USCSchool of Dramatic Arts

Theatre 432b Set Design II

Spring 2016—Wednesday—1-3:50pm
Location: PED 114e (Light Lab)

Instructor: Sibyl Wickersheimer
Office: JEF 204
Office Hours: Wednesday, Thursday 12-1 by appointment
Contact Info: swickers@usc.edu

Course Description and Overview

Evolution of scene design through analysis of script, environmental factors, and styles. Continuation of THTR 432A.

Learning Objectives

Students explore the dramatic relationship between text, space and performers through script analysis, development of visual ideas, methods of communication and execution as applied to scenic design. Techniques include research, sketching, drafting, model making, and presentations to communicate design ideas for performance based art forms. Emphasis will be placed on developing ideas, visuals, and strategies for strong presentations of design work. Discussions and lectures will cover professional practices for budgeting, planning, and assisting.

Required Readings and Supplementary Materials

Purchase:

Design lab account must be paid for during 1st week of classes

Texts:

Blood Wedding by Federico García Lorca
MFA 3rd year playwrighting class scripts

For Reference:

Model Making: Materials & Methods by David Neat

Model Making: Conceive, Create and Convince by Arjan Karssen & Bernard Otte
Designer Drafting and Visualization, 2nd Edition by Patricia Woodbridge

Film Reference

Anna Karenina, 2012

Supplies (to be discussed per week, no need to purchase all at once)

Sketchbook/notebook
Drafting program & paper plots
Various model building supplies per project might include foam core, Bristol board, matte board, exacto knives, paint, glue, bass wood, plaster, etc.

Grading Criteria and Assessment of Assignments

Work in class will be 'hands on', project based work. All projects will be graded using a point system. Assigned readings will be expected to be completed for the following class session.

No late assignments, projects, exams, papers, or exercises shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur. Grades will be lowered by at least one letter grade if they are not turned in by the assigned deadline.

If your work in class is unsatisfactory, you will be warned when midterm grades are due. I am available to discuss your progress in class. I encourage you to make an appointment to meet with me at least once during the semester.

The final course grade is based on the following scale:
A=100-94; A-=93-90
B+=89-86; B=85-84; B-=83-80
C+=79-76; C=75-74; C-=73-70
D=69-70; F=59 or below.
Point values are assigned to individual projects/assignments .
Final grades will be based on points accumulated (90% of final grade) as well as class participation and attendance(10 % of final grade). There shall be no unexcused absences

Grading Scale for SDA: **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

Assignments

Storyboarding AK	20pts
Essay & Sketch from Gehry exhibit	20pts
Research Presentation for BW	20pts
Prelim Design for BW	50pts
*includes gestural model, storyboards, sketches, white model	
Final Design Presentation for BW	100pts
*includes revised final model, clear concept & communication, drafted ground plan & section	
Model photos	30pts
Research Package for MFA play	20pts
Prelim Design for MFA play	50pts
*includes storyboards, rough model	
Revions of Prelim Design & Presentation for MFA play	100pts
*includes white model (physical or 3d), oral & visual presentation, drafted ground plan & section	

Final Examination Date:
Wednesday, May 4, 2-4pm

Assignment Submission Policy

Assignments will be brought to class and turned in to the instructor during class sessions. For assignments that are digital files, the student should email the instructor the file(s). Files names should have the following format: 432b_ student name_project name_01

Additional Policies

Cell phones must be turned off and put away during classes. Please take notes on paper or laptops/tablets.

WEEKLY SCHEDULE SUBJECT TO CHANGE

Week 1 Jan. 13	Design Critique Discussion of sets in Anna Karenina	Assign: watch Anna Karenina (2012), storyboard a selected scene from the movie
Week 2 Jan. 20	Turn in storyboards, discuss. Lecture: Research/Prelim Packages Shop visit – mold making	Read: Blood Wedding Assign: Scene Breakdown, Research
Week 3 Jan. 27	NO CLASS, Visit Frank Gehry Exhibit at LACMA (closed Wed) *sketch one of his designs from at least two sides *write an essay response to the gestural shapes clearly visible in Gehry's work	Assign: Research & Gestural sketches Karssen/Otte Ch. 4 & 5
Week 4 Feb. 3	Online Research/Sketch Presentations & Gehry sketches -- Upload to Google Drive	Assign: Storyboards, rough gp & section, mold form (Ch4 p.128-131)
Week 5 Feb. 10	Casting Project: bring form ready for casting	Assign: Blood Wedding Prelim Design
Week 6 Feb. 17	White Models DUE, Individual Meetings, Work in class on white paper model - bring materials, ground plan/section drawings	Assign: Final Design, ground plan, section, color model
Week 7 Feb. 24	FIELD TRIP to Geffen Playhouse	Upload: ground plan & section files, model photos for check in
Week 8 March 02	Lecture: Budgeting/Planning More work in class on Final Designs	
Week 9 March 09	**Present Final Designs for BW to Guests**	
Week 10 March 16	SPRING BREAK – No Class	Assign: Read MFA plays, Scene Breakdown, meet with playwrights
Week 11 March 23	Model Lighting lab – use final BW models and other color models you might want to photograph -- Guest Teacher	Assign: Model photos, upload to Google Drive to get input from teacher, retake photos if necessary
Week 11 March 30	Guest Lecture – Discuss the link between design & engineering.	
Week 12 April 6	Model Photos due – turn in 2 high quality prints mounted to foam core, and upload files	Assign: Research Package & Theatre selection for MFA plays
Week 13 April 13	Discuss MFA plays, playwrights present? **YOU WILL BE ASSIGNED TO GO TO PLAYWRITING CLASS FOR ONE SESSION, TBA, THURSDAYS 7PM**	Assign: 2nd meeting with playwrights,
Week 14 April 20	Prelim Design presentations for MFA plays	
Week 15 April 27	**Designs for MFA Plays Due IN CLASS** Present and Prep for 'Hot House'	
FINAL EXAM May 4 2-4pm	Q&A Portfolio & Showcase help!	
TBA	Set up for 'Hot House'	

Statement for Students with Disabilities

Any student requesting academic 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 me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

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, (www.usc.edu/scampus or http://scampus.usc.edu) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.