Course Description and Overview
A guided student exploration of the fundamentals of applied design elements and their use as creative tools in the design process.

Learning Objectives
To promote the development of the artistic process and theatrical design vocabulary of the individual within the environment of collaborative storytelling. Group discussions, collaborations, and hands-on projects will be important elements of the class while simultaneously creating a foundation for long term development of the students’ own artistic process. Emphasis will also be placed on interdisciplinary and multimedia approaches to design, storytelling, interactive installation and performance.

Class Meeting information
Assignments and Sketchbook assignments are to be completed prior to your arrival in class. Turn off cell phones during all class sessions and put them away. If your phone rings or is used during class, you may be excused for the remainder of the class period.

Required Readings and Supplementary Materials
Students may want to set up a Design lab account. To be discussed.

Texts:
Purchase:
The Creative Habit, Twyla Tharp
A Director Prepares, Anne Bogart
Theatrical Design & Production, 7th ed, by J. Michael Gilette (PURCHASED FOR 130)

View selections from the following texts on Blackboard:
The Dramatic Imagination, Robert Edmond Jones
Unbalancing Acts, Richard Foreman
Bee Season, Myla Goldberg
Breath, Samuel Beckett
The Collaborative Habit, Twyla Tharp

Additional Texts For Reference (both will be required in 132b and other BFA classes):
Model Making: Materials & Methods by David Neat
Designer Drafting and Visualization, 2nd Edition by Patricia Woodbridge
Film References:
Robert Irwin, *The Beauty of Questions*
*From Start to Finish: De Wain Valentine’s Gray Column*
Gary Hustwit, *Objectified & Helvetica*
Terry Gilliam, *Brazil*
Ridley Scott, *Bladerunner*
Wim Wender, *Pina*
Julie Taymor, *Titus*
Susan Froemke, *Wagner’s Dream*
PBS’s series: *Art 21*

Supplies
Digital camera
sketchbook - white paper – **no lines** – at least 8”x10” but can be larger
*Architectural* scale rule
25’ or longer tape measure
metal, straight-edge ruler
Exacto knife and blades to fit size#11
Cutting matt – 18”x24”
Glue stick, white glue & hot glue
Tape(various)

Grading breakdown
Work in class will be mostly ‘hands on’, project based work. All projects and assignments will be graded using a point system. Reading assignments will be expected to be completed before the following class session after they are assigned; there will be quizzes on the readings. Written assignments and visual presentations are to be turned in via uploading files to specific Google Drive folders as specified by instructor. Please use the following naming format: NAME_DATE_CLASS PROJECT for example WICKERSHEIMER_8_29_2016_132aMETRO.pdf

No late work (assignments, projects, exams, papers, or exercises) shall be accepted without penalty unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur. Grades will be lowered automatically by at least one letter grade if they are not turned in by the assigned deadline. Attendance may play a part in the student’s final grade. If the student has more than 2 unexcused absences, overall grade will be lowered by 10%.

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.**

ASSIGNMENTS: TOTAL 425 pts

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Metro Assignment</td>
<td>35pts</td>
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<tr>
<td>Creative Autobiography</td>
<td>25pts</td>
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<tr>
<td>Sketchbook &amp; Image Library:</td>
<td>100pts</td>
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<tr>
<td>Quizzes on assigned reading</td>
<td>100pts</td>
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<tr>
<td>Breath Narrative Storyboards</td>
<td>50pts</td>
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<tr>
<td>Bee Season Model Project</td>
<td>50pts</td>
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*You will be required to do sketches and to accumulate a catalogue of images from a variety of sources. You will be given weekly guidelines and graded on the completeness and organization of the final collection.*

*Breath Narrative Storyboards* (50pts)- Photography assignment.

