

Instructor: Elizabeth Harper

Office: NA

Office Hours: By appointment.

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Course Description and Overview

Lighting I explores the qualities of light and teaches the necessary technical skills to use them conceptually in the theatre. We will consider how light functions in a variety of contexts—both in nature and as a design element and explore lighting as it relates to text, performers, music and environment. Finally, students will learn the technical aspects of lighting design and how to communicate their ideas through industry-standard drawings and paperwork.

Learning Objectives

Our goal is to develop a vocabulary and learn to describe light in a way that is conceptual and does not rely solely on technical jargon. Concurrently, this class will teach the technical skills necessary to turn lighting concepts into reality including basic electrical work, troubleshooting, programming, photometrics, and design documentation.

Prerequisite(s): None

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: None

Required Readings and Media

Song: Starálfur by Sigur Ros

Poem: "All Hallows" by A. E. Stallings

Play: A Raisin in the Sun by Lorraine Hansberry

Album: West Side Story, New Broadway Cast Recording, 2009

Album: Dido and Aeneas by Henry Purcell

Story: The Twelve Dancing Princesses by The Brothers Grimm

Supplementary Materials

8" Crescent wrench

Close-toed, flat soled shoes (these must be worn to class)

Heat-resistant gloves

Camera

Drafting and drawing supplies

Description of Grading Criteria and Assessment of Assignments

All projects will be graded based on thoroughness, thoughtfulness, attention to craft and the ability to articulate ideas (verbally, visually and in writing). Class participation will be graded based on the student's willingness to ask questions, offering respectful and incisive critiques, and willingness to offer assistance in the light lab during class. Please note that creating work that only garners positive feedback is not the focus of this class and this is evident in the grading criteria. All students are encouraged to think beyond safe choices they know will work. Aesthetic and intellectual risks are encouraged so long as the work that supports them is rigorous.

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 = 69-56%
- F = 55% or below

All assignments must be complete and on time. Incomplete assignments will not be graded. Questions about assignments must be discussed with the instructor prior to the due date.

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.

Grading Breakdown

Due to the importance of class presentation and critiques, unexcused absences are not allowed. To request an excused absence, contact me by phone (text or call) or email a minimum of 24 hours prior to class or provide a doctor's note.

- Attendance will be taken at the top of every class.
- Arriving more than ten (10) minutes late without prior notification will be considered tardy.
- Three (3) tardy arrivals constitute an unexcused absence.
- All work must be completed regardless of absences. If group work is presented but you are not in class to present, you must schedule an appointment with me outside of class to discuss your portion of the project.

Final grades will be 85% based on assignments and 15% based on class participation.

Assignment	Points	% of Grade
Photometrics I	5	5
Photometrics II	5	5
Light Lab Plot	5	5
Nature Light Lab/Observation	5	5
Music Light Lab	5	5
Text/Poem Light Lab	5	5
Theatre Light Lab	10	10
Musical Theatre Light Lab	15	15
Opera Light Lab	15	15
Immersive Light Lab/Final	15	15

Class Participation	15	15
TOTAL	100	100

Assignment Submission Policy

All written assignments are to be emailed to me before class begins or printed out and handed in during class. All projects will be presented for critique in class. In case you are absent, all non-presentation work must be handed in by the usual due date and time and you must schedule a time outside of class to present your project to me as soon as possible, no later than the day of the missed class. Failure to do this will mean the assignment will be late and therefore not accepted as per SDA guidelines.

Additional Policies

Please turn off cell phones during the class session. The use of laptops and tablets, even for note-taking, is strongly discouraged due to their ability to distract and the light they emit which can change how one perceives theatrical light. Note taking by hand is encouraged.

