

SYLLABUS DRAFT 8/21/2023 – subject to change!**Location:** KAP164**Instructor:** Sibyl Wickersheimer**Office:** JEF 200**Office Hours:** Before or after class by appointment
Please make an appointment!**Contact Info:** sawicker@usc.edu

Fall 2017

model for 'Dutchman' by Edina Hiser '19



Fall 2022

model for 'Electricidad' by Aarti Patel, Belle Alatorre,
Freddie Patrick**Course Description and Overview**

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. Students will learn and use techniques such as research, collage, sketching, perspective sketching, model making, and verbal presentation skills to communicate designs for the stage.

Learning Objectives

Goals for the class are to learn the process of designing stage sets for theatrical productions and live performance by completing designs as class assignments and examining the work of designers past and present. The assignments will present varied design challenges, allowing students to explore theatrical space and to practice developing skills that students can keep in their 'tool kit'. By the end of the class, students will be able to communicate their stage designs via verbal presentations, visual storyboards, sketches, orthographic drawings, models, and text.

Recommended Course Preparation: THTR 130/131, and/or 230, or architectural courses

Course Notes

Class will be taught in person, occasionally using zoom as instructor finds necessary or beneficial. Students will be expected to silence cell phones during all class sessions, or they will be asked to put them on table at front of the room during our time together in the classroom.

Communication & Class Meeting Information

Course announcements will be provided through Blackboard and blackboard emails. Course materials will also be provided through other methods. As much as possible, the materials will be posted in links in Blackboard content folders and reading materials will be available through purchase of hard copies, online in Blackboard, or online library & ARES access. Assignments will be uploaded to Blackboard and Google drive as instructed per assignment.

Technological Proficiency and Hardware/Software Required

Please note that you will need a computer for class sessions and group work sessions. You will also be required to use Blackboard, Google Drive, Google docs and slides, and Photoshop from the Adobe Creative Cloud suite of software. Students can set up a Design lab account to use SDA Design Lab computers on campus.

Required and Supplementary Materials

Texts available online through Blackboard & ARES:

1. Ch 1 from Theatres by Gaelle Breton
2. Intro and Chapter 1 from The Scenographic Imagination, by Darwin Reid Payne
3. *The Sandbox* by Edward Albee
4. Exerpts from Model Making: Materials and Methods
5. Exerpts from Designer Drafting and Visualization
6. Exerpts from Theatrical Design&Production
7. *The Eliot Trilogy* by Quiara Hudes (*Eliot A Soldier's Fugue*, *Water by the Spoonful*, and *The Happiest Song Plays Last*)
8. *The Greek Trilogy* by Luis Alfaro (*Electricidad*, *Mojada*, *Oedipus El Rey*)
9. *Scene Shift: U.S.Set Designers in Conversation*, Weiss & Wickersheimer
10. Excerpt from *Sculpting Spaces*, interview with John Lee Beatty
11. Ch. 1 from One Place After Another, by Miwon Kwon
12. Excerpt from *Film Directing, Shot by Shot*, by Steven D. Katz
13. Excerpt from *Dream Worlds* by Hans Bacher
14. Article by Andrew Todd, *Theatre Architecture: Convivial or Imperious?*
15. Numerous reading assignments via Journal and blog links, Emergence, e-scenography

Books (not required to purchase, suggested purchase for BFA Design students):

Model Making: Materials & Methods by David Neat

Designer Drafting and Visualization, 2nd Edition by Patricia Woodbridge (same text for 409 & 435)

Theatrical Design & Production, 7th ed. by J. Michael Gillette (already purchased for 131/132ab)

Scene Shift: U.S. Set Designers in Conversation, Weiss & Wickersheimer

Materials :

These tools are necessary to purchase during the first week. We will discuss this list on the first day of class. Materials must be brought to class but cannot be stored in classroom.

sketchbook - white paper – no lines – at least 8”x10”
Architectural scale rule
#2 pencils & Drafting pencils
Erasers and eraser shield
18”x 24” pad of drafting vellum (can be shared)
T-square
Drafting triangle, adjustable or 30/60
Exacto knife and blades
metal straight edge ruler (preferably a ‘Cutting Rail’ brand with raised edge)
Black foam core, chip board, illustration board and card stock as needed
Glues – Sobo, Tacky glue & hot glue
Straight pins/push pins/T-pins
Masking tape
Cutting matt – at least 18”x24”

Additional materials may be needed per project, including:

Various acrylic paints or watercolors
Various brushes

Supplies can be purchased at the USC bookstore & at these local stores -*call or check websites first*
Graphaids, 10003 Washington Blvd, Culver City, CA 90232, <https://www.graphaids.com/>
Raw Materials Art Supplies, 645 S. Los Angeles Street, LA, CA 90014, <https://rawmaterials.com/>
Architect’s Corner, 1324 S. Flower St., Los Angeles, CA 90015, www.architectscornerla.com

