



THTR 232 STAGE LIGHTING

Spring 2022—Monday/Wednesday, 10:00-11:20pm

Location: CPA 211 (Center for International and Public Affairs)
and PED 114E

Instructor: Josh Epstein

Office: By appointment

Office Hours: Monday, 9:00am-10:00pm

Wednesday, 1:30pm-2:30pm

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)

Supplementary Materials

Crescent Wrench
Heat Proof Gloves

Technological Proficiency and Hardware/Software Required

In the event we must shift to online instruction or if online accommodations are required, students will need a stable computer with a webcam and microphone. Students who require a laptop or hotspot to complete the work can check one out through the [USC Technology Rental Program](#).

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

Late or Missing Assignments: Incomplete assignments will be assessed a penalty of 10% per week for the first two weeks, but the penalty will cap at 25%. **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 class discussions and critiques, unexcused absences are strongly discouraged. More than 2 unexcused absences per semester will negatively reflect on your overall class grade. To request an excused absence, contact me by email prior to class. **Don't come to class if you feel ill. I am happy to work with you to make sure you are caught up with any class material if you contact me prior to the start of the class period.** 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 19
Research (The Crucible)	50	5%	January 24
Lighting Photo Project 2	50	5%	January 31
Lighting Critique	50	5%	April 6
Midterm Exam	100	10%	March 2
Research (Topdog/Underdog)	50	5%	March 7
Play Breakdown (Topdog/Underdog)	50	5%	March 9
Research (Angels in America)	50	5%	March 21
Play Breakdown (<i>Angels in America</i>)	50	5%	March 23
Initial Idea List (<i>Angels in America</i>)	100	10%	March 28
Lighting Photo Project 3	50	5%	March 30
Final Theoretical Design (<i>M. Butterfly</i>)	250	25%	May 9 (8 am)

Grading Timeline

I will make every attempt to return the previous assignment within one week of receiving it.

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.

Sharing of course materials outside of the learning environment

USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with me as the instructor to offer any feedback on the course.

Additional Policies

Class will be held in two locations. The Center for International and Public Affairs (CPA) 211 and PED 114E. The only classes to be held in PED 114E will be marked by the date on the syllabus in **RED** as a Lab or Discussion/Lab class. If you do not see Lab listed then you should report to CPA 211.

All assignments, videos and additional reading (beyond the two 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 Thursday class and it will be expected that you have completed the material prior to our next Tuesday class. Some material is supplemental to our existing texts and is optional. All optional material will be clearly marked as such.

Please use the version of ***M. Butterfly*** that I have provided for your final project. If you use a different version there is a very high likelihood that you will be using a considerably different text than the one I am expecting. This will make both your and my job much harder.

I expect that you will arrive to 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.

Finally, on days where we will be working in the light lab you must wear close toed shoes and clothing that will allow you to potentially climb a ladder and hang and focus lighting instruments.

Course Schedule: A Weekly Breakdown

WEEK 1:

- January 10** **Discussion:** