

# USC School of Dramatic Arts

**THTR 432b Scene Design II**  
**Spring 2022—Wednesday—1-3:50pm**  
**Units: 3**  
**Location: zoom/PED 114E**

**Instructor: Sibyl Wickersheimer**  
**Physical Office: [JEF 200](#)**  
**Virtual Office: [on zoom](#)**  
**Office Hours:** Wednesday/Thursday 12-1 by appointment only. Replies to emails/calls will be within 48 hours.  
**Contact Info: [swicker@usc.edu](mailto:swicker@usc.edu)**



Design for Blood Wedding by Lea Branyan 2016

## 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.

**Prerequisite(s):** TTR432a must be taken prior to this course

**Recommended Preparation:** THTR 130,230 or 330 are recommended courses, not mandatory

## Required Readings and Supplementary Materials

**Texts (available on Blackboard through pdf or ARES links unless otherwise noted):**

*Fefu & Her Friends* by Maria Irene Fornes

*Blood Wedding* by Federico Garcia Lorca

*The Nether* by Jennifer Haley

[Liz Lerman's Critical Response Process](#) by Liz Lerman and John Borstel

[Designer Drafting and Visualization for the Entertainment Industry](#), 2<sup>nd</sup> Edition by Patricia Woodbridge

[Drawing & Rendering for Theatre](#) by Clare P. Rowe

[Model Making: Conceive, Create and Convince](#) by Arjan Karssen & Bernard Otte

[Model Making: Materials and Methods](#) by David Neat

## Film Reference

*Anna Karenina*, 2012

## Supplies

- Sketchbook & variety of pencils (4b-2h), every class
- Various model building supplies as needed, to be discussed per week, no need to purchase all at once
  - Table/workspace, cutting matte, Exacto knife & blades, cutting rail ruler, architect's scale ruler
  - Paper products will include Bristol paper, chip board, matt boards, foam core
  - Glue, push pins, drafting tape
- Computer (Mac or PC) ideally should be able to run several graphics programs at same time.
- Extra monitor for your computer is going to be very helpful when using software while in class.
- Software: Adobe Creative Cloud (Photoshop, InDesign, Bridge), Rhino 6 or 7 Educational edition, AutoCAD educational edition, Vectorworks Educational

## Technological Proficiency and Hardware/Software Required

Digital tools and software that will be used throughout the semester include: Google Drive, Zoom, Adobe Creative Cloud (Photoshop, InDesign, Bridge), AutoCAD, 3d modeling (Rhino/Sketchup/Vectorworks). It is necessary to have access to a computer or computer lab with sufficient capabilities to use these programs as well as for virtual access to class/class presentations. If you do not have access to a personal computer, maintaining a functioning Bing Design lab account will be sufficient to utilize all digital tools and software available.

## 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.**

**Note about course content:**

Please consider this syllabus a "trigger warning" and gauge your receptibility to controversial artworks before you join the class. Your voluntary participation in the course constitutes an explicit consent to experiencing difficult and/or troubling art.

**Assignments**

|                                     |   |             |       |
|-------------------------------------|---|-------------|-------|
| Storyboarding Anna Karenina (film)  |   |             | 10pts |
| Breakdown of sets & labor budget    |   |             | 10pts |
| Design for The Nether or Fefu or BW |   | 40pts total |       |
|                                     | Research Package  |             | 5     |
|                                     | Prelim Design Process<br>*includes rough storyboards & sketches, gestural model   |             | 10    |
|                                     | Design Presentation<br>*includes white model and/or revised color model, clear concept & communication of intent for 3 scenes, rough ground plan & section  |             | 10    |
|                                     | Budget Breakdown  |             | 5     |
|                                     | Deliverables – complete 2 of these:<br>* one set piece for detailed drafting or isometric<br>*Paint Elevation for one set piece or wall<br>*a rendering or collage of how projections play on set |             | 10    |

|                                      |  |              |        |
|--------------------------------------|--|--------------|--------|
| Design for New Works Festival 3 Play |  | 30 pts total |        |
|                                      | Prelim Design Process<br>*research, rough storyboards/sketches, meet with director and playwright  |              | 10     |
|                                      | Design Presentation<br>*includes white model, color renderings, clear concept & communication, rough ground plan & section               |              | 10     |
|                                      | Deliverables<br>* Design package pdf includes concept statement, presentation of design through photos of model, renderings, storyboards |              | 10     |
| Participation                        | Attendance, Discussion, Collegiality, Work ethic   |              | 10pts  |
|                                      |  |              |        |
|                                      | TOTAL PTS  |              | 100pts |

