USC School of Dramatic Arts

# THTR 434a LIGHTING DESIGN II

**Fall 2019—Wednesday—10:00am-12:50pm**
**Location:** PED 114F/Light Lab

**Office:** By appointment
**Office Hours:** Tuesdays, 10-12am
By appointment only
**Contact Info:** (917) 673-5298, joshuae@usc.edu

**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 and Overview

This class will be an expansion on the concepts and tools you learned in Lighting Design I. While continuing to focus on storytelling, we will refine your artistry and technical skills as we problem solve multifaceted lighting challenges with complex texts and expansive scenic elements. The first semester will continue to focus on stage productions as we take a deep dive into one play and one opera.

## Learning Objectives

Our goal is to make you a more thoughtful and creative lighting designer. New skills will include understanding the complexities of working with and effectively lighting challenging scenery such as ceilings, automation, complex backdrops, etc. We will also work to understand the unique challenges of lighting opera and musical productions. By the end of the class, students should feel confident approaching lighting design for even the most complicated of texts and stage projects.

**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 Reading

***Indecent*** by Paula Vogel (PDF provided by Josh)
***Opera TBD***
***Color & Light*** by Clifton Taylor (available on Amazon)

## Description of Grading Criteria 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.

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

A = 100-94%, A- = 93-90%
B+ = 89-87%, B = 86-83%, B- =82-80%
C+ = 79-77%, C = 76-73%, C- =72-70%
D = 69-60%
F = 59% or below

Incomplete assignments lose 10 points (1 grade letter) per day until they are submitted. The only exception to this is lab projects, which may be rescheduled with no penalty *only* if there is an excused absence (outlined below). 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

| Assignment | Points | % of Grade |
|---|---|---|
| **Classroom Contributions** | **100 total** | **20% total** |
| **Indecent Project** | **200 total** | **40% total** |
| Research | 25 | |
| Scene Breakdown and Ideas List | 25 | |
| Rough Worksheets | 25 | |
| Light Lab | 25 | |
| Final Paperwork | 25 | |
| Plot | 50 | |
| Magic Sheets | 25 | |
| **Opera Project** | **200 total** | **40% total** |
| Research | 25 | |
| Scene Breakdown and Ideas List | 25 | |
| Rough Worksheets | 25 | |
| Light Lab | 25 | |
| Final Paperwork | 25 | |
| Plot | 50 | |
| Magic Sheets | 25 | |

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 even with an appointment. 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.
- Students arriving between 10 and 25 minutes late without prior notification will be considered tardy.
- Three tardy arrivals constitute an unexcused absence.
- Students arriving more than 25 minutes late will be considered absent.
- All work must be completed regardless of absences.

## Assignment Submission Policy

All assignments are to be printed out (if necessary) and handed in during class. If you are absent (excused or unexcused), all non-light lab work must be handed in on the usual due date by the beginning of class. For lab work, you must schedule a time 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 subject to the usual penalties.

## Additional Policies

I expect that you will come to class **on time** and prepared to discuss the current project and ready to present your works when applicable. I further expect that during other classroom presentations you will remain engaged and actively offer your feedback and opinions. The use of electronic devices during class discussion (beyond taking notes) is not allowed, even if it is not a discussion in which you are actively engaged.

## Course Schedule: A Weekly Breakdown

**Week 1: Aug. 28**

**Discussion:** Introductions. Discuss expectations (yours and mine). Talk about honing our approach to storytelling using lighting design and how to think about lighting challenges. Strategize early meetings and research.

**Assignment:** Read ***INDECENT*** by Paula Vogel. Collect 5-10 research images that indicate your first impressions.

**Week 2: Sep. 4**

**Discussion:** Talk about Indecent. Look at and understand the scenery from the Guthrie production.

**Assignment:** Create a scene breakdown

**Week 3: Sep. 11**

**Field Trip:** Visit Josh at Little Shop of Horrors at Pasadena Playhouse. Talk about how to light a production with a ceiling.

**Assignment:** Create an idea list

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|---|---|
| **Week 4: Sep. 18** | **Discussion:** Presenting your *Indecent* idea lists. Talk about turning thoughts into plots (See what I did there. I am officially copyrighting that!)<br><br>**Assignment:** Hone your idea list. |
| **Week 5: Sep. 25** | **Discussion:** Work-sheeting your ideas and understanding how to use basic photometrics to develop your plot.<br><br>**Assignment:** Start developing your rough plot and paperwork. |
| **Week 6: Oct. 2** | **Discussion:** Finalizing your plot choices: how to make moving light and gel color choices and how your plot choices might affect your cueing down the road. Discuss what makes your light plot stand out in all the right ways.<br><br>**Assignment:** Continue working on your light plot. Prepare for an Indecent light lab where you should test out and present a few of the ideas from your potential light plot (color combinations, angle, cueing ideas) in the lab. |
| **Week 7: Oct. 9** | **Discussion:** Understanding magic sheets. **Class work:** Indecent light lab presentation and discussion. Bring a wrench and wear close-toed shoes.<br><br>**Assignment:** Continue working on your light plot. |
| **Week 8: Oct. 16** | **Field Trip:** Visit Rosco's office to learn about the company and to better understand how to think about LED v. gel color choices. |
| **Week 9: Oct. 23** | **Discussion:** Present your final Indecent plots, paperwork and magic sheets along with your pre-existing research.<br><br>**Assignment:** Read libretto and listen to Opera TBD. Collect 5-10 research images that indicate your first impressions. |
| **Week 10: Oct. 30** | **Discussion:** Discuss Opera TBD and present research. Delve into how Opera is different from theater from a design perspective.<br><br>**Assignment:** Begin working on scene breakdowns and idea list. |
| **Week 11: Nov. 6** | **Discussion:** Talk about the scenery for Opera TBD. Talk about lighting soft goods and other backdrop materials as well as how to approach moving scenery.<br><br>**Assignment:** Continue to work on Opera idea list and rough plot |

**Week 12: Nov. 13** **Discussion:** Learn how to work with existing equipment lists and how to supplement from rental shops. Discuss how to prepare for tech and how to do your best under pressure.

**Assignment:** Continue working on your Opera light plot

**Week 13: Nov. 20** **Discussion:** Present your rough plots for the Opera.

**Assignment:** Continue working on your final light plot. Prepare for an Opera light lab where a song will be assigned in class. Using whatever props or people you see fit, create at least 5 cues that illustrate the emotional arc of the music. While a light plot is not required, you must organize your channel and unit information in a way that facilitates an efficient change-over between projects.

**Week 14: Nov. 27** **THANKSGIVING RECESS. NO CLASS.**

**Week 15: Dec. 4** **Discussion:** Final discussion about our Opera plots and anything else design related. **Class work:** Music light lab presentation and critique. Bring a wrench and wear close-toed shoes.

**Assignment:** Finish your Opera light plot and paperwork to be turned in during the final examination period.

## Final Examination Date:

December 16, 8:00-10:00am. Present your final opera projects

## 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 Standardshttps://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.

### 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.

### 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

*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

*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

*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

*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

*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

*The Office of Disability Services and Programs*
Provides certification for students with disabilities and helps arrange relevant accommodations. 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

*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

*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

*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*