

**Instructor:** Elizabeth Harper

**Office:** NA

**Office Hours:** By appointment.

**Contact Info:** (310) 729-0082, heilich@usc.edu

### **Course Description and Overview**

Lighting II explores lighting design as an aspect of dramaturgy and looks at how technology and architecture intersect with the lighting design process. Through a series of paper projects, students will learn to communicate both technical and artistic ideas using the design principles honed in the first semester.

### **Learning Objectives**

Our goal is to express conceptual ideas through lighting design while adapting these ideas to fit within a number of common theatrical challenges. These challenges include lighting in different theatre configurations, flexible spaces, fly spaces, and scenic designs that impact the execution of the lighting design. Special attention will be paid to how lighting concepts are impacted by technical choices, including photometrics, instrument selection, and architecture. By the end of the class, students will be able to support conceptual design ideas with strong technical choices and communicate those choices clearly through industry-standard paperwork and drawings.

**Prerequisite(s):** THTR 332

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

**Concurrent Enrollment:** None

**Recommended Preparation:** None

### **Required Readings and Media**

The Invisible Hand by Ayad Akhtar  
The Twentieth-Century Way by Tom Jacobson  
Ma Rainey's Black Bottom by August Wilson

### **Supplementary Materials**

Drafting and drawing supplies  
Lightwright 5 or 6  
Vectorworks

### **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 and offering respectful and incisive critiques. 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
Project 1	25 total	25 total
Research/Concept/Etc.	5	
Needs list	5	
Worksheets	5	
Rough pot	5	
Final Plot	5	
Project 2	30 total	30 total
Research/Concept/Etc.	5	
Needs list	5	
Worksheets	5	
Rough pot	5	
Final Plot	10	
Project 3	30 total	30 total
Research/Concept/Etc.	5	
Needs list	5	
Worksheets	5	
Rough pot	5	

Final Plot	10	
Class Participation	15	15 total
<b>TOTAL</b>	<b>100</b>	

### **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. 12	<p><b>Discussion:</b> Review expectations related to plots, paperwork and pre-planning (research, concept statement, scene breakdown, etc).</p> <p><b>Assignment:</b> Read <i>The Invisible Hand</i>. Gather visual research, write a one paragraph concept statement and do a scene breakdown. Organize all lighting ideas scene-by-scene</p>
Week 2: Jan. 19	<p><b>Discussion:</b> Critique homework, discuss the needs list and area breakdown.</p> <p><b>Assignment:</b> Do a needs list and area breakdown for <i>The Invisible Hand</i>.</p>
Week 3: Jan. 26	<p><b>Discussion:</b> Critique homework, review worksheeting and photometrics.</p> <p><b>Assignments:</b> Begin worksheeting and start rough plot</p>
Week 4: Feb. 2	<p><b>Discussion:</b> Go over worksheeting questions and critique projects.</p> <p><b>Assignment:</b> Finish rough plot.</p>
Week 5: Feb. 9	<p><b>Discussion:</b> Critique rough plot and drafting.</p> <p><b>Assignment:</b> Revise and finish final plot, section, channel hookup and instrument schedule.</p>
Week 6: Feb. 16	<p><b>Discussion:</b> Critique of <i>The Invisible Hand</i>.</p> <p><b>Assignment:</b> Read <i>The Twentieth-Century Way</i>. Gather visual research, write a one paragraph concept statement and do a scene breakdown. Organize all lighting ideas scene-by-scene</p>
Week 7: Feb. 23	<p><b>Discussion:</b> Critique homework, discuss the needs list and area breakdown. <b>THIS CLASS WILL MEET AT THE GEFFEN PLAYOUSE.</b></p> <p><b>Assignment:</b> Do a needs list and area breakdown for <i>The Twentieth-Century Way</i>.</p>
Week 8: March 2	<p><b>Discussion:</b> Critique homework, review worksheeting and photometrics.</p> <p><b>Assignments:</b> Begin worksheeting and start rough plot</p>
Week 9: March 9	<p><b>Discussion:</b> Go over worksheeting questions and critique projects.</p> <p><b>Assignment:</b> Finish rough plot.</p>
Week 10: March 16	<p><b>Spring Break!</b></p>

- Week 11: March 23      **Discussion:** Critique rough plot and drafting.
- Assignment:** Revise and finish final plot, section, channel hookup and instrument schedule.
- Week 12: March 30      **Discussion:** Critique of *The Twentieth-Century Way*.
- Assignment:** Read *Ma Rainey's Black Bottom*. Gather visual research, write a one paragraph concept statement and do a scene breakdown. Organize all lighting ideas scene-by-scene
- Week 13: April 6        **Discussion:** Critique homework, discuss the needs list and area breakdown.
- Assignment:** Do a needs list and area breakdown for *Ma Rainey's Black Bottom*.
- Week 14: April 13      **Discussion:** Critique homework, review worksheeting and photometrics.
- Assignments:** Begin worksheeting and start rough plot
- Week 15: April 20      **Discussion:** Go over worksheeting questions and critique projects.
- Assignment:** Finish rough plot.
- Week 16: April 27      **Discussion:** Critique rough plot and drafting.
- Assignment:** Revise and finish final plot, section, channel hookup and instrument schedule.
- Week 17: May 7        **Final Exam:** Critique of *Ma Rainey's Black Bottom*.

**Final Examination Date:**

May 7, 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](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.