

**Instructor:** Tom Ontiveros

**Office:** MCC 210

**Office Hours:** Friday, 11-1pm & by appointment.

**Contact Info:** [tontiver@usc.edu](mailto:tontiver@usc.edu), c.562.508.5690

### **Course Description and Overview**

Lighting Design II is a combination of lecture, discussion and lab exercises. Class meetings are structured to provide an introduction to new material, a review of subject principles, and hands-on exercises. This course will cover theatrical lighting design process, equipment, electrical concepts, and related paperwork. Students will receive an introduction to relevant techniques, materials, software, color theory, and console programming. All concepts will be presented with respect to the collaborative discipline of theatre making and may include group projects, in-class feedback, and public presentation.

### **Learning Objectives**

This course is intended to advance student skills and strategies in preparation for the execution of a fully developed professional design. Exploration and experimentation with alternative media and setting are expected to move the student toward a more complete comprehension of theatrical and related media. This course seeks to provide exposure to relevant methods, styles and career opportunities. Completed projects should result in portfolio-quality art works that represent the unique voice and vision of each student.

**Prerequisite(s):** THTR 332

**Co-Requisite (s):** None

**Concurrent Enrollment:** None

**Recommended Preparation:** Read Robert Edmond Jones' *The Dramatic Imagination*.

### **Required Readings and Supplementary Materials**

*Light Fantastic; The Art and Design of Stage Lighting*, 3<sup>rd</sup> ed. by Max Keller  
Access to Vectorworks software program (2012 or newer). Downloadable at  
<https://student.myvectorworks.net/>

### **Description of Grading Criteria and Assessment of Assignments**

The final course grade is based on the following point scale:

A=100-96; A-=95-90

B+=89-86; B=85-84; B-=83-80

C+=79-76; C=75-74; C-=73-70

D=69-70; F=59 or below.

Point values are assigned to individual projects listed within the "ASSIGNMENTS" section.

Final grades will be based on points accumulated (90 %) including class participation (10 % of final grade).

**Grading Scale for SDA:** **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

- Students will receive a letter grade with a plus or minus when possible. Students are responsible for handing in assignments on time. Due dates will be announced each class meeting and are subject to extension at the discretion of the instructor. Reading assignments will be crucial to understanding in-class exercises and are required complete by meeting time of the class on the date assigned. **All writing assignments must be turned in typewritten using correct grammar and spelling.** Written assignments may be emailed but must be received and time stamped before the start of class time on the date due. *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.*

Further Grading Notes:

-Any work that does not reasonably meet the assignment specifications will not be graded; i.e., paper length, completed elements, deadline, etc.

-Please discuss any questions about a given assignment with the instructor in reasonable time prior to the assignment due date.

-If your course work is consistently unsatisfactory, you will be warned before the deadline for dropping the class with a grade of W.

-I am available to discuss your progress in this class. *I encourage you to make an appointment to meet with me at least once during the semester.*

\*ATTENDANCE REQUIRED at the following events:

Solo Exhibitions @ Young Projects, <http://www.youngprojectsgallery.com/#>!

Miracle Mile , by Robert Irwin @ LACMA

Breathing Light , by James Turrell @ LACMA

Tech Rehearsal for *Seven Spots* @ Boston Court Theatre (2 hours)

**ASSIGNMENTS**

<b>Attendance/Reading Quizzes</b>	<b>10</b>
<b>Lighting Director Advance Project</b>	<b>10</b>
<b>Lighting Assistant for <i>Seven Spots/Guards at the Taj/Pehlotah</i></b>	<b>30</b>
<b>Model Lighting Project</b>	<b>20</b>
<b>Final Project: Concept, Drafting, Implementation</b>	<b>30</b>

Assignments will be submitted at the beginning of class or during the class period when indicated as part of an in-class exercise. Paperwork is to be printed, labeled, collated and stapled or organized in a 3-ring binder as required by the assignment.

## Attendance

- Attendance is required.
- Arrive on time and sign in to be recorded as in attendance.
- Arriving more than **two (2) minutes late without prior, acceptable notification to the instructor will be considered tardy.**
- Three (3) cumulative tardy arrivals will constitute an unexcused absence.
- All work must be completed regardless of absences.
- Assignments will be posted online via Dropbox/Blackboard.

**Unexcused absences will result in a final grade reduction of 5 pts per occurrence.** To request an excused absence, you must contact me by phone or email a minimum of 24 hours prior to the anticipated absence. Missing class because of participation in any production or practicum, including participation in rehearsal, focus call, tech or other aspect of a show will be noted as an unexcused absence. **Please note, a request for excused absence does not equate to an excused absence.**

## Course Schedule: A Weekly Breakdown

*See Addendum*

## Final Examination Date:

***Friday, December 11, 2-4PM. PED 114F/The Light Lab***

## 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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. 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/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

### Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.

*The Office of Disability Services and Programs* [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

THTR 434  
COURSE CALENDAR

8/30/15

WEEK	DATE	TOPIC COVERED	READING/MEDIA	ASSIGNMENT DUE	% of Grade
1	8/28	Introduction. Off site visit to 3EC			
2	9/4	Design Collaboration with Set Design Guest: Asst. Prof. Takeshi Kata	<a href="#">Article: James F. Ingalls @ Steppenwolf</a>	Select Plays for Final Projects Tour Packets distributed (electronically)	
3	9/11	Deliverables: Standards and Deadlines Drafting Review. Text & Lighting Notation	LF: p. 229-247 <i>Conceptual Lighting Design</i> Review Tour Packets	Review Vectorworks Tutorials. Quiz on Reading	2
4	9/18	Off Site: <i>Seven Spots on the Sun</i> @ Boston Court Programming and Workspace management Cueing Architecture	Read: <i>Seven Spots on the Sun</i>		
	9/18-9/19	TECH OBSERVATION @ BCT, 2pm-10pm	<a href="#">Seven Spots Calendar</a>		
5	9/25	Communicating Light With Collaborators Research & the Language of Light	Read: <i>Guards at the Taj</i>		
6	10/2	Tour Lighting Direction & Shop Orders ETC Console Programming			
7	10/9	Lighting Director Presentations Design Strategies for Dual Media: Lighting & Projection	LF: p. 181-189 <i>Projection</i>	Lighting Director Advance Project Quiz on Reading	10 2
8	10/16	Off Site: Young Projects: Solo Exhibitions	LF: p. 43-51 <i>Light and Colour</i>	Quiz on Reading	2
9	10/23	Color & Color Theories	LF: p. 53-87 <i>Handling Light and Colour</i>	Quiz on Reading	2
10	10/30	Advanced Plot Development Model Lighting & Photography	LF: p. 263-285 <i>Lighting Rehearsal and Design</i>	Quiz on Reading	2
	11/6	Model Lighting Project Presentations		Model Lighting Project	20
11	11/13	Concert Lighting	LF: p 249-261 <i>Genesis Anatomy of a Lighting Design</i>		
12	11/20	Current Technologies Off Site: Chauvet Showroom	Showroom Plot, Magic sheets, Product Specs	Lighting Assistant Documentation	30
13	11/27	Thanksgiving Break			
14	12/4	Industry Standards & Expectations	<a href="#">USA 829 Web Reader</a>		
FINAL	12/11	FINAL 2-4PM		<i>Design Presentations</i>	30
				<b>TOTAL</b>	100

  = Guest Instructor

SUBJECT TO CHANGE