



CTPR 456 Section: 18561
INTRODUCTION TO ART DIRECTION
2 Units
Fall 2020 Monday: 7pm-10pm

CLASSROOM LOCATION: ONLINE & SCS 107

INSTRUCTOR: Adjunct Professor: Mimi Gramatky
Email: gramatky@usc.edu
Office Hours: By appointment

TEACHING ASSISTANT: Katrina Skender
Email: skender@usc.edu

Course Description

Introduction to Art Direction examines the role of the art director in motion pictures, television and other forms of cinematic imagery. Students learn how to use art direction to contribute to the storytelling process. Students develop the skills required by an art department and create projects that offer hands on experience solving the problems of bringing a script to the screen.

Learning Objectives

- This course examines the visual history and development of art direction and production design for cinema.
- The course focuses on the Hollywood Art Department: the staff, their responsibilities and relationships both internally and externally with the other crafts and departments of a production.
- Students learn how visual design elements enhance story, theme, character, location, cinematography, editing, and visual effects.
- Students learn tools to create a final presentation using script breakdowns, research boards, conceptual illustrations, sample boards, working drawings, and white models.

No Prerequisites.

No Co-requisites.

No Concurrent Enrollment.

Course Notes:

Course is both lecture and lab, students learning practical analogue Hollywood art department tools. Students presentations are made in front of the class.

Technological Proficiency and Hardware/Software Required

Recommended: Keynote or Power Point for presentations.

Required Drafting Tools to be supplied by the student

#2 pencils with erasers

Architect's Scale (not Engineer's scale)

18" metal straight edge (Steel T-Square serves this purpose, no need for both)

30/60 triangle

45/90 triangle

18" Steel T-Square

25' tape measure

Xacto or Matte knife with extra blades

Rubber cement (brush-in-lid style)

11 X 17 tablet of 4x4 Graph Paper (1/4" squares)

11 X 17 tablet or 12" wide roll of Tracing Paper

Five - 18" x 24" sheets of vellum

Foam Core or Museum Board for White Model

4 Pieces Illustration Board 20"X15"

All Available: BLICK Art Materials or Architecture Supply Store or Amazon.

Supplementary Reading:

The Art Direction Handbook for Film, second edition; by Michael Rizzo

Production Design for Screen; by Jane Barnwell

Film Architecture from Metropolis to Blade Runner; edited by Dietrich Neumann

The Film Maker's Guide to Production Design; by Vincent LoBrutto

Designs on Film; by Cathy Whitlock & The Art Director's Guild.

All Available: Amazon

Tests, Projects & Assignments

- Visual Diaries: students maintain a visual diary of at least one page per week of inspirational visual material - photos, sketches, colors, textures, etc. presented at semester's end.
- Assignments: Students are given a variety of projects.
- Mid-term Test: There is a mid-term test covering class lectures and assignments.
- Final Exam: Each student creates and presents a completed design for a set.

Grades

Grades are based on each student's understanding, competency and execution of the art direction and their in-class presentation process. A student's growth in the understanding of the role of the art director and skill improvement will positively affect their grade. Tardiness and unexcused absences will negatively affect a student's grade. If a student must miss class, please email the professor and course SA in advance.

Final Grade Calculation:

<u>ASSIGNMENT</u>	<u>PTS</u>	<u>%AGE</u>
Visual Diary	25	5
Class Projects/assignments	200	40
Mid-term test	100	20
Final Exam/Project	<u>175</u>	<u>35</u>
	500	100

Grading Scale (Example)

Course final grades will be determined using 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

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Two absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional absence. Two late class arrivals equate to one full absence.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Assignment Submission Policy:

See attached Course Outline.

Grading Timeline:

See attached Course Outline.

Additional Grading Policies:

Without permission from the professor and/or the Teaching Assistant, late assignments will be lowered one letter grade for every week they are late (ie: A becomes B). If a student must turn in an assignment late due to an emergency, contact either the professor or the teaching assistant prior to class.

