

INTERMEDIATE PRODUCTION DESIGN
CTPR 534 (2 UNITS) Syllabus Spring 2022 v2

Prerequisite: CTPR 508

Instructor: Jack G. Taylor, Jr. jgtaylor@usc.edu

SA: TBD

Class Location: Building SCS Room 107 (opposite Zemeckis Center)

Intermediate Production Design (CTPR 534) is a Graduate Level Class that offers a unique opportunity to learn traditional Art Department techniques combined with instruction in current technology used in Production Design today.

COURSE OBJECTIVES:

- Learn and experience the process of Production Design and its techniques as it applies to an overall knowledge of the Cinematic Arts.
- Develop an understanding of the fundamental principles and relationships between the Production Designer and other collaborators on any given project.
- Understand the workings and operation of the Art Department.
- Explore color, scale and sketch art.
- Explore alternatives in Production Design when budgetary constraints occur.
- Introduce techniques for final presentation using script breakdowns, set designs, working drawings & SketchUp, and models.

ASSIGNMENTS, EXAMS and GRADES

ASSIGNMENTS:

Students are given a variety of classroom assignments and take-home projects.

Final Exam:

- Each student creates and presents a completed Production Design Project from pre-selected script options. Each student gives a Keynote/PowerPoint presentation showing plans, elevations, color materials, fabrics, hardware, lighting, furnishings and furniture. A white model or 3D Virtual set is required. Students determine an in-camera technique from a prescribed list and show how to achieve it using drawings/model or SketchUp.
- Final Examination test covering Production Design Terms/Workflow processes and techniques.

Assignment Points

Assignments will be graded on the following factors:

- Did the student follow the instructions?
- Is the homework complete?
- Has the homework been submitted in time?

Assignment Submission

- Please date each submission with the class number.
- Homework should be submitted by 6PM on the following Thursday.
- Homework will not be accepted after being tardy for two weeks.

Grade Breakdowns

- 50% Class Projects/Assignments
- 35% Final Project & Presentation
- 15% Class Participation

FINAL GRADES:

- Professor will tally all points and assignments.
 - A 100%-95%
 - A- 94%-90%
 - B+ 86%-83%
 - B 86%-83%
 - B 82%-80%
 - C+ 79%-77%
 - C 76%-70%
 - D+ 69%-67%
 - D 66%-63%
 - D- 62%-60%
 - F 59%-0%

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 (i.e. A becomes B). A third absence will result in a student's grade being lowered by one additional full letter (i.e. 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.

Instructor Office Hours: Thursdays 6:00 - 7:00 PM by appointment only. Instructor is also available via email.

MATERIALS AND SUPPLIES – required for each student

- 1-Architects Imperial 12" Scale Ruler
- 1-45 degree Adjustable Set Square
- 2-Pencils and Eraser
- 1-60 Degree Fixed Set Square
- 1- 8 ½" x 11" Clear print 1000 HP-4 grid, Fade-Out design and sketch Vellum Pad.
- 1-9"x 12" Spiral Sketchbook
- 1-Stanley Cutting Knife with extra blades
- 1- 12" Metal Ruler for cutting
- 1- UHU brand Glue or equivalent Dab and liquid
- 1- Art Bin Box or similar
- 1-25' long Measuring Tape Stanley or equivalent
- 1- Thumb Drive
- Foam Core Boards for Modeling

CLASS SCHEDULE

Please note that schedule and content are subject to adjustments based upon guest availability. Please check your USC email regularly for changes in assignments, scheduled content or general information.

WEEK 1: 1/13 COURSE OVERVIEW

- General introduction: Syllabus review, class structure, attendance and grades.
- Discuss basic Production Design/Art Direction industry knowledge criteria.
- Discuss Production Designer responsibilities and relationships to other departments.
- Discuss the functionality of the Art Department's process, procedures and workflow.
- Discuss script choices for students' Final Project assignments.
- **Final project requirements handout and class review.**

WEEK 2: 1/20 SCRIPT BREAKDOWN ANALYSIS

- Script Analysis - Seven Basic Plot types.
- Basic elements of a script. Dramatic structure & Production Design.
- Screenplay page and parts - Master scene format main elements.
- Breakdown process - Excel spreadsheet breakdown process.
- The breakdown process for budgets, scheduling, workflow and set lists.
- Script breakdown for previs/storyboarding, visual effects.
- Script breakdowns for research to create Mood & Tone Boards.
- **Assignment 1:** Using your instructor assigned script, select a set, create a breakdown, provide research material and create Mood & Concept Boards.

WEEK 3: 1/27 THE FIVE C'S OF CINEMATOGRAPHY & PRODUCTION DESIGN

- **Review Assignment No. 1:** Student presentation of their assignment.
- Discuss the Five C's in Production Design collaboration.
- Define camera angles and how to use them in Production Design/Set Design layout.
- Create your own Camera Angles. Review of Panavision camera lens angles and aperture ratios.
- Use of camera angles in projection from plan to illustration and for stage backings.
- Forced perspective defined and demonstrated.
- **Assignment 2:** Review the camera angles used in a selected assigned film movie scene.

CLASS SCHEDULE (continued)

WEEK 4: 2/3 SKETCHUP CLASS I

Class meets in Cinematic Lab (lower level SCA).

- SketchUp Basics.

WEEK 5: 2/10 SKETCHUP CLASS II

Class meets in Cinematic Lab (lower level SCA).

- SketchUp Match Photo program.
- SketchUp modeling & photo texturing for stage set backings.