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

|                   |   |  |
|-------------------|---|--|
|                   | <a href="#">Link to Virtual Theatre list</a>  | Watch an online production!  |
| Week 1<br>Jan. 12 | Course Intro<br>Introductions<br>Critical Response Process<br>Anna Karenina film/Storyboarding          | Assign: watch remainder of Anna Karenina (2012), storyboard 8-10 beats of a selected scene from the movie<br>Read: Design Critique/ Liz Lerman's Critical Response Process (blackboard) & 10 Typical Perspective Mistakes (blackboard) |
| Week 2<br>Jan. 19 | Discuss storyboards and Budget Breakdown<br>Formats<br>In Class: Budgeting exercise                     | Due: AK Storyboards<br>Assign: Complete budget exercise and Budget Breakdown   |
| Week 3<br>Jan. 26 | Review Budget/Labor Breakdowns<br>InDesign discussion for Research package                              | Due: AK Budget Breakdown<br>Read: Fefu, Blood Wedding & The Nether<br>Assign: Scene Breakdown, Research<br>Read: Art Fundamentals – Perspective Sketching (blackboard)   |
| Week 4<br>Feb. 2  | Review/share research for both plays<br>Gestural Model discussion<br>Work on Gestural Models & Sketches | Due: Breakdowns of one play, beginning research<br>Read: Karssen/Otte Ch 1-2<br>Assign: Gestural model & Sketches  |

|                     |  |   |
|---------------------|--|---|
| Week 5<br>Feb. 9    | Gestural model forms DUE<br>Research presentations DUE<br><br><b>TBD – go to TTL for casting gestural models...</b>  | Due: In depth research and sources for selected play to design. (pdf)<br>Read: Karssen/Otte Ch 1-3  |
| Week 6<br>Feb. 16   | <b>Meet in TTL for casting gestural models...</b><br>After class break...<br>Work on sketches, storyboards, next steps<br>Individual Student Mtgs to discuss designs | Assign: Prelim Designs<br>Read: Karssen/Otte Ch 1-4   |
| Week 7<br>Feb.23    | Prelim Design Due – present to class<br>White model & storyboards  | Assign: Final Designs<br>Read: Drawing & Rendering/Rowe Ch5   |
| Week 8<br>March 2   | Model building demo  | References: Model Making  |
| Week 9<br>March 9   | Color Model Due, rough plan & section<br>Model Phototography – lecture/demo/set up   | Assign: Model Storyboards (reference Karssen/Otte Ch 3)   |
| Week 10<br>March 16 | NO CLASS --- SPRING BREAK  |   |
| Week 11<br>March 23 | Model Photography - revisions<br>Photoshop Techniques to enhance storyboards and renderings  | Assign: Revisions to Designs  |
| Week 12<br>March 30 | <b>Final Design Due - Design presentations</b>   | Due: Final Design Presentations<br>Read: Drawing and Rendering/Rowe Ch. 15<br>Read: MFA NW3 Plays   |
| Week 13<br>April 6  | Attend online reading of NW3 Plays – date & time TBA   | Read: Drawing and Rendering/Rowe Ch. 5<br>Read: MFA NW3 Plays   |
| Week 14<br>April 13 | Discuss MFA NW3 Plays<br>3d Modeling techniques  | Assign: Breakdown/Research play.<br>Create questions list, meet with playwright and/or director<br>Read: Art Fundamentals – Light in Time |
| Week 15<br>April 20 | 3d modeling  | Assign: turn rough sketches into a rough 3d model to digitally sketch over<br>Read: Drawing & Rendering/Rowe Ch22-23                      |
| Week 16<br>April 27 | 3d modeling to rendering to storyboards  | Assign: Design Presentation   |

|   |   |                                  |
|---|---|----------------------------------|
|   | Individual meetings scheduled as necessary before Final Exam. |                                  |
| <b>FINAL EXAM<br/>Wednesday<br/>May 4<br/>2-4pm</b> | Design presentations!   | Invite Playwrights & Directors!? |

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## EXTRA-CURRICULAR COMMITMENTS AND ISPS

### SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

### 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](http://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 GFS 120 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) 814-4618 (Vidoe Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto: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.

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#### Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to

someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

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### **SDA Student Support & Reporting Form:**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <http://bit.ly/sdasupport>

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### **Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://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 Student Accessibility Services - (213) 740-0776*  
<https://osas.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](http://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu)

Non-emergency assistance or information.