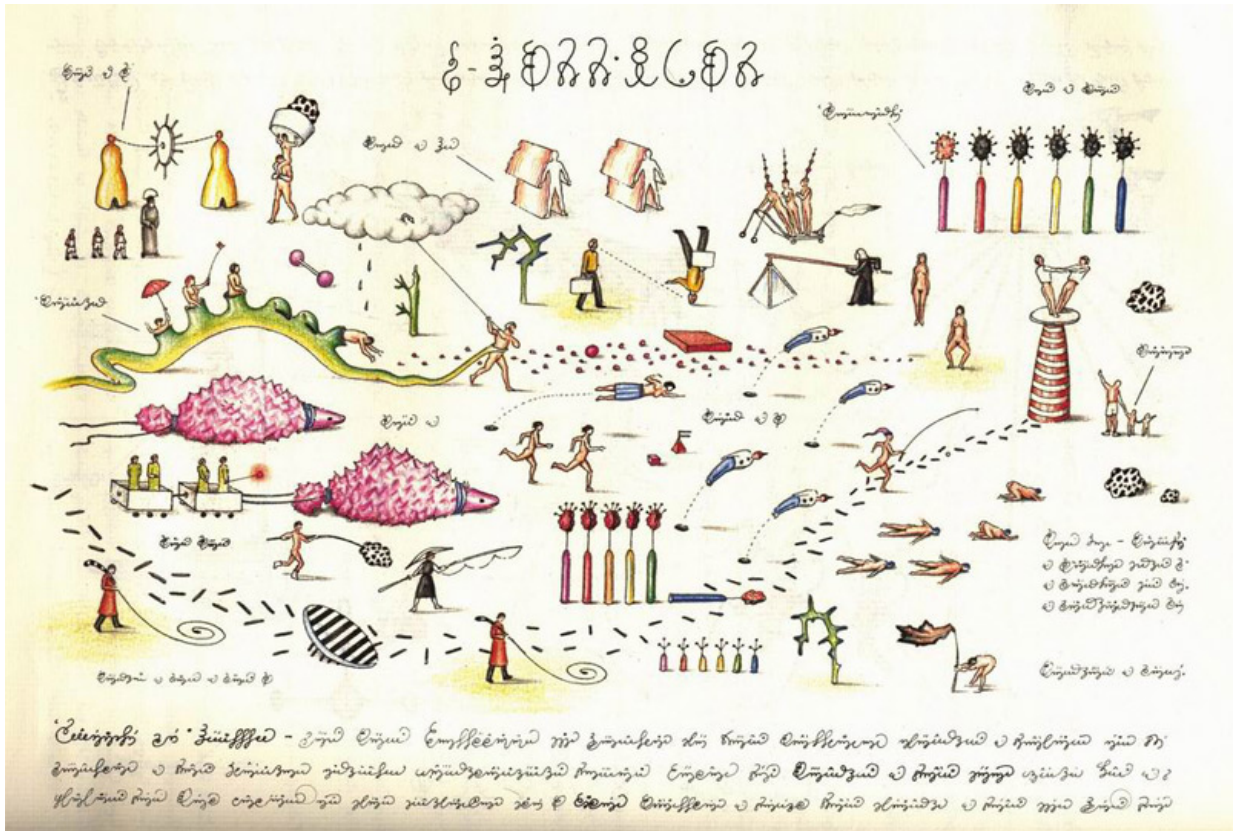


USC School of Cinematic Arts
SYLLABUS CTPR 499 [2 units] SPRING 2020
SPECIAL TOPICS: WORLD BUILDING DESIGN STUDIO

Location SCA 258
Time Tuesdays 9AM – 11:50AM
Instructor Peggy Weil, Adjunct Faculty, pweil@usc.edu
 Office SCA 410 (by appointment)
S.A. TJ Ryan timothwr@usc.edu



L. Serafini, *Codex Seraphinus*

Course Description

World Design is a design practice integrating visual and scenario design in the construction of worlds as containers for narrative. World Design as an approach to narrative recognizes and documents interlocking systems of value and potential, creating conditions for choice, action and character across media to craft transmedia worlds. World Design encourages story development from diverse worlds and perspectives. The course welcomes projects across genres: documentary, drama, speculative fiction, fantasy and experimental immersive experiences.

3D modeling and visualization skills have emerged as essential tools for filmmakers from concept through production. In this course students will familiarize themselves with the basics of SketchUP, a 3D modeling tool. Using this tool, students will create wireframe models to visualize scene and story development. 3D modeling and animation tools can also be applied to VR, AR and 3D-Stereo projects. World Design practice integrates with the SCA Production curriculum. World Design projects developed may be developed in parallel with projects in other Production Department classes or applied to future projects.

