INTERMEDIATE PRODUCTION DESIGN
PRODUCTION DESIGN…FROM SCRIPT TO SCREEN
CTPR 534 (2 UNITS) Syllabus Fall 2023 v4

Prerequisite: CTPR 508 (CTPR 465 Recommended)
Instructor: Jack G. Taylor, Jr.   jgtaylor@usc.edu
Office Hours – One Hour SCS Room 107 before each weekly class
SA: TBD

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

LEARNING OBJECTIVES
Intermediate Production Design…From Script to Screen (CTPR 534) is a Graduate Level Class that offers a unique opportunity to learn traditional Art Department/Production Design techniques combined with an overview of current technology used in Production Design today.

LECTURE SERIES COURSE DESCRIPTION - COURSE OVERVIEW AND 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 & set models.

ASSIGNMENTS, EXAMS and GRADES

ASSIGNMENTS: LECTURE CLASS BASED PRODUCTION DESIGN ASSIGNMENTS & PARTICIPATION
Students are given a variety of classroom-based Production Design homework assignments for in-class critique.

Final Exam:

- Each student creates and presents a completed Production Design Project from pre-selected script option. Each student gives a Keynote/PowerPoint presentation showing plans, elevations, color materials, fabrics, hardware, lighting, furnishings and furniture as a final project. 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.
- 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

Each Assignment must be submitted with Name and date each submission with the class number.

- Homework should be submitted by 6 PM on the following Wednesday.
- Homework will not be accepted after being tardy for two weeks.

Grade Breakdowns

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

FINAL GRADES:

- Professor will tally all points and assignments.
  - 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

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. **Grade Point deductions for in-class Cell phone texting or laptop emailing during class lectures.**

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

INSTRUCTOR OFFICE HOURS: Wednesdays 6:00 - 7:00 PM by appointment only. Instructor is also available via email.

MATERIALS AND SUPPLIES – Lab Materials as necessary and to be determined on an in-class project by project basis announcement.

- 1-Architects Imperial 12"Scale Ruler – Flat or Triangular
- 1-45 degree Adjustable Set Square
- 2-HB and B Pencils and Eraser
- 1- 8 ½" x 11" -1/4" grid, Fade-Out Design Sketch Pad.
- 1-X-Acto Cutting Knife with extra blades
- 1- 12" Metal Ruler for cutting
- Measuring tape – Stanley Fat Max type 8'-0 to12'-0" or greater for Site Surveying Measuring.

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- ## CLASS SCHEDULE – Production Design from Script to Screen

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.

LECTURE SERIES

WEEK 1: 8/23 COURSE OVERVIEW
- General introduction: Syllabus review, class structure, attendance and grades.
- Discuss basic Production Design/Art Direction with current 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 choice for students' Final Project assignments.
- **Final project requirements handout with class review.**

WEEK 2: 8/30 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 examples.
- 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, selected set, create a breakdown, provide research material and create Mood & Concept Boards.

WEEK 3: 9/6 THE FIVE C'S OF CINEMATOGRAPHY & PRODUCTION DESIGN Part I
- **Review Assignment No. 1**: Student presentation of their mood and tone board 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.
- Discuss and review continuity – Camera Set ups to establish and maintaining proper screen direction.
- **Assignment 2**: Review the camera angles used in a selected assigned film movie scene.

CLASS SCHEDULE   (continued)

WEEK 4: 9/13 THE FIVE C'S OF CINEMATOGRAPHY & PRODUCTION DESIGN Part II

Review Assignment 2: Review In-class student presentations of assignment.

- Continue discussing The Five C's of Cinematography and Production Design.
- Discuss and review Cutting/Editing in Production Design.
- Discuss and review Close-ups in Production Design.
- Discuss and review Composition in Production Design.

Assignment No. 3: Review Provided Film Clip and graphically show the Five C's.

WEEK 5: 9/20 PRODUCTION DESIGN/ART DEPARTMENT STAGECRAFT MANAGEMENT

- **Review Assignment No. 3**: In class student presentation of their assignment.
- Discuss Basic Production Design/Art Department/Studio Stagecraft techniques.
- Discuss the Basic Studio Crafts and Production Design/Art Department responsibilities.
- Basic Stagecraft Construction techniques and materials.
- Studio rigging techniques.

