

**THTR 232 STAGE LIGHTING**

**Units: 3**

**Fall 2019—Tuesday—2:00-4:50pm**

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

**Instructor:** Elizabeth Harper

**Office:** JEF 203

**Office Hours:** Monday – Wednesday, 11am-1pm

Please always make an appointment.

**Contact Info:** [heilich@usc.edu](mailto:heilich@usc.edu)

(310) 729-0082, text/call. Emails and calls will be returned within 24 hours.

**Course Description**

A hands-on class focusing on the intersection of theory and practice in lighting design with an emphasis on discovering the scientific properties of light as they directly apply to light as an artistic medium. Special attention will be given to electrical control, data, and contemporary programming techniques.

**Learning Objectives**

Students will discover for themselves how and why the theories of lighting work by applying them directly. They will come to understand the technical properties and uses of light through hands-on lab projects centered on a different artistic theme every week.

**Prerequisite(s):** THTR 130 or THTR 131a and 131b

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

**Concurrent Enrollment:** None

**Recommended Preparation:** None

**Required Readings and Supplementary Materials**

8" Crescent wrench

Heat-proof gloves

Close-toed, flat soled shoes (these must be worn on lab presentation days)

USB flash drive

Camera (a phone camera is fine)

The ETC YouTube Channel: <https://www.youtube.com/user/ETCVideoLibrary/videos>

You will need to check out a key to the light lab in order to do your homework. See Brian Bowden in the DRC 9am-5pm.

**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 as applicable via the attached rubric. One quarter of your grade will be self-assessment, one quarter will be assessed by the other members of your group, one half will be assessed by me. Class participation will be factored in based on the presentation of your design to the class and your willingness to ask questions and offer insightful and respectful thoughts during critiques and discussions. It is crucial to be in class even if you aren't presenting.

## Grading Breakdown

Assignment	Points	% of Grade
<b>Nature</b>	100	10%
<b>Art</b>	100	10%
<b>Emotion</b>	100	10%
<b>Poem</b>	100	10%
<b>Play</b>	100	10%
<b>Opera</b>	100	10%
<b>Musical</b>	100	15%
<b>Pop</b>	100	15%
<b>Final Paper</b>	100	10%
<b>TOTAL</b>	900	1

## 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

See attached.

## Assignment Submission Policy

All assignments are due on the due date assigned. See “additional policies” below for how to reschedule projects in case of an absence on a presentation day.

## Grading Timeline

Grades will be handed back no later than the class following the latest due date of the project.

## Additional Policies

Due to the participatory nature of the class, absences are strongly discouraged. To request an excused absence, contact me by email or phone (text or call) a minimum of 24 hours prior to class. Extreme emergencies are exempt but an effort should be made to be in touch as soon as possible. If you miss your presentation day, you must reschedule a time to present your project on your own to me no later than the end of class.

Please be respectful by staying focused and attentive when using technology in class. Please put all alarms and ringers on silent. No screens on during presentations as the light they emit is distracting and changes perception of theatrical light.

