**THTR 232 STAGE LIGHTING**

**Units: 3**

**Fall 2019—Tuesday—2:00-4:50pm**

**Location:** Online

**Instructor: Elizabeth Harper**

**Office:** Online at <https://usc.zoom.us/j/7539011368>

**Office Hours:** Monday, 1pm-2pm. Other times are available.

Please make an appointment.

**Contact Info:** heilich@usc.edu

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

**IT Help:**Prakash Shirke, Information Technology Director

**Hours of Service:** 9am-5pm, Monday - Friday

**Contact Info:** (231) 740-1288, shirke@usc.edu

**Course Description**

The primary focus of this class will be to help develop your ability to observe and discuss lighting as it relates both to the stage and the world around you. You will learn the basics of how a lighting design is developed and implemented and you will work to develop a vocabulary to aid in discussions of design, art and performance as well as the effects of light on the human experience. After gaining a basic technical understanding of lighting equipment and tools, we will step through the development of a lighting design for performance. You will learn how a designer uses light to tell a story and how a designer approaches a text from first read to opening night.

**Learning Objectives**

By the end of this class, students will be able to define the lighting design process and apply it to a text, movement, or piece of music; interpret lighting drawings and paperwork; identify and differentiate standard theatrical lighting equipment and design original theatrical lighting looks.

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

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

**Concurrent Enrollment:** None

**Recommended Preparation**: None

**Required Readings and Supplementary Materials**

 The Road to Mecca by Athol Fugard (Selection will be posted for the class)

 A Raisin in the Sun by Lorraine Hansberry (Selection will be posted for the class)

 A Strange Loop by Michael R. Jackson

Cue Builder (Web app, available at [www.scenicandlighting.com](http://www.scenicandlighting.com), $20)

Camera (A phone camera is fine)

(2) Roscolux Swatchbooks (Available at Adorama $1.50)

The SeeLevel phone app or a protractor

 Two small flashlights. Any additional lights will be helpful. You may even want to buy a roll of color-

changing LED tape with a controller and power supply (Less than $20 on Amazon, use them as party lights when we can have parties again…)

**Course Notes**

This course is offered fully online. It will always be offered asynchronously and synchronously to accommodate students who do not return to campus. Classes will meet synchronously at the above time on Zoom and recordings will be available for those who cannot attend. We will be using of Blackboard and I can also be reached via the SDA Lighting Design Slack channel.

**Technological Proficiency and Hardware/Software Required**

Webcam/microphone. Students who require a laptop to complete in-class work can check one out through the [Laptop Loaner Program](https://itservices.usc.edu/spaces/laptoploaner/)*.*

**Description and Assessment of Assignments**

All projects will be graded based on technical accuracy, conceptual and creative thinking, craftsmanship and completion of the project via the attached rubric. 20% of the grade will be based on a self-assessment of your work. It is your responsibility to hand in your self-assessment to receive these points.

**Grading Breakdown**

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| --- | --- | --- |
| **Assignment** | **Points** | **Percentage of Grade** |
| Welcome Video/Quiz 1 | 100 | 5% |
| The Color Lab Project | 100 | 5% |
| The Flashlight Project | 100 | 5% |
| Light Lab Magic Sheet | 100 | 10% |
| The Selfie Project | 100 | 10% |
| Art Inspiration Renderings | 100 | 10% |
| Architecture Renderings and Questions | 100 | 10% |
| The Short Film Project | 100 | 10% |
| Concept Statement | 100 | 10% |
| Musical List | 100 | 10% |
| Final Musical Project | 100 | 15% |
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| Total |  | 100% |

**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 date stated, regardless of attendance. The method of submission will vary depending on the assignment. Methods of submission and due dates will be included on each assignment sheet, posted on Blackboard.

Late assignments will lose 10 points (1 letter grade) per day until they are submitted. Exceptions can be made for illness or emergency. Please try to contact me at your earliest convenience should you find yourself in an emergency. All assignments, with the exception of quizzes, may be resubmitted at any time prior to the final. The higher grade will always take precedence.

**Grading Timeline**

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

**Additional Policies**

Due to the participatory nature of the class, absences from synchronous classes are strongly discouraged (barring an extreme shift in time zone).

