THTR 232 STAGE LIGHTING
Spring 2021—**Monday/Wednesday, 10:00-11:20am**
Location: Online

Instructor: Josh Epstein
Office: By appointment
Office Hours: Tuesday, 10:00am-12:00pm
                Thursday, 10:00am-12:00pm
                Additional hours available
                Please make an appointment for all meetings
Contact Info: (917) 673-5298, joshuae@usc.edu

Course Description and Overview
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 describe 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 131
      Co-Requisite (s): None
      Concurrent Enrollment: None
      Recommended Preparation: None

Required Reading
      Light Fantastic by Max Keller (PDF of sections provided by Josh)
      The Crucible by Arthur Miller (PDF provided by Josh)
      Topdog/Underdog by Suzan-Lori Parks (purchase on Amazon or at a local bookstore)
      Angels in America: Part One Millennium Approaches by Tony Kushner (purchase *Angels in America: A Gay Fantasia on National Themes* on Amazon or at a local bookstore)
      M. Butterfly by David Henry Hwang (PDF provided by Josh)

Required Materials
>Camera (a phone camera is preferred)
>1 role of RGB LED tape with power supply (available on Amazon for about $15)
>White paper or poster board
>Cardboard Box
>M&Ms

Technology

In addition to a camera or phone camera, you will need a computer and a webcam to participate in our zoom classes. USC realizes that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an application. The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

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 the student's attendance, 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 can lose 5-10 points (1 grade letter) per week until they are submitted. No late assignments will be accepted after the final regular class of the semester. Requests for extensions and 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 synchronous class discussions and critiques, unexcused absences are strongly discouraged. Missed classes will always be available as asynchronous recordings of the Zoom lectures. But, more than 2 unexcused absences 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. If you have an issue regularly attending class in a synchronous way, please reach out to me so that we can discuss.

- Attendance will be taken at the top of every class.
- Students arriving online between 5 and 20 minutes late without prior notification will be considered tardy.
- Three tardy arrivals constitute an unexcused absence.
- Students arriving online more than 20 minutes late will be considered absent.
- All work must be completed regardless of absences.

Assignment	Points	% of Grade	Due Date
Class Participation	100	10%	N/A
Lighting Photo Project 1	50	5%	January 27
Lighting Photo Project 2	50	5%	February 8
Lighting Instrument Project	50	5%	February 10
Reseach (Topdog/Underdog)	50	5%	February 24
Light Lab and Write Up	50	5%	March 3
Midterm	100	10%	March 10
Play Breakdown (Topdog/Underdog)	50	5%	March 17
Research (Angels in America)	50	5%	March 22
Play Breakdown (*Angels in America*)	50	5%	March 29
Lighting Photo Project 3	50	5%	April 5
Initial Idea List (*Angels in America*)	50	5%	April 12
Lighting Critique	50	5%	April 21
Final Theoretical Design (*M. Butterfly*)	250	25%	May 10 (8am)

Assignment Submission Policy

Detailed instructions for all assignments can be found in the weekly modules on Blackboard. All assignments are to be turned in online prior to beginning of class on the assigned due date. If you are absent (excused or unexcused), all work must be handed in on the usual due date by the beginning of class. Failure to do this will mean the assignment will be late and subject to the usual penalties.

Additional Policies

All assignments, videos and additional reading (beyond the plays you need to purchase) will be available through Blackboard in the Modules Tab on a week-by-week basis. The subsequent week's modules will be available immediately after our Wednesday class and it will be expected that you have completed the material prior to our next Monday class. Some material is supplemental to our existing texts and is optional. All optional material will be clearly marked as such.

I expect that you will log into class **on time** and prepared to discuss the current assignments 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. Although it is not required, I would strongly prefer that you keep your camera on during class whenever possible. If you are unable to keep your camera on during the synchronous Zoom sessions, please contact me prior to class to discuss expectations and accommodations.

All synchronous sessions will be recorded and provided to students asynchronously. Please be aware that USC has a policy that prohibits sharing any synchronous and asynchronous course content outside of the learning environment.

Course Schedule: A Weekly Breakdown

WEEK 1:

January 18	**No Class due to Martin Luther King holiday.**

January 20	**Discussion:** Introductions. Discuss expectations (yours and mine). Look at class Blackboard. Start talking about why we have lighting design and defining the role of the designer. **Assignment:** Complete the readings and videos in Module Week 2.

WEEK 2:

January 25	**Discussion:** Continue discussion of lighting design and the properties of light. Go into breakout rooms for the Horror Project. **Assignment:** Photo Project 1: Take five photos of lighting moments and describe them in detail (due Jan. 27). Complete the readings and videos in Module Week 2.

January 27	**Discussion:** Sharing your photo project 1 with the group. **Assignment:** Read *The Crucible* by Arthur Miller. Complete the readings and videos in Module Week 3.