WEEK 6: 9/27 STAGE PLANS & LAYOUTS

- Scale and scaling defined. Review proportional scaling, charts, and scaling for miniatures.
- How to use a scale ruler, 30/60/45 triangles, T-square & parallel straight edge.
- Review Construction Master Calculator, laser measure, & tape measure.
- How to determine and create a scale from a photograph.
- The Production Design thumbnail.
- Creating set ground plans, stage set layouts, elevations, sections, and details.
- Set Design process and procedures – Creating Construction Documents -
- **Assignment No. 4:** 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: 10/04 ART DIRECTION, SET DESIGN, STAGE CRAFT - CONSTRUCTION

- **Review Assignment No. 4**: In class student presentation 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, Sketch Up, Rhino.
- Discuss architectural styles, and molding profiles and Staff Shop ornamentation.
- Color Basics – Additive/Subtractive Theories Reviewed – Pantone Colors vs Coatings.
- Discuss signage and graphics layout, grip and stock sets.
- **Assignment No. 5:** Create elevations from the plan of your selected set and include research boards with examples of color choices (Mood & Tone Boards) details and hardware choices.

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CLASS SCHEDULE   (continued)

WEEK 8: 10/11 LOCATIONS

- **Review Assignment No. 5**: In class student presentation 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. 6:** 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 8: 10/12 Fall RECESS OCTOBER 12 & 13 – NO CLASS MEETINGS

WEEK 9: 10/18 PRODUCTION DESIGNER'S ROLE WITH SET DECORATION & PROPS

- **Review Assignment No. 6**: 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.

WEEK 10: 10/25 PRODUCTION DESIGNER'S ROLE WITH 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 software 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. 7:** 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.

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CLASS SCHEDULE   continued)

WEEK 11: 11/01 PRODUCTION DESIGN STAGING IN THE VISUAL CONCEPTS

Assignment No. 7: Student/Teacher in class final project mentoring.

- 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 12: 11/08 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 Lab class** to review and mentor student issues on their final project presentation.
- Final Project Presentation Criteria reminder No. 2.

WEEK 13: 11/15 PRODUCTION DESIGN CONCEPTS REVIEW AND DISCUSSION

- In-class review of all of the class topics covered with student questions and open topic discussions.
- Final Exam review and related topics

PRODUCTION DESIGN FINAL PROJECT IN CLASS MENTORING

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

- ## WEEK 14: 11/22 TO 11/26 THANKSGIVING HOLIDAY

WEEK 14: 11/29 FINAL PROJECT PRESENTATION

- Students' final project in-class presentation and critique from instructor. Final project presentation includes items from class criteria handout. Keynote/PowerPoint presentation, model of selected script set and Assignment No. 7.– Including Stage Backing selections and stage spotting plan.

WEEK 15: 12/06 FINAL EXAM

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

WEEK 16: 12/11 -FINAL INTERMEDIATE PRODUCTION DESIGN GRADES POSTING

Statement on Academic conduct and Support Systems

Zoom Etiquette

The use of Zoom for Intermediate Production Design CT534 during regularly scheduled in-class lectures and final presentations will be by Instructor permission only on a case-by-case basis. Students are responsible for notifying the Student Assistant at least 24 hours in advance with a written Email describing the circumstances necessary to attend the lecture via Zoom. University Emergency Protocols will be enforced.

Academic Integrity

 The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct contrasts with the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), 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 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.

Class Policy for the use of AI Generators – Not Permitted

Since creating, analytical, and critical thinking skills are part of the learning outcomes of this course, all assignments shall be prepared by the student working individually or in assigned groups. Students may not have another person or entity complete any substantive portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI- generated tools is prohibited in this course, will be identified as plagiarism, and will be reported to the Office Academic Integrity. Grade Outcome using AI shall be determined as a failing grade. Exemption: Architectural Software: i.e. AutoCAD, SketchUp, Rhino…

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/campus-part-b. Other forms of Academic dishonesties are equally unacceptable. See additional information in S Campus and university policies on scientific misconduct, misconduct. Support Systems:

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 microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response. Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options and additional resources for student's, 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 of Harassment – (213 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care report.

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.

Course Content Distribution & Synchronous Session Recording 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) accommodations. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (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 o the instructor for purposes other than individual or group study. 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. (Student Handbook, page13)

Supplementary Reading Materials.

The Five C's of Cinematography – Motion Picture Filming Techniques
Silman – James Press – Hollywood, Los Angeles
By Joseph V. Mascelli

The Seven Basic Plots – Why We Tell Stories
By Christopher Booker
Publisher – Bloomsbury Continuum

Designs on Film – A Century of Hollywood Art Direction
By Cathy Whitlock
And the Art Directors Guild
Publisher - itbooks

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