## Course Schedule: A Weekly Breakdown

Week 1: Aug. 27	<p><b>Lecture:</b> The functions and properties of light. Creating compositions, using style, telling a story. (Sub: Josh Epstein, Elizabeth out for <u>Indecent</u> at Denver Theatre Center.)</p> <p><b>No homework.</b></p>
Week 2: Sept. 3	<p><b>Hands-On Lecture:</b> The basics of programming and using the light lab. Documentation for the light lab. (Sub: Josh Epstein, Elizabeth out for <u>Indecent</u> at Denver Theatre Center.)</p> <p><b>Assignment:</b> Take a photo of the natural lighting states assigned (digital is fine). Every photo must not only show the light, but the light <i>on an object that can be brought into class</i>. Be considerate in your composition and execution of the photo. Select one photo from your group and recreate it in one cue in the light lab.</p>
Week 3: Sept. 10	<p><b>Nature Presentations, Discussions and Critiques</b></p> <p><b>Mini-Lecture:</b> Talking about light through visual research.</p> <p><b>Assignment:</b> Go to the library and find an image that embodies <i>chiaroscuro</i>. Do not pick anything by Caravaggio. Learn about the artist's life and work. Select one image from your group and recreate it with one cue in the light lab.</p>
Week 4: Sept. 17	<p><b>Art Presentations, Discussions and Critiques</b></p> <p><b>Mini-Lecture:</b> Talking about light through feeling and emotion. Using movement through cuing.</p> <p><b>Assignment:</b> Pick a psychological word in your group. Using more than one cue, illustrate that emotion in the light lab.</p>
Week 5: Sept. 24	<p><b>Emotion Presentations, Discussions and Critiques</b></p> <p><b>Mini-Lecture:</b> Lighting text and subtext.</p> <p><b>Assignment:</b> Choose a poem from the list within your group. Light the poem. The number of cues is up to you.</p>
Week 6: Oct. 1	<p><b>Poem Presentations, Discussions and Critiques</b></p> <p><b>Mini-Lecture:</b> Adding context to text, subtext, and emotion: lighting the play.</p> <p><b>Assignment:</b> In your new, smaller groups, select one of the scenes from the list or bring in your own. Know about the playwright and the play as a whole. Find a piece of visual research that supports your design choices. Light the scene in the light lab. You may add sound but not music.</p>
Week 7: Oct. 8	<p><b>Play Presentations, Discussions and Critiques (Class 1/2)</b></p>

Week 8: Oct. 15	<b>Play Presentations, Discussions and Critiques (Class 2/2)</b> <b>Mini-Lecture:</b> Finding the arc of music. Hearing lighting.  <b>Assignment:</b> Choose a selection from one of the operas on the list within your group or bring in your own. Understand the context of the selection within the opera and the opera in a historical context. Light the selection in the light lab. Write a short conceptual statement explaining how your lighting in the lab fits within the context of the opera as you imagine it.
Week 9: Oct. 22	<b>Opera Presentations, Discussions and Critiques (Class 1/2)</b>
Week 10: Oct. 29	<b>Opera Presentations, Discussions and Critiques (Class 2/2)</b> <b>Mini-Lecture:</b> Tropes and clichés in music: how to use them.  <b>Assignment:</b> Choose a song from one of the musicals on the list within your group or bring in your own. Understand the context of the song within the musical and the show in a historical context. Light the song in the light lab. Write a short conceptual statement explaining how your lighting in the lab fits within the context of the musical as you imagine it.
Week 11: Nov. 5	<b>Musical Presentations, Discussions and Critiques (Class 1/2)</b>
Week 12: Nov. 12	<b>Musical Presentations, Discussions and Critiques (Class 2/2)</b> <b>Mini-Lecture:</b> Tropes and clichés in music: how to use them.  <b>Assignment:</b> It's finally time to do a project on your own. Pick a pop song you love and light it. "Pop" is a loose genre. Bring in Beyoncé, Beck, Nine Inch Nails, Lizzo, Kendrick Lamar, St. Vincent, Bruce Springsteen, Blondie, Brittny... whatever makes you happy. It's your concert.
Week 13: Nov. 19	<b>Pop Presentations, Discussions and Critiques (Class 1/3)</b>
Week 14: Nov. 26	<b>Pop Presentations, Discussions and Critiques (Class 2/3)</b>
Week 15: Dec. 3	<b>Pop Presentations, Discussions and Critiques (Class 3/3)</b>

**Final Examination Date:**

Thursday, December 12, 2:00pm-4:00pm. The final is a paper (800 words, minimum) based on a show you saw either on or off campus. Without talking to the lighting designer, what did you think about the lighting? How did it function in the show? Was there a clear concept or inspiration? How did that influence your perception of the show? You may need to see a few shows to find one where the lighting design really makes an impression on you. Final projects are to be emailed to me by 4pm on this date. Late finals will not be accepted.

## EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

## 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)