Restaurant

MEETING #2 08/29/16 SET LIST & BREAKDOWN

CRITIQUE SET LISTS & BREAKDOWNS TO DATE
ELEMENTS OF THE BREAKDOWN
DEMO GROUND PLAN & ELEVATION - DRAFTING TOOLS, & TECHNIQUES, BODY MEASURES

ASSIGNMENTS:

CHART PERSONAL BODY MEASUREMENTS
GROUND PLAN ONE ROOM, ELEVATION ONE WALL 1/4" SCALE
CONTINUE BREAKDOWN Pages 34 - 71 (Cashier's Cage to Toenail Polish)

MEETING #3 09/05/16 -BREAKDOWN PROCESS TO SET DESIGN TOOL KITS

SET LIST - EXAMPLE: FOLLY SET LIST
BREAKDOWN FORMAT
BREAKDOWN TO DESIGN = REVEALS TEXTUAL ASPECTS
DESIGN TO ART DIRECTION = EXPRESSES TEXTUAL ASPECTS
APPLYING ANALYSIS TOOL KITS (ABCs) TO DESIGN
ART DIRECTION AS EXPRESSION OF TEXTUAL ASPECTS

ASSIGNMENTS:

PREPARE GROUND PLAN AND SKETCHES SELECTED SETS AS ASSIGNED
INT BANQUET ROOM, INT CHRIS & MILDRED APT, INT SHELL'S PLACE
CONTINUE BREAKDOWN Pages 71 - End (Mildred at Jardine Gallery to Flea Market)
OFFICE HOURS: TO CRITIQUE STUDENT BREAKDOWNS PAGES 1 - 34

MEETING #4 - SAMPLE LOCATION PORTFOLIOS

LOCATION SURVEY TOOLS AND TECHNIQUES, SCOUT LIST
LOCATION PORTFOLIOS - FIVE SETS TO BE PICKED FROM LIST - DISCUSS
EXT/INT HOTEL - ENTRY, GARDEN, HALLWAY, BANQUET ROOM)
EXT/INT JARDINE GALLERY
EXT MOTEL ROW AND CURVE ON BOULEVARD
EXT/INT SHELL'S PLACE, EXT LORI'S FIRST APARTMENT
EXT MINOR SETS; BUS STOP, 1ST MOTEL, PF MART, FLEA MARKET,

ASSIGNED:

REVIEW AND CORRECT BREAKDOWN
LOCATION PORTFOLIOS TO BE SELECTED, ASSIGNED & PHOTOGRAPHED
CONTINUE GROUND PLAN AND SKETCHES SELECTED SETS:
INT LORI'S NEW APT, INT PF MART ACCOUNTING

OFFICE HOURS: TO CRITIQUE STUDENT BREAKDOWNS PAGES 34 - 71

MEETING #5 - CRITIQUE BREAKDOWNS - SETS ON STAGE VS. LOCATIONS

ART DIRECTION = BREAKDOWNS + DESIGN

CRITIQUE FINAL CLASS BREAKDOWNS -
CRITERIA FOR SETS ON STAGE VS. LOCATIONS - DISCUSSION

ASSIGNED:

CONTINUE GROUND PLAN AND SKETCHES SELECTED SETS:
INT LORI'S FIRST APT, EXT/INT JARDINE GALLERY
CONTINUE LOCATION PORTFOLIOS

OFFICE HOURS: TO CRITIQUE STUDENT BREAKDOWNS

MEETING #6 - CONTINUE AND COMPLETE WEEK #5

COMPARE FINAL CLASS BREAKDOWNS - CORRECT AND COMPLETE BREAKDOWNS
CLASS DISCUSSION: DESIGN: APPLYING ABCs
LECTURE/DISCUSSION: ART DIRECTION AS END PRODUCT OF BREAKDOWNS + DESIGN
GUEST LECTURE: SPECIMEN SET CONSTRUCTION BUDGET BREAKDOWN

ASSIGNED:

CONTINUE GROUND PLAN AND SKETCHES SELECTED SETS:
COMPLETE LOCATION PORTFOLIOS
OFFICE HOURS: TO CRITIQUE STUDENT BREAKDOWNS

MEETING #7 - LOCATION PORTFOLIOS

LOCATION PORTFOLIOS - FIVE SETS SUGGESTED:
EXT/INT HOTEL - ENTRY, GARDEN, HALLWAY, BANQUET ROOM
EXT/INT JARDINE GALLERY
EXT MOTEL ROW AND CURVE/CORNER ON BOULEVARD
EXT/INT SHELL'S PLACE,
EXT LORI'S FIRST APARTMENT
EXT LORI'S NEW APARTMENT
APPLY BREAKDOWN VIA ANALYSIS TOOL KITS TO LOCATION PORTFOLIOS
CRITERIA FOR SETS ON STAGE VS. LOCATIONS
CLASS WALK-THROUGH LOCATION CHOICES & JUSTIFY
EXT LORI NEW APARTMENT REQUIREMENTS

ASSIGNED:

SKETCH MATCHING EXTERIOR DETAILS FOR LORI'S STUDIO APARTMENT
SCOUT, MEASURE, AND PHOTOGRAPH EXT LORI'S NEW APARTMENT CANDIDATES