Grading breakdown

Assignments will be readings, quizzes, project based work, and written response papers. All projects and assignments will be graded using a point system. Reading assignments will be expected to be completed before the following class session after they are assigned; there may be quizzes on the readings. Written assignments and visual presentations are to be turned in physically and uploaded as files to specific Google Drive & Blackboard folders, as specified by instructor. When turning in files, always create a compressed pdf file under 5MB in size. Please use the following naming format:

LASTNAME_132a_PROJECTNAME_DATE

for example **SMITH_132a_Sketchbook1_08292023.pdf**

Assignment Submission Policy & Attendance Policy

Assignment grades will be lowered by at least one letter grade if they are not turned in by the assigned deadline. Turn in sketchbook assignments by 9pm prior to the class date deadline. Late work (assignments, projects, exams, papers, or exercises) shall be accepted, and a grade penalty will apply unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur. *Please always discuss late work with me.*

Attendance will affect the student’s final participation grade because you cannot participate if you are not in class. If the student has more than 2-3 unexcused absences, overall grade may also be lowered by 10%. Participation effectively earns you 1pt per class.

Communicating your challenges will always benefit you and gives me an opportunity to better support your educational experience rather than just assign a grade penalty.

Grading Rubric

The guide below shows the rubric categories used to determine the quality of work submitted for grading. There is a more detailed rubric in Blackboard. Assignments may also have specific rubric details included in the instructor's written description of the assignment. Points for each assignment are assigned based on the rubric; **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

Creativity	Work is original, unique, and clever in execution of the assignment. Shows evidence of deep understanding of concepts introduced in class.
Exploration of Tools and Skills presented in class	Work shows exceptional understanding of technical elements and clever application of the tools learned in class.
Craftsmanship	Work is done with exceptional care and attention to detail.
Completion of project	Assignment is followed. All work is complete and on time.
Participation and effort	Work shows exceptional focus, effort and planning. Participated in all class discussions.

Grading Criteria

Final grades will be based on a percentage of the total points possible, 270

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

ASSIGNMENTS:

Assignment	Points
Sandbox Writing assignment #1	10
(Not) Water #1	10
(Not) Water #2	10
Sandbox Model & Design	20
Trilogy storyboards and sketches	20
Trilogy Research, Design & Presentation	50

Trilogy Drafting	30
Floor Plan taping project	10
Model-Making exercise	20
Final Project work for (Not) Water	50
Attendance/Class & Group Participation	30
Total	260

Grading Timeline

Grading takes time. Please be patient, a two to three week turn around is likely. You may always inquire about your grade, but please do not expect an immediate response after turning in assignments.

If your work in class is unsatisfactory, you will be warned when midterm grades are due. I am available to discuss your progress during pre-arranged, scheduled office hours. ***I encourage you to make an appointment to meet with me at least once during the semester.***

WEEKLY SCHEDULE (subject to change)

Week 1

Tues. 8/22

Class Intro & Materials Show and Tell
 Assignments: Read excerpt from *Theatres*, Gaelle Breton, optional reading
 Introduction from Theatre Architecture as Embodied Space

Thur. 8/24

Lecture: A Brief History of Theatrical Space
 Assignment: Reading: Intro and Ch. 1, *Scenographic Imagination*

Week 2

Tues. 8/29

Bring supplies to every class starting now!
 Discussion on both reading assignments
 Model building demo, start building theatre model
 Assignments: Read: *The Sandbox*
 Read: Ch. 2, *Theatrical Design & Production*

Thur. 8/31

Discuss *Sandbox*
 Sketching exercise/In class model building
 Assignments: Set Design for *Sandbox* (Due 9/12)
 Continue building model theatre boxes,
 Beatty interview from *Sculpting Space*

Invited Dress Rehearsal EBT

Week 3

Tues. 9/5

DUE: Model box and Sandbox Writing Assignment
 Continue work on Sandbox design in class

Thur. 9/7 Scenic Designers Lecture - THE 'FRAME'
HOMEWORK: Finish *Sandbox* design & presentation

Week 4

Tues. 9/12 **Sandbox Design Presentations**
Assignments: Review Ecoscenography Tanja Beer's web platform

Thur. 9/14 **Sandbox Design Presentations**
Assignments: Read *Scene Shift: U.S. Set Designers in Conversation*
Read: *Scene Shift: U.S. Set Designers in Conversation*

Week 5

Tues. 9/19 **SPECIAL GUEST: DEB O week!**
Lecture: Presentation & (Not) Water research, scavenging
Assignments: (Not) Water #1 (due 9/21)

Thur. 9/21 **DEB O FIELD TRIP TO FISHER MUSEUM**
In Class: (Not) Water #2 (Due at end of class?)
Assignments: Read Trilogies in preparation for designing!

