

**THTR 434b LIGHTING DESIGN II**

**Units: 3**

**Spring 2019—Friday—2:00-4:50pm**

**Location:** PED 114F/Light Lab

**Instructor: Elizabeth Harper**

**Office:** JEF 203

**Office Hours:** Friday, 10am—12pm. Other times are available; please make an appointment.

**Contact Info:** (310) 729-0082 (text or call), heilich@usc.edu.  
Emails and texts will be answered within 24 hours.

**IT Help:** Prakash Shirke, Information Technology Director, USC  
School of Dramatic Arts

**Hours of Service:** Monday—Friday 8am—6pm

**Contact Info:** (213) 740-1288, shirke@usc.edu

**Course Description**

Lighting II continues the work of the previous semester, though in this class, in venues outside of the theatre. This includes immersive and site-specific work, magic, and the corporate arena. The focus on merging art and ideas with technical skills remains the same though we will focus on storytelling in the absence of a traditional script.

**Learning Objectives**

Our goal is to expand our technical skills and adapt the workflow learned in the fall semester. New skills will include learning to work without traditional theatrical infrastructure (such as power, dimming or a lighting inventory), working with architectural lighting elements, lighting for video, and adapting a design approach to suit a performance where the script is in flux or fluid. By the end of the class, students should feel confident approaching lighting design in a wider range of applications and understand how the theatrical design process can apply to many potential venues.

**Prerequisite(s):** THTR 332

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

**Concurrent Enrollment:** None

**Recommended Preparation:** THTR 409: Advanced Drafting, Vectorworks, or a working knowledge of Vectorworks and Lightwright

**Technological Proficiency and Hardware/Software Required**

Vectorworks 2018 or 2019

Lightwright

Photoshop

**Required Readings and Supplementary Materials**

Ubu Roi by Alfred Jarry

**Description and Assessment of Assignments**

All projects will be graded based on creativity, appropriate use of principles of design, technical skill, craftsmanship, completeness, and effort. Class participation will be graded based on the student's willingness to show work, ask questions and offer respectful and incisive critiques. All projects will be evaluated via the attached rubric and returned when the final design package and plot is due. Please note that all portions of the project due before the final plot will be evaluated twice: once on the due date and again when the final plot is due. It is possible for each of these grades to go up a full letter grade based on continued work after the initial critique. For example, research that initially earned a B could earn an A if subsequent work is done when it's resubmitted as part of the final design package (due on the same day as the final plot).

### Grading Breakdown

<u>Assignment</u>	<u>Points</u>	<u>% of Grade</u>
Ubu Roi	100 total	40% total
Mood boards	50	
Shop order	25	
Spec sheets	25	
Mysterious Circumstances	100 total	20% total
Ubisoft Product Launch	100 total	40% total
Rendering package	40	
Plot and paperwork	40	
Shop order	10	
Light Lab	10	

### Grading Scale

Course final grades will be determined using the following scale

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

### Assignment Rubrics

Attached, to be used to evaluate all projects.

### Assignment Submission Policy

Progress work may be presented digitally. Final assignments are to be printed out and handed in during class. The accompanying digital files are to be posted or emailed. In case you are absent, all work must be handed in by the usual due date at the beginning of class.

### Grading Timeline

All projects will be presented and critiqued in class each week before the final due date. After the final due date, projects will be graded with the attached rubric and returned prior to the next class.

## Additional Policies

Due to the importance of class presentation and critiques, unexcused absences are strongly discouraged. Missed classes due to an unexcused absence will not be retaught and the student is responsible for seeking out and making up the work. Homework due dates will not change based on unexcused absences, however students with excused absences may request an extension. For an excused absence (illness, emergencies, family obligations, religious observations, and other unavoidable conflicts) contact me by phone (text or call) or email a minimum of 24 hours prior to class if possible.

- 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 (excused or unexcused).

Note that class participation is factored into the rubric for each project. Please do not use cell phones or messaging apps in class.