Course Outline

Week 1 Monday, August 23

Overview of class structure, syllabus and Visual Diary. Introduce the Hollywood Art Department's personnel, office configuration, division of labor and departmental responsibilities. Discuss the Art Department's relationship to the other departments on a production. Explain script breakdowns, working drawings, and locations vs. construction. Introduce analogue drawing tools and how to use them - ALL presented in a Keynote format ONLINE.

Clips shown: "Owen's Blind Date" and "The Wizard Behind the Curtain."

EMAILED HANDOUT: 4 pages of a scene-numbered screenplay. This screenplay will be used in class; students must bring this handout to class each week.

Week 2 Monday, August 30

In class demonstration of site measuring and photographing; scale drawing: drafting Ground Plans & Elevations, laying out a page of drawing, Title-Blocks; creating finished Presentation Boards for photos, colors and finishes using drafting boards and students' tools. Students watch demonstration and make their own drawings using drafting tools supplied by the student (see list of required tools on page 2 of this syllabus). What to use for drafting boards will be discussed in class.

HANDOUT: Exercises using architect's scale and free-hand drawing.

ASSIGNMENT #1: (Preliminary version due Week 5): Based on location photographs, research and measurements, students create:

1. A hand-drafted 1/4" scale Ground Plan with **Title-Block**
2. A hand-drafted 1/4" scale Elevation with **Title-Block**
(Elevation must include at least one door and one window)
3. Create a Presentation Board(s) displaying surface finishes, paint colors and location photos with **Title Block**

Week 3 Monday, September 6

NO CLASS – LABOR DAY

Week 4 Monday, September 13

Scouting Interiors. EACH student will choose one room in their residences to photograph, measure, match colors and finishes at location. Using a smart phones, each student will introduce their chosen rooms to professor, SA and the rest of the class. Professor and SA demonstrate, using smart phones, room views through different camera lenses. Students view their location through different camera lenses. Students photograph three panoramic views of their location using three different lenses. Students measure their location.

Week 5 Monday, September 20

ASSIGNMENT #1: Students present a Preliminary version of their Week 3 assignment: (Ground Plan, Elevation, and Presentation Boards) Using Keynote or Power Point each student presentation is viewed, discussed and evaluated in class. Final versions of Assignment #1 are posted on class google doc before class Week 6. Each page identified with a Title Block.

Students bring the 4 page scene-numbered screenplay from Week 1 handout. Discuss how to find the visual concept of a story, identify the themes, emotional tone and genre. Script breakdown, research, concept illustration, storyboarding, pre-visualization, digital tools, workflow and nomenclature are discussed.

Week 6 Monday, September 27

ASSIGNMENT #1 DUE: Using Keynote or Power Point, students post their final version of their assignment (Ground Plan, Elevation and Presentation Boards) on 456 F-2021 google doc prior to class starting.

Discussion: Designing for the camera, lenses, aspect ratios, and history of the projected and moving image. Film clips are screened – ONLINE, in KeyPoint Format.

Week 7 Monday, October 4

Review for Mid-TERM TEST. Presented ONLINE in Keynote Format.

Week 8 Monday, October 11

In class MID-TERM TEST. All 4 sections of the MidTerm will be sent to students identified with their names on each page, in a format which can be “edited” by each student. All finished segments will be saved by each student as a pdf and put into their personal file on the 456 class google doc. The Measuring Segment: each student must print the page, complete, then copy using a smart phone or scanner, save as a pdf and post in their personal file on google doc. The Drawing Segment: each student draws on graph paper, copies using a smart phone or scanner, saves as a pdf and posts in their personal file on google doc. Grading will be done using the work posted on 456 class google doc

Week 9 Monday, October 18

Review mid-term test results. Graded Mid-terms returned to each student, ONLINE in a pdf format.