MEETING #8 - BEGIN INT/EXT LORI STUDIO APARTMENT - CLASS TEAMS

NOTE: ALL TEAMS PARTICIPATE IN REALIZING EACH TEAM'S VERSIONS
SCREEN LORI NEW APT EXT LOCATIONS, ASSIGN ONE TO EACH CLASS TEAM
DISCUSSION: MATCHING GIVEN LOCATION EXTERIORS TO SETS ON STAGE
DISCUSS LORI'S NEW APT MATCHING PROBLEMS:

TERRACE, WINDOWS, BACKINGS: MAKING THE TERRACE WORK
DESIGNING THE SET FOR BREAKDOWNS, APPLY ABCs
BLOCKING THE STORY ON THE GROUND PLAN
LECTURE: RESEARCHING LOCATION ARCHITECTURE

ASSIGNED:

INT GROUND PLANS MATCHING EXTERIORS FOR LORI'S NEW APARTMENT

MEETING #9 - CONTINUE INT/EXT LORI NEW APARTMENT - CLASS TEAMS

CRITIQUE GROUND PLANS INT LORI'S STUDIO APARTMENT
DEMO AND PRACTICE: SET DESIGN FOR FULL SIZE ONSTAGE LAYOUT
FULL SIZE LAYOUT (SNAPLINES, TAPE, ETC.)
ESTABLISHING CENTER LINES AND RIGHT ANGLES

ASSIGNED:

COMPLETE GROUND PLANS LORI'S NEW APARTMENT
BEGIN ELEVATIONS LORI'S STUDIO APARTMENT

MEETING #10 - DESIGN AND ART DIRECTION WORKSHOP - CLASS TEAMS

DEMO AND PRACTICE: MAKING THE WHITE MODEL
CLASS DISCUSSION: THE CENTRAL PROBLEM OF *FOLLY*:
HOW WILL CHRIS' PAINTINGS BE REALIZED?

ASSIGNED:

FULL SIZE ONSTAGE LAYOUT LORI'S NEW APT - TEAM ONE
COMPLETE ELEVATIONS LORI'S NEW APT
WHITE MODELS LORI'S STUDIO APT

MEETING #11 - TEAM ONE VERSION LORI'S NEW APT - CLASS TEAMS

MOCKUP SET DRESSING LORI'S NEW APT
BLOCKING REHEARSAL LORI'S NEW APT

ASSIGNED:

FULL SIZE ONSTAGE LAYOUT LORI'S NEW APT - TEAM ONE

MEETING #12 - TEAM TWO VERSION LORI'S NEW APT - CLASS TEAMS

MOCKUP SET DRESSING LORI'S NEW APT
BLOCKING REHEARSAL LORI'S NEW APT

ASSIGNED:

FULL SIZE ONSTAGE LAYOUT LORI'S NEW APT - TEAM TWO

MEETING #13 - TEAM THREE VERSION LORI'S STUDIO APT - CLASS TEAMS

MOCKUP SET DRESSING LORI'S NEW APT
BLOCKING REHEARSAL LORI'S NEW APT

ASSIGNED:
FULL SIZE ONSTAGE LAYOUT LORI'S NEW APT - TEAM THREE

**MEETING #14 - FINAL EXAMS - INDIVIDUAL AND TEAM SHOW AND TELL
EXAM EXHIBITS**

SET LISTS
BREAKDOWNS, TEXTUAL ANALYSES, DESIGNS, ART DIRECTION, HANGING PLANS,
ILLUSTRATIONS, PRINTED GRAPHICS
LOCATION PHOTOS
TABLE TOP WHITE MODELS
DOCUMENTED FULL SCALE GROUND PLANS
SPECIMEN BUDGETS
COMMENTARY ON EACH EXAM BY INSTRUCTOR AND GUESTS

**MEETING #15 - FINAL EXAMS - INDIVIDUAL AND TEAM SHOW AND TELL
EXAM EXHIBITS**

SET LISTS
BREAKDOWNS, TEXTUAL ANALYSES, DESIGNS, ART DIRECTION, HANGING PLANS,
ILLUSTRATIONS, PRINTED GRAPHICS
LOCATION PHOTOS
TABLE TOP WHITE MODELS
DOCUMENTED FULL SCALE GROUND PLANS
SPECIMEN BUDGETS
COMMENTARY ON EACH EXAM BY INSTRUCTOR AND GUESTS

GRADING & INCOMPLETES

Final grade is based on:

- 10% Class participation.
- 25% Script Breakdown.
- 65% Portfolio of work for Lori's apartment, including sketches, ground plans, elevations, white model and location photographs.

Incompletes will not be given unless the student submits verifiable documentation per USC policy before the final class. All class presentations and student portfolios must be submitted on time and will be graded as representing the student's final submission for the course. There are no make up exams, re-do's or extra-credit assignments permitted for this course.

ATTENDANCE

Absences automatically lower a student's final grade. A first absence lowers a student's final grade by 1/3 letter; (a B+ becomes a B). A second absence lowers a final grade by 2/3 of a letter (an B+ becomes B-). A third absence lowers a final grade by a full letter (a B+ becomes a C+). Absences from more than three classes automatically prompts a final grade of F.

DISRUPTIVE BEHAVIOR

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

Food and drinks (other than water) are not permitted in any instructional spaces in the Cinematic Arts Complex.

ACADEMIC CONDUCT

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

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Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/departments/departments-public-safety/online-forms/contact-us>.

This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

SUPPORT SYSTEMS

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which

sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home-_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.