## Course Schedule: A Weekly Breakdown

Week 1: Jan. 11	<p><b>Discussion:</b> Jump back into Ubu Roi. Discuss locations and functions of light within an immersive space.</p> <p><b>Assignment (Collaborative):</b> Develop mood boards for each location.</p>
Week 2: Jan. 18	<p><b>Discussion:</b> Critique and refine ideas in mood boards. Discuss lighting ideas for audience management, manipulation and games within production. Discuss architectural fixture selection and theatrical shop orders for events in spaces with little or no infrastructure.</p> <p><b>Assignment (Collaborative):</b> Refine and revise mood boards to include lighting details.</p>
Week 3: Jan. 25	<p><b>Field Trip:</b> Kinetic Lighting, meet with Jennifer Skinner. Guest lecture on how to plan for an event, write a shop order and collaborate with a rental house.</p> <p><b>Assignment (Collaborative):</b> Write a preliminary shop order for Ubu Roi theatrical fixtures.</p>
Week 4: Feb. 1	<p><b>Field Trip:</b> Rodeo Drive, observe retail lighting, branding, and the signifiers of “luxury”. Consider these design cues as they relate to your production of Ubu Roi.</p> <p><b>Assignment (Collaborative):</b> Written lighting observations based on prompts. Add architectural specification sheets to your design package as needed.</p>
Week 5: Feb. 8	<p><b>Discussion:</b> Critique Ubu Roi package: mood boards, theatrical shop order, and specification package.</p> <p><b>Assignment (Collaborative):</b> Make all revisions necessary to mood boards, shop order and specifications for final Ubu Roi lighting package.</p>

Week 6: Feb. 15	<p><b>Discussion:</b> Final critique for Ubu Roi.</p> <p><b>Assignment:</b> Read <u>Mysterious Circumstances</u></p>
Week 7: Feb. 22	<p><b>Lecture and lab:</b> Lighting and illusion. An introduction to dark arts, phantasmagoria and making the impossible possible.</p> <p><b>Assignment:</b> Using the list of effects based on <u>Mysterious Circumstances</u>, prepare a creative solution (at least one) for each effect. Be as specific as possible about gear requirements.</p>
Week 8: March 1	<p><b>Lecture:</b> Discuss and critique magic effects.</p> <p><b>Assignment:</b> None</p>
Week 9: March 8	<p><b>Discussion:</b> Introduction to Ubisoft E3 Product Launch. Go over pitch deck and show flow.</p> <p><b>Assignments:</b> Design the video screen surround and using the pitch deck graphics, render the general brand image used for walk in, walk out and executive keynotes.</p>
Week 10: March 15	<b>Spring Break</b>
Week 11: March 22	<p><b>Discussion:</b> Critique screen surrounds branding and renderings. Work to revise renderings in class and answer Photoshop questions.</p> <p><b>Assignment:</b> Review the Lady Gaga “Applause” video from Just Dance and come up with a cue list to execute in the Bing next class. Review the Sunday in the Park plot and take what’s available into consideration.</p>
Week 12: March 29	<p><b>In class project:</b> Meet in the Bing. Cue your show’s version of “Applause” in the time allotted and critique. Discuss cuing structure for pop music.</p> <p><b>Assignment:</b> Using the pitch deck, render a screen and stage look for Far Cry 4, Just Dance presentation look, Just Dance performance look, and one other game of your choice (The Division, The Crew, Assassin’s Creed, Your Shape, Valiant Hearts, or Rainbow 6 Siege)</p>
Week 13: April 5	<p><b>Discussion:</b> Critique branding and renderings. Work to revise complete rendering package in class and answer Photoshop questions.</p> <p><b>Assignment:</b> Do an area breakdown and needs list that takes into consideration a stage wash, the dance number, and ambient theatre light.</p>
Week 14: April 12	<p><b>Discussion:</b> Lighting for the camera and how to incorporate moving lights with multiple uses into a needs list.</p> <p><b>Assignment:</b> Begin rough plot.</p>
Week 15: April 19	<p><b>Discussion:</b> Critique rough plot and begin revisions. Review shop order.</p> <p><b>Assignments:</b> Final plot</p>

Week 16: April 26

**Discussion:** Critique renderings and plot, discuss shop order and “punt package”.

**Assignments:** Finalize plot, channel hookup, instrument schedule, shop order, and renderings for final critique

**Final Exam:**

Monday, May 6, 2019 2pm—4pm

## 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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). 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>.

### Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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### Support Systems:

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu)

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](http://diversity.usc.edu)

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.*

Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu)