

**DC 121**  
**The Art of Production Design**

Instructor     Kaitlin Creadon  
Classroom     Lincoln Park Student Center 330  
Class Time     Thursday 6:00pm - 9:15 p.m.  
Course Web    <https://d2l.depaul.edu>  
Email          [kcreadon@depaul.edu](mailto:kcreadon@depaul.edu)  
Office Hours   Student Center 330 – Thursdays 4:00-6:00 p.m.

**Summary of Course**

This introductory course explores production design and art direction as a narrative art form in cinema. It examines the collaborative relationship between the director, production designer, and cinematographer. Using films, observational readings, screenplays, lectures, research, and discussion, students will study the fundamentals of a production designer's approach towards visualizing and conceptualizing story. Students will also gain a historical perspective of how the role of production design has evolved and how advances in technology have influenced the various crafts.

**Textbook**

Designs on Film: A Century of Hollywood Art Direction  
Cathy Whitlock and the Art Directors Guild  
ISBN: 978-0-06-088122-1

**Required Materials**

Paper and pen for writing during film screenings

**Course Objectives**

This course is designed to help you learn about the history of production design and the evolution to what is seen today, as well as gain confidence in understanding the role of production design and visual composition.

**Course Breakdown**

Attendance and Participation	15%
Analysis Papers (3)	30%
Script Breakdown	10%
Mood Board Presentation	20%
Final Quiz	25%

---

<b>Total</b>	<b>100%</b>
--------------	-------------

All grading is final. During the course, late work loses 10% after the assigned due date. If not turned in by the start of class the following week, the maximum points possible drops to 50%. Final assignment will not be accepted late.

**Grading Scale**

A = 100-93, A- = 92-90, B+ = 89-88, B = 87-83, B- = 82-80, C+ = 79-78, C = 77-73, C- = 72-70, D+ = 69-68, D = 67-63, D- = 62-60, F = 59-0.

A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work

## DC 121

### The Art of Production Design

#### **Class Attendance Policy**

Attendance is mandatory and there is a participation grade. Each class consists of lectures, discussions, and screenings. Students arriving 15 minutes or later after the indicated start time will be marked tardy; later than 25 minutes will be marked absent. Attendance will be taken **twice** in class. Each unexcused absence will affect the attendance and participation grade. Absence does not excuse deadlines. Films will only be screened in class. If you have a foreseeable conflict, or you end up sick the day of, you need to contact me via email **before the start of class** so we can discuss options.

#### **Course Online - D2L**

You must use D2L to submit all assignments. Access to the site at <https://d2l.depaul.edu/> using your Campus Connect login and password. Emails sent to students will default to the email address associated with Campus Connect so set it to an email you check often.

#### **Email**

Email is the primary means of communication between faculty and students enrolled in this course outside of class time. Students should make sure their email listed under "demographic information" at <http://campusconnect.depaul.edu> is correct. Some guidelines for your emails:

- Be clear and concise in your subject line; ex: "DC121 – Topic"
- Don't reply to class-wide email unless it pertains specifically to the subject of that email
- Begin a new email thread for any new question, notification, etc.
- If you don't receive a response within 1 business day, please resend as there may be an email issue

#### **Changes to Syllabus**

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted in D2L and sent via email.

#### **Online Instructor Evaluation**

Instructor and course evaluations provide valuable feedback that can improve teaching and learning. The greater the level of participation, the more useful the results. As students, you are in the unique position to view the instructor over time. Your comments about what works and what doesn't can help faculty build on the elements of the course that are strong and improve those that are weak. Isolated comments from students and instructors' peers may also be helpful, but evaluation results based on high response rates may be statistically reliable. As you experience this course and material, think about how your learning is impacted. Your honest opinions about your experience in and commitment to the course and your learning may help improve some components of the course for the next group of students. Positive comments also show the department chairs and college deans the commitment of instructors to the university and teaching evaluation results are one component used in annual performance reviews (including salary raises and promotion/tenure). The evaluation of the instructor and course provides you an opportunity to make your voice heard on an important issue – the quality of teaching at DePaul. Don't miss this opportunity to provide feedback!