In the online environment, please turn your camera on if possible.

The use of technology, including phones, is necessary for this class. Please be respectful by staying focused and attentive. Please put all alarms and ringers on silent and refrain from using background apps during synchronous class times.

Please see the attached Discussion Norms

**Course Schedule: A Weekly Breakdown**

Week 1: Aug. 18 **Interactive Lecture:** Light lab basics: differentiating theatrical lights, understanding lamps and optics, how to hang, focus, and circuit a light, troubleshooting and basic programming.

**Assignment:** Please complete the Module 1 quiz on the lecture in Blackboard. Make a welcome video to tell me about yourself. (See assignment sheet posted in Module 1 on Blackboard.)

Week 2: Aug. 25 **Interactive Lecture:** Color theory for lighting.

**Assignment:** The Color Lab Project. Using the Color Lab web app (<https://scenicandlighting.com/colorlab/>). (See assignment sheet posted in Module 2 on Blackboard.)

Week 3: Sept. 1 **Interactive Lecture:** Angles and lighting the body.

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**Assignment:** The Flashlight Project. (See assignment sheet posted in Module 3 on Blackboard.)

Week 4: Sept. 8 **Lecture:** Understanding the space. What goes into a lighting design? How to read lighting drawings.

**Assignment:** Light Lab Magic Sheet (See assignment sheet posted in Module 4 on Blackboard.)

Week 5: Sept. 15 **In-Class Lab:** Naturalism. Using stage lighting to mimic nature.

**Assignment:** The Selfie Project. (See assignment sheet posted in Module 5 on Blackboard.)

Week 6: Sept. 22 **In-Class Lab:** Abstraction in lighting. Using artistic movements to inspire.

**Assignment:** Create “impressions” of paintings using the Dance Light Lab web app (<https://scenicandlighting.com/lightlab/>) (See assignment sheet posted in Module 6 on Blackboard.)

Week 7: Sept. 29 **Interactive Lecture:** Lighting surfaces and architecture. Learning the Cue Builder web app.

**Assignment:** Using the Cue Builder web app, create the listed looks and answer the questions about their physiological and psychological effects. (<https://scenicandlighting.com/cue-builder/>). (See assignment sheet posted in Module 7 on Blackboard.)

Week 8: Oct. 6 **Interactive Lecture:** Speaking conceptually. What is a lighting concept and how do we speak concretely and effectively about ephemeral lighting ideas with a director?

**Assignment:** Read the assigned scene from The Road to Mecca. Write a short (one or two sentence) concept statement about the way light functions and pull 3-5 well-edited research images. (See assignment sheet posted in Module 8 on Blackboard.)

Week 9: Oct. 13 **Lecture and Discussion:** Breaking down the lighting design process from first read to opening night.

**Assignment:** Read the assigned scene from A Raisin in the Sun. Make a short film illustrating the first ten light cues of your day. (See assignment sheet posted in Module 9 on Blackboard.)

Week 10: Oct. 20 **Sharing Projects:** Share and discuss the short film projects from last week.

**Assignment:** Read A Strange Loop

Week 11: Oct. 27 **In-Class Lab:** Strategies and tropes for lighting music.

**Assignment:** Write a cue list for “Inner White Girl” from A Strange Loop

Week 12: Nov. 3 **ELECTION DAY** **Work in Class:** It’s your big moment. Cue “Inner White Girl” on the Cue Builder web app.

Week 13: Nov. 10 **Interactive Lecture:** Programming on the ETC Ion

**Assignment:** Continue working on the final

**Final Examination Date:**

Tuesday, November 17, 2:00pm-4:00pm. We will present our pop projects to each other in this synchronous class period. The final version of every assignment is to be uploaded to Blackboard by 10am on this date. Late finals will not be accepted per university policy.

**SDA PRODUCTIONS**

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

**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](https://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 GFS 120 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) 814-4618 (Vidoe Phone), (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:**

*Campus Support & Intervention (CSI) – (213) 740-0411*

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscsa.usc.edu>

*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](https://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](https://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: <https://titleix.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. <https://titleix.usc.edu/>

*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/)

*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](https://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/)