*Bee Season Model Project* (50pts)- Collaborative presentation of model, plan view, and foley artifacts for a given text excerpt.
Final Project: Display/Presentation (50pts) - Design and Marketing strategy for imagined product. Groups create an interactive installation related to the “marketing” of an imagined product. Participation in class (15pts) Engaging in class discussions and willingness to respond to questions and ideas posed to the class.

**Grading Criteria**
Point values are assigned to individual projects & assignments listed above. The final course grade is based on the following percentages of your accumulated points divided by the total points possible for all assignments (425):

The final course grade is based on the following scale:
A=100-94, A-=93-90, B+=89-87, B=86-84, B-=83-80, C+=79-77, C=76-74, C-=73-70, D=69-60, F= below 59

A indicates work of excellent quality; B of good quality; C of average quality; D of below average quality; and F indicates inadequate work.

**Statement on Academic Conduct and Support Systems**

**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/](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/](http://policy.usc.edu/scientific-misconduct/).

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/](http://equity.usc.edu/) or to the Department of Public Safety [http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us](http://capsnet.usc.edu/department/department-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/](http://www.usc.edu/student-affairs/cwm/) provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto: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](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](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/](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.
<table>
<thead>
<tr>
<th>WEEK 1</th>
<th>Aug. 22</th>
<th>SEEING:</th>
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<tr>
<td></td>
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<td>Active and passive discovery. Inspiration. Promoting discovery and invention. What is ‘the artistic process’? What is in your tool kit?</td>
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<tr>
<th>WEEK 2</th>
<th>Aug. 29</th>
<th>WORK &amp; PROCESS</th>
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<tr>
<td></td>
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<td>Organizing thoughts and ideas into concepts, themes, and relevant communication. Decision, selection, and the rigor of creative design. Expose the artistic process.</td>
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<tr>
<td>READING/MEDIA/EXERCISE</td>
<td>In class exercise translating text into image. Watch excerpts from Art 21. Due: Sketchbook Assignment #1 Read: Tharp, <em>The Creative Habit</em> p.45-90</td>
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<tr>
<th>WEEK 3</th>
<th>Sept. 5</th>
<th>NO CLASS: LABOR DAY</th>
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<tr>
<td></td>
<td></td>
<td>Read: <em>The Creative Habit</em> p.91-140</td>
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<tr>
<th>WEEK 4</th>
<th>Sept. 12</th>
<th>VISUAL STORYTELLING</th>
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<tr>
<td></td>
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<td>Harvesting details as visual dramaturgy. Digital Photography lecture/discussion and demo.</td>
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<tr>
<th>WEEK 5</th>
<th>Sept. 19</th>
<th>TEXT ANALYSIS FOR DESIGN:</th>
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<tr>
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<td>Breaking down stories &amp; text, critical analysis and methods of research. Guest discussion a guest from SDA Critical Studies department.</td>
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<tr>
<td>READING/MEDIA/EXERCISE</td>
<td>In class: Quiz on Creative Habit, pair up for work on ‘Breath’ Due: Sketchbook Assignment #2, Autobio. Assignment: Photo storyboards Due wk7 Read: Tharp, <em>The Collaborative Habit</em> (blackboard)</td>
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<tr>
<th>WEEK 6</th>
<th>Sept. 26</th>
<th>PROCESS: Individual &amp; collaborative. Intro to Storyboarding</th>
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<tr>
<td></td>
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<td>In class: work in groups on Breath Due: Sketchbook Assignment #3, Creative Autobiography</td>