WEEK 3:

February 1	**Discussion:** Discussion of *The Crucible and point of view (Acts 1 & 2).* Discussion on storytelling with light. **Assignment:** None

February 3	**Discussion:** Continue discussion of *The Crucible and point of view (Acts 3 & 4).* Discussion on how a designer thinks about a play. **Assignment:** Photo Project 2: Tell the story of your day in 5 pictures with short paragraphs (due Feb. 8). Complete the readings and videos in Module Week 4.

WEEK 4:

February 8	**Discussion:** Sharing your photo project 2 with the group. **Assignment:** Understanding Theatrical Lighting Instruments: Research 5 different types of theatrical lighting instruments. Provide images and descriptions of what they do and what makes them unique (due Feb. 10).

February 10	**Lab:** Lighting tools - seeing different lighting types in action in the light lab. A demonstration of how lights work and how they are controlled and a bit of brief historical information. **Assignment:** Complete the readings and videos in Module Week 5.

WEEK 5:

February 15   **No Class for President's Day.**

February 17   **Lab:** Lighting the body: understanding lighting angles.
                       Assignment: Read play ***Topdog/Underdog** by Suzan-Lori Parks.* Complete
                       the readings and videos in Module Week 6. Order your LED Tape!

WEEK 6:

February 22   **Lecture/Discussion:** Understanding scenic drafting. Talk about lighting
                       research.
                       Assignment: Research 5 images for ***Topdog/Underdog** (due Feb. 24).*

February 24   **Lab:** Talk about ***Topdog/Underdog*** and begin to share research
                       Assignment: Complete the readings and videos in Module Week 7. Buy
                       M&Ms.

WEEK 7:

March 1   **Discussion:** Learning about color
                       Assignment: Set up and complete your light lab and write-up. See
                       diagram in Blackboard for guidance on how to set up your lab.

March 3   **Discussion:** Talk about our experiences completing the color lab
                       Assignment: Eat the M&Ms. Complete the readings and videos in Module
                       Week 8.

WEEK 8:

March 8   **Discussion:** Prep for midterm.
                       Assignment: None

March 10   **Test:** MIDTERM
                       Assignment: Complete the readings and videos in Module Week 9.

WEEK 9:

March 15   **Discussion:** Review ***Topdog/Underdog*** research and discuss collaboration
                       and starting the lighting design process.
                       Assignment: ***Topdog/Underdog*** Play Breakdown (due March 17).

March 17   **Discussion:** Share the ***Topdog/Underdog*** play breakdowns in class.
                       Assignment: Read ***Angels in America: Part 1 Millennium***
                       Approaches by Tony Kushner and research 5 images (due. March 22).
                       Complete the readings and videos in Module Week 10.

WEEK 10:

March 22   **Discussion:** Talk about ***Angels in America*** and share initial research.
                       Assignment: ***Angels in America*** Play Breakdown (due March 29).

March 24   **Discussion:** Continue to talk about ***Angels in America*** and share research
                       Assignment: Complete the readings and videos in Module Week 11.

WEEK 11:

March 29	**Discussion:** How to begin to turn your ideas about *Angels in America* into a lighting design.
	Assignment: Initial Idea List for *Angels in America* (due April 12).
March 31	**Discussion:** Lighting architecture and scenery
	Assignment: Photo Project 3**:** Take four photos of **one location with exterior lighting at four different times of day.** Include notes and/or sketches on your experiences (April 5). Complete the readings and videos in Module Week 12.

WEEK 12:

April 5	**Discussion:** Sharing photo project 3 with the group.
	Assignment: Complete the readings and videos in Module Week 13
April 7	**No Class - Day Off**

WEEK 13:

April 12	**Discussion:** Sharing *Angels in America* idea lists in class.
	Assignment: Lighting critique (due April 21).
April 14	**Discussion:** Understanding light plots and making lighting choices.
	Assignment: Look at paperwork for at least three projects in the Lighting Archive. Complete the readings and videos in Module Week 14.

WEEK 14:

April 19	**Discussion:** How do you cue a show. Use Hamilton videos to discuss cueing choices.
	Assignment: Read *M. Butterfly* by David Henry Hwang
April 21	**Discussion:** *M. Butterfly*
	Assignment: Begin *M. Butterfly* research (due as part of your final). Complete the readings and videos in Module Week 15

WEEK 15:

April 26	**Discussion:** Sharing *M. Butterfly* ideas
	Assignment: *M. Butterfly* Play Breakdown (not due, but will help with the Final Project).
April 28	**Discussion:** Preparing for final project.
	Assignment: *M. Butterfly* Final Project.

Final Project Date: Monday, May 10 at 8 am.
The final project must be turned in digitally no later than the beginning of our class period**.** We will meet at 8 am that day to share final thoughts.

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 *Campus* 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 *Campus* 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.

USC Technology Support Links
Zoom information for students
Blackboard help for students
Software available to USC Campus

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 micro-aggressions 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