

THTR 434b LIGHTING DESIGN II

Units: 3

Spring 2021—Friday, 2:00-4:50pm

Location: Online/Hybrid (PED 114F/Light Lab)

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

IT Help: Prakash Shirke, Information Technology Director

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

Contact Info: (231) 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. This semester will return your focus to stage productions as we take a deep dive into two plays, a musical and one chamber opera. New skills will include understanding the complexities of working with and effectively lighting challenging scenery such as ceilings, automation, and complex backdrops. We will also work to understand the unique challenges of lighting opera and musical productions.

Learning Objectives

By the end of this class students will be able to clearly describe their lighting approach for a multitude of different types of stage productions; formulate conceptual designs to complex theatrical productions, create complete paperwork lighting packages and continue to develop their identity as theatrical artists.

Prerequisite(s): THTR 332, THTR 409 and THTR 434a

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: A working knowledge of Vectorworks and Lightwright 6

Required Reading

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

Little Shop of Horrors by Howard Ashman and Alan Menken (PDF provided by Josh)

Ellen West by Ricky Ian Gordon (PDF provided by Josh)

The Legend of Georgia McBride by Matthew Lopez (PDF provided by Josh)

Color & Light by Clifton Taylor (available on Amazon)

The Assistant Lighting Designer's Toolkit by Anne E. McMills (available on Amazon)

Technological Proficiency and Hardware/Software Required:

Vectorworks 2019 or 2020 (available in Bing design lab or downloaded from the internet to your home computer. Minimum requirements for Vectorworks can be found here: <https://www.vectorworks.net/sysreq?version=2020>)

Lightwright 6 (available in Bing design lab or Prakash can provide serial numbers for online classes.)

Photoshop or other photo editing software

Technology

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 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. Incomplete assignments can be docked 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.

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

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 1 unexcused absences per semester will negatively reflect on your overall class participation 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 30 minutes late without prior notification will be considered tardy.
- Three tardy arrivals constitute an unexcused absence.
- Students arriving online more than 30 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
<i>I Get Restless</i> Research	50	5%	January 22
<i>I Get Restless</i> Scene Breakdown & Idea List	50	5%	January 29
<i>I Get Restless</i> Worksheets	50	5%	February 12
<i>Little Shop of Horrors</i> Research	50	5%	February 19
<i>Little Shop</i> Scene Breakdown & Idea List	50	5%	February 26
<i>Little Shop</i> Lighting Package	200	20%	March 19
<i>Ellen West</i> Research	50	5%	March 26
<i>Ellen West</i> Scene Breakdown & Idea List	50	5%	April 2
<i>Ellen West</i> Worksheets	50	5%	April 9
<i>Little Shop</i> Magic Sheets	50	5%	April 23
<i>The Legend of Georgia McBride</i> Package	250	25%	May 10 (2pm)

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 the 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 time. 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 Friday class and it will be expected that you have completed the material prior to our next class. Some material may be 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 15

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

Assignment: Read *I Get Restless* by Caroline V. McGraw and find at least 5 research images (due Jan 22). Complete any readings or videos assigned in Module Week 2.

WEEK 2:

January 22

Discussion: Talk about *I Get Restless* and share research and initial ideas. Explore approaching shows with moving scenery and discuss how we begin to organize our ideas for next steps.

Assignment: *I Get Restless* Scene Breakdown and Idea List (due Jan. 29). Complete any readings or videos assigned in Module Week 3.

WEEK 3:

January 29

Discussion: Discussion 2d/3d work sheeting, strategizing on how to divide up the space and making sure you have the entire show covered.

Assignment: Start *I Get Restless* worksheets (due Feb. 12). Read *Color & Light* by Clifton Taylor. Complete any readings or videos assigned in Module Week 4.

WEEK 4:

February 5

Discussion: Understanding color. Review basics and expand on our discussions of color temperature and contrast.

Assignment: Complete *I Get Restless* worksheets (due Feb. 12). Complete any readings or videos assigned in Module Week 5.

WEEK 5:

February 12

Discussion: Share your *I Get Restless* worksheets and discuss the ideas behind your designs. Explore the best ways to talk about your design.

Assignment: Read and listen to *Little Shop of Horrors* by Howard Ashman and Alan Menken and find at least 5 research images (due Feb. 19). Complete any readings or videos assigned in Module Week 6.

WEEK 6:

February 19

Lecture/Discussion: Talk about *Little Shop of Horrors* and share research and initial ideas. Explore approaching shows with a ceiling and limited lighting locations. Discuss how to approach a musical.

Assignment: *Little Shop of Horrors* Scene Breakdown and Idea List (due Feb. 26). Complete any readings or videos assigned in Module Week 7.

WEEK 7:
February 26

Discussion: Choosing equipment and tips for lighting scenery and drops. Breakdown what it takes to produce a complete lighting package.
Assignment: Start *Little Shop of Horrors* finished lighting package (due March 19). Complete any readings or videos assigned in Module Week 8.

WEEK 8:
March 5

Discussion: Lighting Designer roundtable.
Assignment: Complete *Little Shop of Horrors* finished lighting package (due March 19). Complete any readings or videos assigned in Module Week 10.

WEEK 9:
March 12

No Class - Day Off

WEEK 10:
March 19

Discussion: Share *Little Shop of Horrors* lighting packages and discuss lighting ideas for the show.
Assignment: Read and listen to *Ellen West* by Ricky Ian Gordon and find at least 5 research images (due March 26). Complete any readings or videos assigned in Module Week 11.

WEEK 11:
March 26

Discussion: Talk about *Ellen West* and share research and initial ideas. Discuss how to approach opera, non-linear storytelling and how to get into challenging pieces.
Assignment: *Ellen West* Scene Breakdown and Idea List (due April 2). Complete any readings or videos assigned in Module Week 12.

WEEK 12:
April 2

Discussion: Director roundtable.
Assignment: *Ellen West* Worksheets (due April 9). Complete any readings or videos assigned in Module Week 13.

WEEK 13:
April 9

Discussion: Share your *Ellen West* worksheets and discuss the ideas behind your designs. Talk about best practices for cueing a show.
Assignment: Read the *Assistant Lighting Designer's Toolkit by Anne E. McMills*. Complete any readings or videos assigned in Module Week 14.

WEEK 14:

April 16

Discussion: Being an assistant, lighting paperwork and magic sheets.

Assignment: *Little Shop of Horrors* Magic Sheets (due April 23). Read **The Legend of Georgia McBride** by Matthew Lopez Complete any readings or videos assigned in Module Week 15.

WEEK 15:

April 23

Discussion: Talk about *The Legend of Georgia McBride* and share initial ideas. Explore how you best anticipate lighting needs. Talk about expectations for the final project.

Assignment: *The Legend of Georgia McBride* final project.

Final Project Date: Monday, May 10 at 2 pm.

The final project must be turned in digitally no later than the beginning of our class period. We will meet at 2 pm 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