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<tr>
<th>WEEK 7</th>
<th>Oct. 3</th>
<th>VISUAL LITERACY</th>
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<tr>
<td></td>
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<td>Lifelong research. <em>Watch Exerpts from Objectified</em> and <em>Helvetica</em> and Art 21</td>
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<tr>
<td>READING/MEDIA/EXERCISE</td>
<td>In class: Present Photo Storyboards Due: Sketchbook Assignment #4 Read: Bogart, <em>A Director Prepares</em> (Intro, Preface, Violence)</td>
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<tr>
<th>WEEK 8</th>
<th>Oct. 10</th>
<th>THE COLLABORATIVE CONDITION: COMMUNICATION STRATEGIES</th>
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<td></td>
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<td>Scenarios for maximizing the strengths of the group. Brainstorming, listening, and processing. Good habits and best practices.</td>
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<tr>
<td>READING/MEDIA/EXERCISE</td>
<td>Quiz on Bogart and Gilette reading Due: Sketchbook Assignment #5 Read: Jones, <em>The Dramatic Imagination</em>, Ch. 2</td>
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| WEEK 9  | Oct. 17  | DECONSTRUCTION AND ASSEMBLY: Exercises in communicating theatrical ideas with various media and layered images. Intro to Orthographic Drawings & Scale. | In Class: Scale exercises  
Due: Sketchbook Assignment #6  
Scaled Elevation, Plan, and Section drawings |
|---------|----------|---------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| WEEK 10 | Oct. 24  | METAPHOR/STYLIZATION AND VISUAL VOCABULARY  
Parallel values & understandings. Linear vs. Non-linear communication through character and movement. Historical and contemporary iconography and its relevance to theatrical design. | Quiz on Jones reading  
Exerpts from: Gilliam, Brazil, Taymor, Titus  
Intro to Collage Artist projects  
Read: excerpt from Myla Goldberg, Bee Season  
Narrative Project assigned: Bee Season - due wk12 |
| OCT 29-30 | FOCUS FORSYTHE – VISIONS & VOICES EVENT | REQUIRED TO ATTEND ONE OF THE 4 PERFORMANCES ON OCT. 29 & 30 |
| WEEK 11 | Oct. 31  | CRITICISM & CONSTRUCTIVE CRITIQUE  
Discussion with guest arts journalist. | Due: Sketchbook Assignment #7  
Quiz on Forsythe performance.  
½ of class – artist presentations! |
| WEEK 12 | Nov. 7   | Bee Season Project group work  
Model building Demo | Due: Sketchbook Assignment #8  
Next ½ of class – artist presentations! |
| WEEK 13 | Nov. 14  | Bee Season Projects DUE | Present Bee Season models and plans, & artist inspiration  
Assignment: Collaboration Project (Final) |
| WEEK 14 | Nov. 21  | PRESENTATION STRATEGY:  
Verbal and visual articulation of design concepts. Choosing and preparing multi-media materials for a convincing and achievable design presentation. | Discussion  
Work in Class in groups for Prelim design of Collaboration Project  
Sketchbook Assignment #9 |
| WEEK 15 | Nov. 28  | Work in Class in groups | Sketchbook Assignment #10  
Critique of prelim design packet. Groups meet individually with teacher |

**FINAL EXAM:**

**Monday, December 12, 8-10am**
132a Assignments for Sketchbook/Image Library

1. A) Sketch a picture of a sign with only text visible (ex. STOP)
   B) On the opposing page of your sketchbook, paste an image you have found that visually communicates the meaning of the word WITHOUT TEXT

2. Create a collage that visually communicates the word that the instructor gives you.

3. Take 3 images, each one should clearly show different depth of field.

4. Create a portrait inspired by a work of art you admire.

5. Adjust a photo that you took for contrast and saturation (separately). Place the original next to the 2 other adjusted images. Try to create a different visual mood than the original in the adjusted images.

6. Find an image that tells a clear story through visual clues. What is that story?

7. Find, photograph, or draw two images that convey movement in different ways.

8. To show the impact of light and shadow, take 2 photos of the same architectural detail (place on opposing pages in sketchbook) in two different lighting situations. For example:
   A) during the day, in bright sunlight
   B) during morning or evening, dusk or dawn

9. Find a simple small object. Draw 3 elevations of the object each in a different scale. Use 3 separate pages in your sketchbook.

10. Take an image that visually conveys a sound.