WEEK 6: 2/17 STAGE PLANS & LAYOUTS

- **Review Assignment No. 2:** Student presentations of their assignment.
- Scale and scaling defined. Review proportional scaling, charts, and scaling for miniatures.
- How to use a scale ruler, triangles, set square - T-square & parallel straight edge.
- Review Construction Master Calculator, laser measure, & tape measure.
- How to determine and create a scale from a photograph.
- Creating set ground plans, stage set layouts, elevations, sections, and details.
- Stage Craft basics in the Motion Picture Industry.
- **Assignment No. 3:** Create your plan (thumbnail/rough scale draft of your selected set with hand drawing) thumbnail rough scale plan layout including wild walls, furniture layout & suggested camera angles.

WEEK 7: 2/24 ART DIRECTION, SET DESIGN, CONSTRUCTION

- **Review Assignment No. 3:** Student presentations of their assignment.
- Discuss Art Department communication oversight
- Review architectural documentation types: plan, elevations, sections, detail types, doors and windows, schedules, stage spotting plans, and director's plan (stage, backlot, & locations).
- Hand drafting vs CAD software: AutoCAD, SketchUp, Rhino.
- Discuss architectural styles, color and molding profiles and Staff Shop ornamentation.
- Discuss signage and graphics layout, grip and stock sets.
- **Assignment No. 4:** Create elevations from the plan of your selected set and include research boards with examples of color choices (Mood and Tone Boards) details and hardware choices.

CLASS SCHEDULE (continued)

WEEK 8: 3/03 LOCATIONS

- **Review Assignment No. 4:** Student presentations of their assignment.
- **GUEST SPEAKER:** Location Manager TBD.
- Script Location Breakdown: Determining and defining locations.
- The Role of the Location Manager and workflow structure with the Production Designer and production filming.
- Discuss the search for locations. Review location companies and State Film Commissions.
- Photographing locations for Production Design selection, review and presentation.
- Creating the photographic location panorama with digital software.
- Presenting the location with the Production Designer's Cinematic Vision: The Pitch.
- Location processes and procedures: the Location Contract.
- **Assignment No. 5:** Select an exterior location to match your interior selected set and create a location photographic presentation board, including establishing location panoramic views.
- **Final project requirements handout and class review reminder No. 1.**

WEEK 9: 3/10 SET DECORATION & PROPS

- **Review Assignment No. 5:** Student presentations of their assignment.
- **GUEST SPEAKER:** Set Decorator TBD
- Discuss the Production Designer's role/relationship with the Set Decorator and Prop Master.
- Discuss the Set Decorator and Prop Master positions.
- Discuss Art Department Workflow.
- Discuss the Set Decoration Crew and the importance of the Lead Person.
- Props important role to the story and visual character reinforcement.
- Prop rental houses: Creating the Production Design/Set Decoration vision with furniture, fixtures, drapery, and hand props.
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WEEK 10: 3/17 SPRING RECESS March 13 thru March 20 – NO CLASS MEETING

WEEK 11: 3/24 SPECIAL EFFECTS

- A brief history of Special Effects and Special Visual Effects.
- Understanding digital and practical use of in-camera techniques.
- The Production Designer's role/relationship with the Special Visual Effects Supervisor and previs storyboarding.
- Discuss blue/green screen, LED, Unreal workflow as used in the Production Designer's vision. Discuss the Production Design Vision with Special Visual Effects Background Plates.
- Scenic painted backings vs digital photographic backings.
- **Assignment No. 6:** Student/Teacher In class project mentoring of creating a stage set spotting plan with backings. Creating and choosing rental backing types for the student scripted final set project.

CLASS SCHEDULE (continued)

WEEK 12: 3/31 PRODUCTION DESIGN STAGING IN THE VISUAL CONCEPTS

- Production Design concepts in scripts scene staging and set design/set decoration layout
- Review Staging concepts in relation to camera angles/continuity/composition/cutting and close-ups – Staging with the 5 C's of Cinema.
- Review of film Clips on Production Design and staging.

WEEK 13: 4/07 MAKING THE PRESENTATION

- Discuss creating the Production Designer's vision presentation and what directors and producers need to understand from that presentation.
- The 'Production Design Pitch' and how to make it. "You're a salesman now...".
- The Production Designer's presentation: previz, the white model, the 3D digital model, location photos, and the director's plan.
- **Open class** to review and mentor student issues on their final project presentation.
- Final Project Presentation Criteria reminder number 2.

WEEK 14: 4/14 PRODUCTION DESIGN CONCEPTS REVIEW AND DISCUSSION

- In-class review of all of the class topics.
- Final Exam review and related topics

WEEK 15: 4/21 PRODUCTION DESIGN FINAL PROJECT IN CLASS MENTORING

- Final Project in class work and mentoring Cinematic Lab time.

WEEK 16: 4/28 FINAL PROJECT PRESENTATION & REVIEW

- Students' final project in-class presentation and critique from instructor. Final project presentation includes items from class criteria handout, Keynote/PowerPoint presentation, model of your selected script set and **Assignment No. 6:** - Backing selection and spotting plan.

WEEK 17: 5/05 FINAL EXAM

- Intermediate Production Design Final Examination Test.
- Review student final project presentation material remaining to be presented.

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 S Campus 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 S Campus and university policies on scientific misconduct, [misconduct](#). [Support Systems](#):

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

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

Student Health Leave Coordinator – 213-821-4710
Located in the USC Support and Advocacy office, the Health Leave Coordinator Processes requests for health leaves of absence and advocates for students taking such leaves when needed.
<https://policy.usc.edu/student-health-leave-absence?>

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 and 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. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

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

Statement on Academic conduct and Support Systems (continued)

Avenue to report incidents of bias, hate crimes, and micro aggressions 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.

Campus Support & Intervention – (213) 821-4710
campussupport.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.ed.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-on call 24/7
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.

PLEASE NOTE:
FOOD AND BEVERAGES (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACE IN THE CINEMATIC ARTS COMPLEX.