Course Schedule: A Weekly Breakdown

Week 1: Jan. 9	<p>Discussion: Intro to the light lab: Equipment, programming, troubleshooting, focusing, and the qualities of light.</p> <p>No assignment.</p>
Week 2: Jan. 16	<p>Lecture: Angles: Where do the lights go and why do we put them there?</p> <p>No assignment.</p>
Week 3: Jan. 23	<p>Lecture: Color theory.</p> <p>No assignment.</p>
Week 4: Jan. 30	<p>In Class Work: Lighting the figure and its surrounding. Using colored pencil on grayscale paper, students will complete a number of figure drawings exploring the impact of various colors and fixtures on the figure and its surroundings. Guest instructor: Tak Kata</p> <p>No assignment.</p>
Week 5: Feb. 6	<p>Lecture: Photometrics I: How to calculate brightness and the area of a beam for top, front and back light. Please bring a print out of the assigned section and plan (in scale) as well as a scale rule, triangle, protractor drafting tape, and tracing paper to class.</p> <p>Assignment: Using the plan and section given to you, light a 6' tall figure from the top, front and back. Select an appropriate instrument based on the size of the area lit and necessary foot-candles.</p>
Week 6: Feb. 13	<p>Lecture: Photometrics II: How to calculate brightness and the area of a beam for side light, diagonal shots and box booms. Please bring a print out of the assigned section and plan (in scale) as well as a scale rule, triangle, protractor drafting tape, and tracing paper to class.</p> <p>Assignment: Using the plan and section given to you, light a 6' tall figure using (2) 45 degree front lights, a diagonal back light and a shin-buster. Select an appropriate instrument based on the size of the area lit and necessary foot-candles.</p>
Week 7: Feb. 20	<p>Field Trip: Putting it together. A discussion of how research, photometrics, the qualities of light and documentation come together in production.</p> <p>NOTE: THIS CLASS MEETS AT THE GEFFEN PLAYOUSE.</p> <p>No assignment.</p>

- Week 8: Feb. 27 **Lecture:** Documenting ideas: The lighting plot, section and elevation
- Assignment:** Draft a light plot of the light lab by hand or with Vectorworks. Include all necessary information for a professional plot.
- Week 9: March 6 **Lecture:** Documenting ideas: Paperwork and cue lists
- Assignment:** Observe and photograph the lighting states given. Be considerate in your composition and execution. Recreate your sunset photo in the light lab.
- Week 10: March 13 **Spring Break!**
- Week 11: March 20 **Discussion/Project presentations:** lighting observations and recreation of nature.
- Assignment:** Read “All Hallows” by A. E. Stallings. Using whatever additional materials you see fit, light the poem. The number of cues is up to you. Turn in a channel hook up and cue list.
- Week 12: March 27 **Discussion/Project presentations:** Lighting text.
- Assignment:** Choose a portion of the song “Starálfur” by Sigur Rós. Using whatever props or people you see fit, create at least 5 cues to the music that illustrate the emotional arc. Turn in a channel hook up and cue list.
- Week 13: April 3 **Discussion/Project presentations:** Lighting music. (Guest Instructor TBD)
- Assignment:** Read *A Raisin in the Sun*. Using whatever props or people you see fit, light the first scene of the play, from the top through Travis’s exit. The number of cues is up to you. Turn in the lighting questions, channel hook up and cue list.
- Week 14: April 10 **Discussion/Project presentations:** Lighting a play.
- Assignment:** Listen to *West Side Story*. Select a portion of a song that illustrates a key idea in the show for you. Using whatever props or people you see fit, light this number as you would imagine it in the context of the musical. The number of cues is up to you. Turn in a short statement explaining how this piece fits into your greater vision for the musical, a channel hookup, and cue list.
- Week 15: April 17 **Discussion/Project presentations:** Lighting and documenting musical theatre. Introduce the conceptual statement.
- Assignment:** Listen to *Dido and Aeneas*. Using whatever props or people you see fit, select one track and light it as you would imagine it in the

context of the opera. The number of cues is up to you. Turn in a one paragraph conceptual statement for your version of the opera, plus a channel hookup documenting your lab.

Week 16: April 24

Discussion/Project presentations: Conceptual lighting design for opera.

Assignment: Discuss the final group project, an immersive telling of The Twelve Dancing Princesses. Use this text as your basis to create a lit environment for the class to move through. The final will consist of a one paragraph conceptual statement, the lighting questions, visual research, plus a lighting plot, channel hookup, and cue list documenting your lab.

Week 17: May 1

Final Prep: No discussion. Consider this class period a production meeting for your final and use the time to workshop.

Week 18: May 9

Final Exam: Final project critique.

Final Examination Date:

May 9, 2:00pm-4:00pm. PED 114F (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 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 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.