Week 6

Last Days of Judas Iscariot (dress rehearsals 9/27-28, performances 9/29-10/2 and 10/5-10/8)
BING Theatre (5 points extra credit possible with 1page paper analyzing the design)

Tues. 9/26 Bring sketchbooks and scripts!
In Class: Discussion & Storyboarding exercise for Trilogy work
Assignment: begin *Eliot Trilogy or Greek Trilogy* Storyboards & Set Design
Read: Storyboard excerpt from Shot by Shot and *Dream Worlds excerpt* by Bacher (p.56-100)

Thur. 9/28 *Trilogy* Research (Due 10/3)
In Class: Work in class in groups storyboard & research
Assignment: research
Read: Model-Making Chapter 2

Week 7

Tues. 10/3 In Class: Share research, begin Storyboard work
Groups begin designs & choose theatre space
Assignment: Trilogy storyboards (Due 10/5)
Read: review Anna Veibroock models (blackboard), Ming Cho Lee models (blackboard), Rachel Hauck article

Thur. 10/5 In Class: Share storyboards
Begin to build model theatres (Due 10/10),

Assignment: rough ground plan & audience layout (Due 10/10)
Read: David Zinn interview, *American Theatre* (BlackBrd)
Read: 'Hand sketching' (Blackboard)

Week 8

Tues. 10/10

In Class: Model Theatre due, share layouts
Eliot Trilogy group work time
Demo: building model audience

Thur. 10/12

Fall Recess **NO CLASS**

Week 9

Tues. 10/17

Lecture: Elements of a Full Design Package
In class demo: light and photograph models
Assignments: Read Ch. 3 & 5 Designer Drafting and Visualization,

Thur. 10/19

Trilogy Presentations
Start discussing Drafting: *Eliot Trilogy* ground plans
Read Chapter 8 Designer Drafting and Visualization...

Week 10

Tues. 10/24

Trilogy Presentations
Assignments: Read Chapter 9 Designer Drafting and Visualization...
measurements and notes from your models to start drafting

Thurs. 10/26

Trilogy Presentation
Assignments: *Eliot Trilogy* Drafting Package (Full Package Due 11/7)
In Class: Start Ground plans

Week 11

Tues. 10/31

In Class: Ground plans DUE
Start drafting Sections in class

Thurs. 11/2

Sections DUE
Assignments: Start drafting Elevations in class

Week 12

Tues. 11/7

In Class: Complete Drafting
Read: Beatty interview from *Sculpting Space*

Thurs. 11/9

Assignments: Drafting Package Due,
B&W full set prints for Floor taping assignment, meet with partners

Week 13

Tues. 11/14

MEET AT TTL/SCENE SHOP – Bring prints of drafting, wear shop clothes

Meet outside scene shop – Floor taping, bring in plan with notes and measurements for taping

Thur. 11/16

Discuss (Not) Water Site Challenges, Site Plan, Scale, Budget

In Class: Model Wall Demo and step #1

Start Site Specific discussions

Read: Emergence/PQ book, and article 'Love on San Pedro'

Week 14

Tues. 11/21

Asynchronous Class: Non-Theatre/Site Specific Performances

Read: Ch.1 from One Place After Another (reader),

Read/review <https://ecoscenography.com/>

Thurs. 11/22

Thanksgiving Recess **NO CLASS**

Week 15

Tues. 11/28

MEET AT TTL/SCENE SHOP , wear shop clothes

Discuss (Not) Water Site Challenges, Site Plan, Scale, Budget

Model Demo, step #2

Assignments: Sign up for Final Project work hours

Model Wall and step #2

Thur. 11/30

MEET AT TTL/SCENE SHOP , wear shop clothes

(Not) Water work

Assignments: Sign up for Final Project work hours

Model Wall step #3

Week 16

Final 'Exam' Schedule

Tuesday 12/12 8am-10am

Model Wall Due

Meet in TTL to review finished tapestry

Classroom norms

Silence cell phones and place them in your bag or purse during any lectures and discussions. During group work, cell phones may be permitted if using them to research or for tools such as photography.

Zoom etiquette

Please contact me with questions or concerns about keeping your camera on while in a class zoom. If there is a class guest presenting or responding to classwork it is imperative that your camera remains on if at all possible.

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 is in contrast to 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](#).

Use of AI generators may be used for specific assignments or portions of assignments.

In this course, I will share the use of artificial intelligence (AI)-powered programs to help you with some part of the design assignments. You may try out using AI generators for research based parts of the design process and you must label that work as such. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment. Please previously discuss your intent to use AI Generators for your submissions prior to doing so.

Course Content Distribution and 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 evaluation

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. Mid semester evaluations may be conducted by the faculty member during a class.

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 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.

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.

Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

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: <https://bit.ly/SDAstudentreporting>

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.

[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.