

Course Goals

- Familiarize students with the concepts, work-flow, and tools of World Design including Placemaking, Embedded Narrative and Visualization.
- Acquire basic 3D Visualization tools using SketchUP.
(No previous experience with 3D modeling necessary, software is on Lab computers.)
- Clearly articulate visual and narrative elements of place, character and scenario.
- Create and document a comprehensive World Design in parallel with a current production project or as development of a future project. This document can be delivered with or without a completed script.

Course Structure

The course is run as a workshop for students to develop a project over the course of the semester that progresses from broad concept to defining and documenting a specific scenario and characters. The assignments take the form of three major drafts and one final presentation:

- Draft 1 *due Week 4*
- Draft 2 *due Week 7*
- Draft 3 *due Week 11*
- Final Presentation *Weeks 14 & 15*

The elements for each draft will be assigned in class and will include 3D visualization models. There may be occasional posted readings and outside speakers. **The schedule is subject to modification due to availability of speakers and field trip destinations.*

Requirements and Grades

Students are expected to come to class prepared and to participate actively in class discussions. Assignments must be submitted on time. With the inclusion of a lab component in this class, readings have been kept to a minimum, so it is especially important to engage thoughtfully with the contents of each assigned reading and exercise. Assignments are due, either posted on class drive or via email to class email by 9AM (class time) of due date.

Class begins promptly; excessive tardiness will be counted as an absence. The only acceptable excuses for missing a class or taking an incomplete in the course are personal illness or a family emergency (with authorized documentation). Students must inform the professor before an excused absence or it will be counted as unexcused. One unexcused absence requires a meeting with the instructor and may affect your grade; two unexcused absences will lower a student's final grade by one third (i.e. from an A to an A-).

This class is run as a workshop and, as such, requires thoughtful and attentive attention to all class projects. The Class Participation grade reflects quality as well as quantity, i.e., the ability to engage in constructive and meaningful critique of fellow classmates' work.

Grading

10%	Class Participation	10 points
60%	Drafts (3)	3 Drafts (each 20 points)
30%	Final World Design Presentation	30 points (Final Revision 10 points)

Weekly Schedule

Week 1: Tuesday January 9th

OBSERVATION, INTENTION

Introductions, Syllabus overview, Assignments

Workshop: Observation & Environment

Presentations: Pitch and Workshop ideas, Commit to project/world by end of Class 3

Assignment: Due Week 4, January 30th

DRAFT 1 of World Design Document

Week 2: Tuesday January 16th

Visiting Speaker: Presentation and Visualization Workshop With A.Todd Holland

Be prepared to work with SketchUP software during class.

*Free Download: <https://www.sketchup.com/download> No need to purchase PRO!

Assignment:

Experiment with SketchUP, Create a simple 'evocative' space. Collect reference/colors/audio

Week 3: Tuesday January 23th

DEVELOPMENT DOCUMENTATION

Presentations/Workshop: Focus and commit to projects.

Discuss and collect elements for DRAFT 1 and begin to identify topics for research within your world.

Week 4: Tuesday January 30th

DUE: DRAFT 1 (includes MODEL 1)

Class Critique

Identify three spaces within your world to investigate.

Define elements for Draft 2.

Week 5: Tuesday February 6th

POSSIBILITY SPACE: Story Evolution from Environment

Identify one space for scene development.

Week 6: Tuesday February 13th

CHARACTER AND SCENE DEVELOPMENT

Character Research: Begin to develop scenes.

Week 7: Tuesday February 20th

DUE: DRAFT 2 (includes MODEL 2)

Class critique

Define elements for Draft 3.

Prepare for Visualization Lab with A. Todd Holland

Week 8: Tuesday February 27th

Visiting Speaker: Presentation and Visualization Workshop With A.Todd Holland

Follow up workshop with A. Todd Holland. Development of model for scene.

Week 9: Tuesday March 6th

CHARACTER AND SCENE DEVELOPMENT II

Create production plan for remaining work this semester.

<Spring Break>

Week 10: Tuesday March 20th

TRANSMEDIA DESIGN: Visiting Speaker TBD

Week 11: Tuesday March 27th

DUE: DRAFT 3 (includes MODEL 3)

Critique final drafts of projects.

Week 12: Tuesday April 3rd

Workshop scenes + spaces.

Week 13: Tuesday April 10th

IMMERSIVE WORLDS: Visit to MxR Lab

Week 14: Tuesday April 17th

DUE: FINAL PRESENTATIONS

Week 15: Tuesday April 24th

DUE: FINAL PRESENTATIONS

Finals Week: May 1st

FINAL REVISIONS DUE

PREPARATION FOR FIRST CLASS

Students must come to the first class with two concepts they wish to explore and communicate. Begin with observations and personal perspectives to articulate two compelling ideas or premises; two statements of intention and sensibility. Note that this assignment does not begin with story or character, but is rather to *explore an intention by creating a world* for narrative to emerge. Worlds may be fiction or non-fiction; present, past or future; local or universal. Concepts should reflect more than one of the above. Be prepared to present these ideas in less than one minute each.

FINAL PROJECT / WORLD DESIGN

The final project is a compilation of the semester's assignments into a WORLD BIBLE documenting visual and story aspects of your world with written and visual components. The in-class presentation may be in the form of a slide presentation including still images (reference material/maps/diagrams/illustrations) and moving images created from SketchUP or other 3D modeling or other 3D Modeling Package of the student's choice. The final deliverable on May 1st is the in-class presentation accompanied by the written documentation – revised in response to comments.

World Bible Components:

- Title
- Tagline (1 sentence description/premise)
- Genre / Time Period / Location
- Brief (One Paragraph) Introduction
- Table of Contents

List of documented areas of world/culture pertinent to genre/story

(not all worlds will cover all topics, choose those critical to understanding your world)

- General Geography / Resources
 - History / Mythology / Religion / Hierarchy
 - Government / Economics / Transportation / Laws
 - Communication / Arts / Language
 - [Magical or outside of Earth]
 - Causality / Physics / Magical rules / Creatures / Super powers
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- Treatment: one scene, one to three characters
 - Character Sketches
 - Map: Macro View
Overall view of world showing context: adjacent worlds/kingdoms/nations/burbs with relevant boundaries, major features and movement relevant to conditions of story and characters.
 - Map/Model: Micro
Selection of one or two areas for scene development. Sketch showing adjacencies, ingress, exits, affordances of site.
 - 3D Visualization of Scene:
Basic model of one scene, shown with one or two camera moves.

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/>. 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/>.

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/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/> 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.

Disruptive Student 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 class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

<p style="text-align: center;">PLEASE NOTE: FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX</p>