Keynote presentation: Designing the Visual Narrative in various genre for various delivery systems from various eras. Class will cover design of visual narrative from black and white silent movies to talkies to TV to flat screens and streaming. It covers differences and similarities in designing comedies, dramas, westerns, fantasy, noir, neo-noir, musicals, realism, et.al.

Week 10 Monday, October 25

Discuss how to analyze the production design of a completed movie; how genre and era impact analysis. Screen clips. ONLINE in Keynote format.

ASSIGNMENT #2 (DUE Week 11): From a list of movies nominated for an Oscar in production design, each student picks one title. Each student prepares a PowerPoint or Keynote and a verbal presentation/analysis of the production design of a movie. Discuss how the visual themes, visual structure, tone and arcs using space, line, shape, color, and light contribute to the authenticity of the story and its characters allowing the audience to be transported to another reality; how the era in which it was shot and its genre impact the visualization of the story as well.

Week 11 Monday, November 1

GUESTS: Professional panel (depending on availability: art director, set designer, illustrator, set decorator, prop master, location manager, construction coordinator) discuss their jobs, resumes, work experiences, etc. All guests will join us ONLINE.

Week 12 Monday, November 8

ASSIGNMENT #2 DUE: Each student presents a visual and verbal analysis of an Oscar nominated feature film (assignment from Week 9) in Keynote or Power Point format ONLINE to the whole class for comments and evaluation of each presentation.

ASSIGNMENT #3: Each student will choose one of five different existing sets to complete their final project. Provided by Professor, each set will have basic dimensions, though not necessarily drawn in scale. Graduate student will choose two sets. Each Final Project will include a Ground Plan, Full Set of Elevations, and White Model (all 1/4" = 1'-0" scale); Presentation Boards featuring visual research photos, surface finishes, color palette for their chosen set(s). Each piece will be identified with a **Title Block** – All presented in a specified manner, in Keynote or Power Point ONLINE.

Week 13 Monday, November 15

ONLINE demonstration of white model building. Using film created during Spring Semester 2020 for reference, students using photo copies of their drawings from Week 3's class on Residential Location Measurement. Materials and tools supplied by the student (see list of required tools on page 2 of this syllabus). Discussion will include what to use and what not to use for as cutting board found in their residences and how to use knives safely and how to use their metal straight edge.

Week 14 Monday, November 22

ONLINE Lecture in Keynote: The art department's historical VFX beginnings through modern techniques, including In-Camera FX using backings, matte paintings, miniatures, rear screen projection and preparation for Post Production blue/green screen. Also CGI and VR.

Students will bring their final projects to class to show their progress, ask for any clarification they might need.

Week 15 Monday, November 29

ASSIGNMENT DUE: Visual diaries are submitted in Keynote, PowerPoint, Pinterest ONLINE then saved and posted on their personal 456 google doc. Students will bring their final projects to class to show their progress, ask for any clarification they might need.

Week 16 Monday, December 6

Finals Study Week. Professor and 456 SA are available for consultation during specified hours and day(s).

Week 16 Monday, December 13

FINAL ASSIGNMENT DUE: This class is the Final Exam. Attendance for this three-hour class is mandatory. Each student presents ONLINE in Keynote or Power Point in pre-specified order and manner their Final Exam Project's Ground Plan, Elevations, White Model and Presentation Boards. Each item identified with a **Title Block**. Each student will then save their presentation as a pdf and post it on their personal 456 google doc. A veteran, professional art director and set decorator will attend these final presentations ONLINE.

Production Division Attendance Policy

Students are expected to be on time and prepared for each class.

In order for an absence to be excused, the student must have approval from the professor and provide documentation at the next attended class session.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Statement on Academic Conduct and Support Systems

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" <https://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>.

Support Systems:

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. <https://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. <http://www.suicidepreventionlifeline.org>

Relationship & 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. <https://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: <http://sarc.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. <https://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://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support & Advocacy – (213) 821-4710 Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC – <https://diversity.usc.edu/> Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students

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, <http://emergency.usc.edu>

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

Provides overall safety to USC community. <http://dps.usc.edu>