

USC School of Dramatic Arts

Theatre 432b Set Design II
Spring 2020—Wednesday—1-3:50pm
Location: PED 114e (Light Lab)



Instructor: Sibyl Wickersheimer

Office: JEF 200

Office Hours: Wednesday, Thursday 12-1 or by appointment.
Please always make an appointment prior to coming to office hours. Replies to emails/calls will be within 48 hours.

Contact Info: swicker@usc.edu

Course Description

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, commitment to environmental concerns, and professional practices after graduation.

Required Readings and Supplementary Materials

***Please maintain a functioning Design lab account in order to utilize all digital tools and software available.**

Texts:

Blood Wedding by Federico García Lorca

The Nether by Jennifer Haley

Model Making: Materials & Methods by David Neat

Designer Drafting and Visualization, 2nd Edition by Patricia Woodbridge

For Reference:

See Blackboard content folder for many articles and links

Showcase: Developing, Maintaining, and Presenting a Design-Tech Portfolio for Theatre and Allied Fields by Rafael Jaen

Drawing & Rendering for Theatre by Clare P. Rowe

Model Making: Conceive, Create and Convince by Arjan Karssen & Bernard Otte

Model Making for the Stage: A Practical Guide by Keith Orton

Film Reference

Anna Karenina, 2012

Manufactured Landscapes, 2006

Supplies

Sketchbook & pencil

Various model building supplies as needed, to be discussed per week, no need to purchase all at once

Assignment Submission Policy

Assignments will be brought to class and presented to the instructor during class sessions. For assignments that are digital files, the student should upload the file(s) as a PDF to the correct Google Drive folder. Files names should have the following format: **432b_S2020_ student name_project name** and be under **5MB** in size.

Grading Criteria and Assessment of Assignments

Work in class will be 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. Students are expected to read materials in content folder on Blackboard pertaining to the weekly subject matter.

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. Attendance is mandatory as is being on time for class. Cell phones must be turned off and put away during classes. Please take notes on paper or laptops/tablets.

If your work in class is unsatisfactory (below C level), you will be warned when midterm grades are due. I am available to discuss your progress at any point during the semester, by appointment. I encourage you to make an appointment to meet with me occasionally during the semester for individual discussion about classwork.

The final course grade is based on the following scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Point values are assigned to individual projects/assignments. Final grades will be based on points accumulated.

See Grading Rubric Sheet attached or in Blackboard with syllabus.

**432b Set Design II
Grading Rubric**

Corresponding Grade	A	B	C	D	F
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Criteria					
Creativity	Work is exceptional, unique, decisive, and takes creative risks in interpretation of the assignment. Shows evidence of deep understanding of material and concepts introduced in class.	Work is generally unique and thoughtful in approach. Evidence of understanding of material and concepts introduced in class. Some creative risks taken.	Work is somewhat unique and shows a basic level of conceptual thinking. Few creative risks taken, opportunities missed.	Work is occasionally unique but shows a lack of conceptual thinking. Very few or no creative risks taken.	Work is not unique and lacks conceptual thought. Does not show original ideas.
Exploration of Tools and Skills presented in class	Work shows exceptional understanding of technical elements and application of the tools learned in class.	Work shows good understanding of technical elements and application of the tools learned in class.	Work shows a basic understanding of technical element and application of the tools learned in class.	Work shows little understanding of technical elements and application of the tools learned in class.	No understanding of technical elements or application of the tools learned in class.
Craftsmanship	Work is done with exceptional care and attention to detail.	Work is done with good care and attention to detail.	Work is done with only some care and attention to detail.	Work is done with little care and details are not considered.	Work is done carelessly.
Completion of project	Assignment is followed. All work is complete and on time.	Assignment is followed. Most work is complete and on time.	Assignment is generally followed. Some of the work is complete and on time.	Assignment is generally followed but most of the work is incomplete or late.	Assignment is not followed and inadequately completed.
Participation and effort	Work shows exceptional focus, effort and planning. Participated in all class discussions.	Work shows good focus, effort and planning. Participated in most class discussions.	Work shows some focus, effort and planning. Participated in some class discussions.	Work shows minimal focus, effort and planning. Barely participated in class discussions.	Work shows a lack of focus, effort and planning. No participation in class discussions.

