

THTR 332 LIGHTING DESIGN I

Spring 2020—Tuesday—1:00-4:50pm

Location: PED 114F/Light Lab

Instructor: Josh Epstein

Office: By appointment

Office Hours: Monday, 10:30am-12:30pm
By appointment only

Contact Info: (917) 673-5298, joshuae@usc.edu

Course Description and Overview

The primary focus of this class will be on developing your thinking about the fluid nature of theatrical lighting design. We are going to break down theatrical lighting into 6 key components and then discuss those components not only individually, but as they relate to one another. The areas of focus will be:

1. Seeing and describing lighting in the real-world
2. Having an emotional response and a point of view based on text, physical space, sound and movement and working to share those responses in a clear and collaborative way
3. Examining the role of the lighting designer as it relates to performance
4. Understanding the key technical elements in theatrical lighting
5. Using your emotional responses and technical knowledge to turn concept into reality
6. Being able to implement your ideas on stage and to work quickly and concisely

Learning Objectives

Much of your time both in and out of class will be devoted to thinking and talking about lighting as it relates to both the real world and the world of performance. Each week I will expect you to be prepared to discuss lighting both visually and orally. We will teach the *hows* and the *whys* of turning ideas and theatrical conceits into reality, including but not limited to: design documentation, photometric calculations, electrical skills, troubleshooting and programming. You will be expected to read texts and look at drafting in order to discuss ideal ways of dealing with lighting specific challenges. During the course of the semester we will take your new insights and relate them to performance through the use of light labs and the creation of appropriate paperwork.

Prerequisite(s): THTR 130, THTR 131

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: None

Required Reading (and listening)

I Get Restless by Caroline V. McGraw (PDF provided by Josh)

Cabaret book by Joe Masteroff, music by John Kander, lyrics by Fred Edd (PDF provided by Josh; music can be found on iTunes or Spotify)

Required Materials

Camera (a phone camera is preferred)

8" Crescent wrench

Roll of tracing paper

Colored pencils (a small set is fine)

Pencil sharpener

Mechanical pencils

Eraser

Stage fixture ¼" field template (can order from Amazon)

Protractor

45/90 degree drafting triangle

Scale ruler (architect, not engineer)

Masking tape

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

Supplementary Materials

Heat-resistant gloves

Description of Grading Criteria and Assessment of Assignments

All projects (with the exception of the final) are worth between 50 and 100 points and will be graded based on creativity, appropriate use of principles of design, technical skill, craftsmanship, completeness, and effort as applicable. Class participation will be graded based on attendance, the student's willingness to ask questions and offering respectful and incisive critiques.

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

A = 100-94%, A- = 93-90%

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

Incomplete assignments lose 5-10 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

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. More than one unexcused absence per semester will negatively reflect on your overall class grade. To request an excused absence, contact me by 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 30 minutes late without prior notification will be considered tardy.
- Three tardy arrivals constitute an unexcused absence.
- Students arriving more than 30 minutes late will be considered absent.
- All work must be completed regardless of absences.

Assignment	Points	% of Grade
Class Participation	100	10
Lighting Photo Project	100	10
Worksheet Assignment	50	5
Light Lab Plot	50	5
Photo Project Light Lab	50	5
<i>I Get Restless</i> Light Lab	50	5
<i>I Get Restless</i> Research	50	5
<i>I Get Restless</i> Play Breakdown	50	5
<i>I Get Restless</i> Idea list	100	10
<i>Cabaret</i> Light Lab	100	10
<i>Cabaret</i> Final	300	30