**Academic Integrity** This course will be subject to the faculty council rules on the Academic Integrity Policy which can be viewed at <http://academicintegrity.depaul.edu/>.

#### **Plagiarism**

The university and school policy on plagiarism can be summarized as follows: Students in this course, as well as all other courses in which independent research or writing play a vital part in

**DC 121**  
**The Art of Production Design**

the course requirements, should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work a report, examination paper, computer file, lab report, or other assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

**Resources for Students with Disabilities**

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling you to access accommodations and support services to assist your success.

There are two office locations:

Loop Campus – Lewis Center #1420 – (312) 362-8002

Lincoln Park Campus – Student Center #370 – (773) 325-1677

Students who are registered with the Center for Students with Disabilities are also invited to contact me privately to discuss how I may assist in facilitating the accommodations you will use in this course. This is best done early in the term. Our conversation will remain confidential to the extent possible.

**DC 121**  
**The Art of Production Design**

<b>WEEK</b>	<b>TOPIC</b>	<b>SCREENING</b>	<b>READING ASSIGNMENT</b>	<b>HOMEWORK DUE</b>
<u>Week One</u> 9/6/18	Introductions and Syllabus Introduction to Art Design and the 1920s William C. Menzies, The Golden Age	<i>Something's Gonna Live</i> Documentary Designers: Robert Boyle, Henry Bumstead, Albert Nozaki	<u>Designs on Film</u> Pages 1-93	
<u>Week Two</u> 9/13/18	The 1930s Horror, Gangster, and The Golden Age Architecture Styles	<i>The Adventures of Robin Hood</i> Designer: Carl Jules Weyl	<u>Designs on Film</u> Pages 95-150	
<u>Week Three</u> 9/20/18	The 1940s and 1950s Noir, The Western, Musicals, and Hitchcock	<i>North by Northwest</i> Designer: Robert F. Boyle	<u>Designs on Film</u> Pages 153-217	Paper #1 Due to D2L
<u>Week Four</u> 9/27/18	The 1960s and 1970s The Epic, James Bond, Spielberg, and the Blockbuster	<i>The Sting</i> Designer: Henry Bumstead		
<u>Week Five</u> 10/4/18	The 1980s Science Fiction, Greed, and Action	80s Film TBD	<u>Designs on Film</u> Pages 219-239	Script Breakdowns and Mood Boards Due to D2L 5 PM Mood Board Group 1 Presentations
<u>Week Six</u> 10/11/18	The 1980s and 1990s Importance of Color	<i>Edward Scissorhands</i> Designer: Bo Welch	<u>Designs on Film</u> Pages 241-281	Mood Boards Group 2 Presentations
<u>Week Seven</u> 10/18/18	The 1990s and 2000s Genres Redefined	<i>Moulin Rouge</i> Designer: Catherine Martin	<u>Designs on Film</u> Pages 283-333	Mood Board Group 3 Presentations
<u>Week Eight</u> 10/25/18	Millennium to Today Design Confined to One Space/Location	<i>mother!</i> Designer: Phillip Messina		Paper #2 Due to D2L
<u>Week Nine</u> 11/1/18	Television and Short Films	-Emmy Production Design Choice TBD -Student Short Film(s) TBD		
<u>Week Ten</u> 11/8/18	The Making of Weapons Advanced Special Effects, Superhero, and Fantasy	<i>Black Panther</i> Designer: Hannah Beachler		Extra Credit Due to D2L
<u>Week Eleven</u> 11/15/18	Final Exam		<b>*SYLLABUS SUBJECT TO REVISION</b>	Paper #3 Due to D2L Final Quiz – Open Book/Notes