Assignments

Storyboarding Anna Karenina (film)			10pts
Budget breakdown			5pts
AK breakdown of sets & labor budget			10pts
Design for The Nether or Blood Wedding			60pts total
	Research Package	10	
	Prelim Design Process *includes gestural model, rough storyboards/sketches, revised white model	10	
	Design Presentation *includes revised final color model storyboards, clear concept & communication, rough ground plan & section	10	
	Drafting * individual selection of one set piece for fully detailed drafting	10	
	Paint Elevations/Projections	10	
Participation	Attendance, Discussion, Collegiality, Work ethic		5pts
FINAL 'EXAM'	Rebuild or Repaint one portfolio element & Portfolio Presentation		10pts
	TOTAL PTS		100pts

*******WEEKLY SCHEDULE SUBJECT TO CHANGE!!!!!!!!!!!!*******

Week 1 Jan. 15	Design Critique (read pdfs on blackboard) Discussion of sets in Anna Karenina	Assign: watch remainder of Anna Karenina (2012), storyboard a selected scene from the movie Read: Design Critique (blackboard)
Week 2 Jan. 22	Discuss storyboards and Budget Breakdown Formats In Class: Budgeting exercise	Due: AK Storyboards Assign: Complete exercise and Budget Breakdown for AK scene.
Week 3 Jan. 29	Review Budget/Labor Breakdowns InDesign discussion for Research package Gestural Model discussion	Due: AK Budget Breakdown Read: Blood Wedding & The Nether Assign: Scene Breakdown, Research Read: Sustainability Resources (blackboard)
Jan. 29	LA OPERA DRESS REHEARSAL FOR EURYDICE, 7pm	MANDATORY – plan ahead!
Week 4 Feb. 5	Due: Research pdf uploaded to Google Drive TBD: Online class/Virtual Design Presentation!	Due: Breakdown/Research pdf Assign: Gestural model & Sketches Read: Karssen/Otte Ch. 4 & 5 Read: Sustainability Resources
Week 5 Feb. 12	GUEST VISIT Discussion with alumni pertaining to post graduation, graduate school, professional life and experiences.	TBD – based on guest’s availability
Week 6 Feb. 19	Gestural model/sketches DUE 3d Modeling discussion	Assign: Prelim Designs
Week 7 Feb. 26	Prelim Design Due – present to class White model & storyboards TBD: Online class/Virtual Design Presentation!	Assign: Final Designs
Week 8 March 4	Color Model Due, rough plan & section Assemble Model Photo Lab Photo Session in Class	Assign: Model Storyboards
Week 9 March 11	Model Photography - revisions Photoshop Techniques to enhance storyboards	Assign: Revisions to Designs Assign: Reading from <i>Rendering for Theatre</i> , Ch. 23
Week 10 March 18	SPRING BREAK – No Class	
Week 11 March 25	Final Design Due Color model, storyboards, rough plan & section drawings	Due: Final Design Presentations Assign: Paint Elevation
Week 11 April 1	PAINT ELEVATIONS Showcase/Portfolio Discussion Production Photography & Image Selection	Identify style and media/methods individual students will use to begin Paint elevations.

Week 12 April 8	Paint Elevations Identify Drafting element to execute & discuss methodology/layout.	(DUE) PAINT ELEVATIONS -IN PROCESS Assign: Drafted element of design
Week 13 April 15	Drafting prelims Review	DUE: Paint Elevations Assign: Portfolio Element Rebuild (bring in portfolio element to discuss for Final)
Week 14 April 22	Drafting Due Bring Plan for Final project (Rebuild or Repaint portfolio element)	Drafted Prints Due/PDF package due Model Photographs Due
Week 15 April 29	Bring Materials/work time/individual meetings Work on Rebuild or Repaint portfolio element, Practice Portfolio presentation and Bio	Portfolio prelim presentation & bio due
FINAL EXAM May 6 2-4pm	Present the Rebuilt or Repainted portfolio element along with current portfolio. Students will be expected to present work along with a concise bio.	

SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

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, <http://policy.usc.edu/scientific-misconduct>.

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 for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

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. See the university's site on Campus Safety and Emergency Preparedness.

Support Systems:

Campus Support & Intervention (CSI) – (213) 740-0411

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscса.usc.edu>

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

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

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <https://titleix.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://titleix.usc.edu/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu