CTPR 456   Section: 18561
INTRODUCTION TO ART DIRECTION
2 Units
Fall 2023   Monday: 7pm-10pm

CLASSROOM LOCATION: SCS: W 32nd Street & Shine Place Room: SCS 107
Adjacent to Zemeckis Center

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

TEACHING ASSISTANT: Valeria Vera-Crespo
Email: veracres@usc.edu
Office Hours: By appointment

IT Help:
Hours of Service:
Contact Info:

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.

No Recommended Preparation.

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

Technological Proficiency and Hardware/Software Required
Recommended: KeyPoint, Power Point or Google SlideRoom for presentations.

Required Drafting Tools to be supplied by the student
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#2 pencils with erasers
Architect's Scale (not Engineer's scale)
Portable drawing board
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, 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. This diary is submitted to the instructor at the end of the semester.
- Assignments: Students are given a variety of classroom and take home projects.
- Mid-term Test: There is a mid-term test covering class lectures, classroom work and take home 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. 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 notify the professor and the course SA in advance via email.

Final Grade Calculation:

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

Classroom Norms

Because this class is open to the entire university and each student only competes with themselves, students are encouraged to ask questions for complete clarity, share their knowledge when it is applicable and support each other through learning processes.

Zoom Etiquette (Netiquette)
Students will be encouraged to keep both their cameras and the speakers on during synchronous zoom sessions. If any student has technological or other issues in fulfilling this requisite, contact the professor or the SA prior to the class session.

AI Generation Protocol for this course:
Because this course is NOT digital, this course is analog and because analysis, creation, and critical thinking skills are all parts of the learning outcomes of this course, all assignments must be prepared by each student individually. Students may not have any other person or entity complete any portion of any assignment. Developing strong competencies in these areas will prepare students for the competitive workplace. Therefore, using AI-generated tools is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

Course Content Distribution & Synchronous Session Recordings Policies
USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

Course Evaluations:
Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a mid-semester evaluation is recommended practice for early course correction.

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 21

Overview of class structure, syllabus and Visual Diary. Introduce the Hollywood Art Department's personnel, office configuration, division of labor and departmental responsibilities. Discussion: the Art Department's relationship to the other departments on a production. Explain script breakdowns, research, concept illustration, pre-visualization, storyboarding from which ground plans and working drawings are drafted; locations vs. construction and locations with construction. Introduction of analogue drawing tools and how to use them.
Clips shown: Owen's Blind Date and The Wizard Behind the Curtain.
HANDOUT: 4 pages of a scene-numbered script, used in class for script breakdowns.

Week 2   Monday, August 28

Finding the Visual Concept of a story, identify the themes, emotional tone
and genre: how script breakdowns, research, concept illustration, pre-visualization, storyboarding, digital tools, workflow and nomenclature impact visual concepts..
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).
HANDOUT: Exercises using architect's scale and free-hand drawing.

Week 3   Monday, September 4

NO CLASS – LABOR DAY

Week 4   Monday, September 11

Scouting Interiors. Discussion: Why locations and how to choose them. In class demonstration of site measuring and photographing locations. EACH student will choose one room accessible to them to photograph, measure, match colors and finishes at this location. Using a smart phone, 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 panoramic, medium, and detail views of their location using three different lenses. Students measure their location.

ASSIGNMENT #1: (Preliminary version due Week 5): Based on location photographs, research and measurements, students create:
    1. A hand-drafted ¼" scale Ground Plan with **Title-Block**
    2. A hand-drafted ¼" scale Elevation with **Title-Block**
            (Elevation must include at least one door and one window)
    3. Create a presentation board displaying surface finishes, paint colors and
            location photos with **Title-Block**.
    4. Graduate Students will complete assignment above and then do additional
drawing and presentation boards, changing the location to another environment.

Week 5   Monday, September 18

ASSIGNMENT #1 DUE: Students present a preliminary version of their Week 4 assignment (Ground Plan, Elevation and Boards). Using Key Note, Power Point, or Google SlideRoom students presentations are viewed, discussed and encouraged in class.

Students post Final versions of Assignment #1 to their personal 456 Google Doc File.

Week 6   Monday, September 25

ASSIGNMENT #1 DUE: Students present the final version of their Week 4 assignment (Ground Plan, Elevation and boards). Each page must be identified with a Title Block.
Discussion: camera angles, lenses, aspect ratio and history of projected image and it's importance to art direction. Film clips are screened and discussed.

Week 7   Monday, October 2

Review for MID-TERM.

Week 8   Monday, October 9

MID-TERM TEST.

Week 9   Monday, October 16

Review Mid-Term Test results.

Discuss how to analyze the production design of a completed movie; how genre, era and technology impact analysis. Screen clips.

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 visual themes, emotional tone, visual structure and arcs including space, line, shape, light and color contribute to the authenticity of the story and its characters so the audience suspends their disbelief and is transported to another reality.

Week 10   Monday, October 23

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.

Week 11   Monday, October 30

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 to the entire class; then posted to their personal 456 Google Doc.

Week 12   Monday, November 6

Discussion of perspective, how directors use it, therefore influencing the work of the art department. How, using perspective, anyone can determine the size of any object in any frame of film in a movie.
Demonstration of white model building. Using film created during Spring Semester 2020 for reference, students using photocopies 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 their metal straight edge.

ASSIGNMENT #3 (FINAL PRESENTATION): Each undergrad student will choose one set to complete their final project. Provided by Professor, each set will be dimensioned, tough no necessarily drawn in scale. Graduate students will choose two sets, preferably one interior and one exterior. Each final project will include:

1. Ground Plan and Full Set of Elevations at 1/4" = 1' – 0" scale
2. White Model built from copies of aforementioned plans
3. Three Presentation Boards including:
   A. Research/Mood Board
   B. Construction, Paint and Finishes Board
   C. Set Dressing Example Board.

Each piece will be identified with a **TITLE-BLOCK.** All will be presented in specified manner, in Keynote or Power Point or Google SlideRoom.

Week 13   Monday, November 13

Review Students' choices of final projects. Discuss specific questions, issues, discoveries, complications, and/or difficulties students are encountering. Review the Art Department Process used to complete the Final Presentation.

ASSIGNMENT #3 (FINAL PRESENTATION): Review the entire Rubric for the Students' Final Presentations.

Week 14   Monday, November 20

The art department's historical VFX beginnings through modern techniques are discussed from In-Camera VFX using backings, matte paintings, miniatures, rear projection and preparation for Post Production green/green screen, CGI, and VR.

Student will bring their Final Projects to class. They may show their progress and ask for any clarification they might need.

Week 15   Monday, November 27

ASSIGNMENT DUE: Visual Diaries are shared in Key Note or Power Point format, saved and posted to their personal 456 Google Doc.

Student will bring their Final Projects to class. They may show their progress and ask for any clarification they might need.

Week 16   Monday, December 4

Finals Study Days. Instructor's Office Hours by appointment are available for meetings.

Week 17   Monday, December 11

FINAL ASSIGNMENT DUE: This class is the Final Exam. Attendance for this class is mandatory. Each student presents their Final Exam/Project's Ground Plan, Elevations, White Model and Presentation Boards. **Each item identified with a Title Block**. At least one professional art director and set decorator will attend these final presentations.

Production Division Attendance Policy

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

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

Academic Integrity

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

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.

Students and Disability Accommodations

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - *(213) 740-9355 – 24/7 on call*
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
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*
Avenue to report incidents of bias, hate crimes, and micro-aggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - *(213) 740-2101*
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*
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) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

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

Occupational Therapy Faculty Practice - *(323) 442-2850 or* otfp@med.usc.edu Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.