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: Jan. 14** **Discussion/Demo:** Introductions. Discuss expectations (yours and mine). Talk about lighting design and the lighting designer. Introduction to the light lab. Learn how to focus lights. Learn how to record a cue and discuss tracking, cue-only and blocks. Please wear close-toed shoes.
- Assignment:** Take five photos of **exterior day** lighting moments and describe one in detail
- Week 2: Jan. 21** **Discussion:** Continue the discussion of the role of the lighting designer. Discuss the six key components of lighting design and the properties of light.
- Assignment:** Read *I Get Restless* by Caroline V. McGraw
Take five photos of **exterior night** lighting moments and describe one in detail.
- Week 3: Jan. 28** **Discussion:** Discuss *I Get Restless*. Discuss techniques on how to read a play as a lighting designer. Strategize early meetings and research.
- Assignment:** Find visual research for *I Get Restless*.
Take five photos of **natural interior** lighting moments and describe one in detail. Take five photos of **artificial interior** lighting moments and describe one in detail.
- Week 4: Feb. 4** **Discussion:** Presenting your *I Get Restless* research. Discuss working with other designers and understanding and evaluating scenic drawings and costumes. Discuss turning a text, research and conversations into the beginnings of a lighting design.
- Assignment:** Develop *I Get Restless* play breakdown
- Week 5: Feb. 18** **Lecture/Lab:** Discuss lighting instruments. Look at lights in the lab to understand differences. Begin lecture on how to create a light plot as we explore photometrics. Learn how to calculate beam spread and figure out where to put lighting instruments using the section. Begin discussing how to build areas into systems. Bring all hand drafting supplies including colored pencils and lighting template.
- Assignment:** Continue to work on *I Get Restless* play breakdown
- Week 6: Feb. 25** **Discussion/Class work:** Continue discussion of photometrics. How to calculate beam spread and lighting positions using the elevation. Continue discussion of areas, systems and blending. Bring all hand drafting supplies including colored pencils.
- Assignment:** Select appropriate fixtures and draft a system of front lights, back lights, top lights and footlights (DS only) focused on a 6'-0" figure in plan and section.

- Week 7: March 3** **Lecture:** What goes into a lighting package? Discuss the complete drafting package including magic sheets.
- Assignment:** Measure and draft a light plot and lighting section of the light lab in ¼" scale. Make a channel hookup including dimmer information. Create a magic sheet.
- Week 8: March 10** **Lecture/Lab:** Color Lecture. Looking at color on scenery, people and fabrics. Discuss color temperature; dominant and recessive color; how color affects your eyes; using intensity to change color.
- Assignment:** Complete *I Get Restless* play breakdown
- Week 9: March 17** **SPRING RECESS. NO CLASS.**
- Week 10: March 24** **Discussion:** Present *I Get Restless* play breakdowns and discuss collaboration. Talk about the director/designer relationship and how to anticipate the choices directors and actors make.
- Assignment:** Choose one of the photos you have taken in our previous photo assignments. Using whatever props or people you see fit, recreate the photo in the light lab in one lighting state. The lab should be a representation of your image, but should allow for an actor to be seen in enough light to perform. While a light plot is not required, you must organize your channel and unit information in a way that facilitates an efficient changeover between projects. Come prepared to discuss the photo and the choices you made
- Week 11: March 31** **Discussion/Lab:** Photo Recreation Light Lab presentation and critique. Bring a wrench and wear close-toed shoes.
- Assignment:** A scene from *I Get Restless* will be assigned in class. Using your own staging and whatever props or people you see fit, create at least 3-5 cues that respond to your staging and capture the emotional arc of the scene. 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 12: April 7** **Discussion/Lab:** *I Get Restless* light lab presentation and critique. Bring a wrench and wear close-toed shoes.
- Assignment:** Read and listen to *Cabaret* by Kander and Ebb

Week 13: April 14

Discussion: Discuss *Cabaret* and lighting a musical. Discuss expectations for the final.

Assignment: A musical number from *Cabaret* will be assigned in class. Using whatever props or people you see fit, create appropriate lighting for the number. 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: April 21

Lab: *Cabaret* light lab presentation and critique. Bring a wrench and wear close-toed shoes.

Assignment: Work on *Cabaret* final project.

Week 15: April 28

Lab/Discussion: Complete *Cabaret* light lab presentations; wrap up loose ends in class and discuss questions on *Cabaret* final project.

Assignments: Work on *Cabaret* final project.

Final Project Evaluation Date:

May 13, 2:00pm-4:00pm. Final project to be turned in digitally by 2:00 pm and presented via hard-copy to the class starting at 2pm.

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/departement/departement-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.

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