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 premise for a world to defining and documenting a specific scenario within that world with characters. Weeks 1 – 5 students will complete a Group Project (P1). Weeks 5 – 15 students will develop individual projects. The assignments will be posted weekly:

Project 1 (P1)	Weeks 1 - 5
Project 2 (P2)	Weeks 5 - 15
Formal Presentation	Week 14
Final Revision	Week 15

The elements for each draft will be assigned in class and includes 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
30%	P1 (Group Project)	30 points
10%	Class Assignment (Analysis)	10 points
40%	World Design Drafts + Presentation	40 points
10%	Revision & Reflection	10 points

Weekly Schedule

INTRODUCTION

Week 1: Tuesday January 14th

Lecture: Introductions, Syllabus overview, Assignments

Workshop: Observation & Environment – The Things We Carry

Presentation Discussion: Boundaries Rules I

P1: Form Teams – Define limited environment for project

Assignment due Week 2:

1st Iteration P1-1: Explore and begin to document limited environment

Determine premise, find boundaries, rules, define look and feel

OBERVATION / ASSUMPTIONS

Week 2: Tuesday January 21st

Lecture: MACRO Broad Stroke Boundaries Rules

Presentation: P1-1st Iteration Critique

Introduction to SketchUP

Workshop: Orientation / Mood

Assignment due Week 3:

2nd Iteration P1-2: Find relationship, define simple action, agency

Download SketchUP experiment with Tutorials

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

Be prepared to work with SketchUP software during next class

VISUALIZATION I

Week 3: Tuesday January 28th

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

Workshop: Experiment in class with SketchUP to begin to implement your P1 space

Assignment: Due Week 4

3rd Iteration P1-3: Create simple SketchUP version of P1 environment, showing possible camera moves. Document Premise / Space / Action

USE OF SPACE / BOUNDARIES / PERMISSIONS

Week 4: Tuesday February 4th

Lecture/Workshop: Boundaries / Use of Space / Permissions

Presentations: 3rd Iteration P1-3

Workshop: Orientation / Mapping

Discussion: Considerations for Individual Project Pitches for P2

Assignment: Due Week 5

P1: Group Final Presentation

P2: Come to class next week with a Premise & Working Title for P2

Begin Look Book: reference look and feel material

MACRO: MAPPING SCOPE / KNOWLEDGE OF WORLD

Week 5: Tuesday February 11th

Lecture/Workshop: Big Picture / overlapping worlds

Assignment: Draft 1 Due Week 7 but be ready to discuss elements next week

P2: In broad strokes, map your world and define its scope

Identify boundaries / genre / broad rules /exclusions / inclusions / hierarchies

WHOSE WORLD? / OVERLAPPING WORLDS

Week 6: Tuesday February 18th

Lecture/Analysis: Knowledge of world

Assignment: Draft 1, cont. Due Week 7

P2: Continue Draft 1 of Macro/Scope of World

Define categories / areas of research / points of transition / format (pov)

Assignment (dates TBD, weeks 8, 10, 11, 13)

Select a film or scene to present for in-class analysis and discussion

POSSIBILITY SPACE I

Week 7: Tuesday February 25th

Lecture/Workshop: Micro worlds / superimposed

Discussion: Possibility Space: Story evolution from Environment; Potential for action

Assignment: Due Week 8

P2: Define 1-2 areas within your world to develop for scene

Begin Character research

POSSIBILITY SPACE II

Week 8: Tuesday March 3th

Lecture/Workshop: Story evolution from environment, cont.

Discussion: Character research, interior worlds

Presentation: Analysis of scenes (films chosen by students)

Assignment: Due Week 9-11

P2: With space in mind, write treatment for scene

Prepare rough sketches for workshop Week 9

VISUALIZATION II

Week 9: Tuesday March 10th

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

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

Assignment: Due Week 10

P2: Create production schedule for remaining of term. Define aspects to be documented, elements of world bible, format.

<Spring Break>

TRANSMEDIA DESIGN

Week 10: Tuesday March 24th

Presentation / Discussion: P2: Scenes

Presentation: Analysis of scenes (films chosen by students)

TRANSMEDIA DESIGN: Visiting Speaker TBD

Week 11: Tuesday March 31th

Presentations: Rough World Design document assembly, all components defined to provide context for scene; model; treatment

Week 12: Tuesday April 7rd

Presentation: Analysis of scenes (films chosen by students)
Workshop scenes + spaces.

IMMSERSIVE WORLDS

Week 13: Tuesday April 14th

Lecture/Presentation: VR AR Storytelling
Analysis of scenes (films chosen by students)
IMMERSIVE WORLDS: Visit to MxR Lab

Week 14: Tuesday April 21th

DUE: FINAL PRESENTATIONS

Week 15: Tuesday April 28th

REVISIONS

Finals Week: April 30st

No scheduled final: Final reflections DUE

ELEMENTS FOR P2

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 Package of the student's choice.

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
(Note: not all worlds will cover all topics, you will need to select topics critical to understanding and portraying your world)
 - General Geography / Boundaries / Resources / Routes
 - Social Structure: Laws / Government / Socio-Economics
 - History / Mythology / Religion
 - Communication / Arts / Language / Transportation
 - If your world is magical or operates outside of earth or physical laws:*
 - Causality / Physics / Magical rules and logic / Creatures / Super powers /
- Map: Macro View
 - Overall view of world showing context: adjacent worlds/kingdoms/nations/cities or developments with relevant boundaries, major features and movement relevant to conditions of story and characters.
 - includes: "look book" demonstrating look and feel of world
- Map/Model: Micro
 - Selection of one or two areas for scene development. Sketch showing adjacencies, ingress, exits, affordances of site.
- Treatment: one scene, one to three characters
- 3D Visualization of Scene:
 - Basic model of one scene, shown with one or two camera moves.
- Character Sketches

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/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.

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>
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