

DES 514 Designer and Scholar in Residency Forum Seminar

Note: the content of this syllabus is subject to change, corrections and revisions

WEEKLY SCHEDULE

WEEK_01 (January 16)

class introduction/ syllabus and expectation

WEEK_02 (January 23) **Movie 1** *written assignment 1 assigned **

(The Grand Budapest Hotel)

WEEK_03 (January 30) [January 28th required attendance taken Roski Talk](#)

guest **Bill Barminski**, informal discussion

WEEK_04 (February 6) **Lecture 1** *written assignment 1 due **

resident Designer **Dale Herigstad** / intro by **Laurie Makela**,

1.5 hour Lecture / Preliminary from RDS / possible Readings/Viewings assigned

WEEK_05 (February 13) **Lecture 2**

resident Designer **Dale Herigstad**

1.5 hour Lecture / Salon Discussion on prior Lecture/Viewings assigned

WEEK_06 (February 20) **Lecture 3**

resident Designer **Dale Herigstad**

1.5 hour Lecture /Presentation of RDS/ Discussion of finished assignment

WEEK_07 (February 27) **Movie 2** (TBD) *written assignment 2 assigned **

WEEK_08 (March 5) **Lecture 4**

resident Designer **kHyal**

1.5 hour Lecture/Preliminary assignment from RDS / possible Readings/Viewings assigned

MIDTERM PROJECT- Journal /TBD

WEEK_09 (March 12) **Lecture 5** *written assignment 2 due **

resident Designer kHyal

1.5 hour Lecture /Presentation of RDS/ Discussion of finished assignment

WEEK_10 **SPRING BREAK**

WEEK_11 (April 1, wednesday) **March 31 required attendance taken Roski Talk**

guest Lucile Tenazas

informal discussion in class on Wednesday, NOT THURSDAY

WEEK_12 (April 9) **Movie 3**

(movie TBD)

*** written assignment 3 Final journal + all written compilation required or assigned due by noon, FRIDAY Week 15**

WEEK_13 (April 16)

Final PRESENTATIONS

WEEK_14 (April 23) **LAST CLASS Final PRESENTATIONS**

*** FYI, all written assignments due in my agreiman@usc.edu mailbox by the following week's class by NOON, unless otherwise noted.**

ASSIGNMENTS

WRITTEN ASSIGNMENT 1 (due January 30th, 12PM, agreiman@usc.edu)

- 1 page paper on *The Grand Budapest Hotel*
- analyze the color palette, make notes, and research color palettes in film/movies, in particular how Wes Anderson, the Director, uses to enhance, alter, create narrative in his film.
- how can this be an influence in my own work/projects?
- how does this director use color to enhance narrative, meaning?

WRITTEN ASSIGNMENT 2 (due March 12th, 12PM, agreiman@usc.edu)

WRITTEN ASSIGNMENT 3 (due April 9th, 12PM, agreiman@usc.edu)

ASSIGNMENTS GIVEN BY RESIDENT DESIGNERS (TBD)

PERSONAL RESEARCH JOURNAL (this is your final project, due for mid review and final review)

The personal journal is a document for you to record and design about color. Make a notebook, scrapbook, printed and/or diverse media inclusions (swatches, hand notes, 'tipped in' photos, digitally printed docs, etc) into one cohesive publication. Think about these questions when you start to add to your journal:

-How can a journal be both impromptu and designed?

-Could there be a rough draft-version, to be ultimately made final in its presentation for turning in at end of term? how does one do that?

Your journal must contain:

Document inspiration from the movie:

- how would you describe the color palette in the assigned movie?
- refer to a few frames of the movie, take 6 screen shots or other and put it into your journal for reference.
- start to assign color with meaning to your work/projects

Do your own research:

- investigate and document various color themes in the movie world.
- research directors and production designers for their specific ideas and theories related to color
- research known color palettes

COURSE MATERIALS

Short movies (viewed on class on January 16th)

10 Best Uses of Color of All Time

The Stunning Evolution of Color in Film | WIRED

You can feel free to use some of the concepts and ways of seeing this selection of movies as a basis to think and write about color palettes.

movies being considered

- Grand Budapest Hotel
- Vertigo (hitchcock and technicolor palettes)
- Blade Runner original or 49 (apocalypse palette)
- In the Mood for Love

GRADING BREAKDOWN

In addition to preparing readings and questions for the visiting lecturers, the following assignments comprise your work during the course:

15% Attendance at each RDS lecture

20% Participation in active articulation with guests in the lecture and seminar (document questions you have for the instructor for individual meeting)

25% Written assignments/journal keeping

30% Final written/journal documentation/presentation, including:

- title, abstract, outline, brief bibliography
- Final journal:written & visuals-minimum 50 page journal to turn in for grade

10% Critical analysis of student's work and participation by the RDS. Exceptions can be made for related topics. Paper topics, and journal which will be proposed mid-semester, will be negotiated with instructor as noted.

SUBMISSION GUIDELINES Assignment deadlines are firm. **Instructor requires that you submit clear and well-structured writing that is copy-edited and whose sources are documented.** The ability of the instructor to respond to your written work and to support the functioning of the parts and sequencing of the assignments depends on timely submission. Requests for extensions based upon serious circumstances, such as family illness, will be considered with the submission of documentation on an individual basis if they are received in advance of the due date.

Submission guidelines

Submit written assignments via e-mail to the instructor on the due date by 12 pm.

COURSE REQUIREMENTS

Course Materials

1.5 hours lecture 2 - 3 X per RDS; 1.5 hour of seminar each week (X 13)

Should or when the RDS provide them, assigned texts and visual materials may be made available in a reader or to download and print from the course Blackboard website <https://blackboard.usc.edu/>.

Reading

Attending every class is essential, as is being on time and being prepared. The quality of our conversation together and with outside guests depends upon it, and, there is little or no way to “make up” participation in each week’s conversation or access to the material presented. Students are asked to read all of the assigned texts (and to view visual/viewing materials) prior to the lecture in which they are to be discussed. The quality of your reading/viewing will be evident in class discussion and will impact your grade for the course.

Classroom atmosphere and etiquette

The classroom is a critical space of thought and dialogue to which each student contributes. **All students are asked to turn off phones, pagers, iPods before class begins.** Laptops may be used to take notes, active engagement in class required.

ATTENDANCE

In the event that you have to miss a class session I would like to hear from you, if possible, in advance by e-mail. **You are responsible for consulting the syllabus and contacting fellow students to catch up on missed classes, including assignments.** *Students who have more than two unexcused absences will receive an overall deduction of one full letter grade for the course.*

WRITING SUPPORT

Writing is a practice and a skill that requires ongoing development. All of us can benefit from working on our critical thinking and writing skills. Students who need help in any way with organization, research, grammar, footnoting, etc., including those who are well versed in English language and composition, are advised to consult the USC Writing Center at Taper Hall of the Humanities:
<http://college.usc.edu/writingcenter>

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 Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101
diversity.usc.edu

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

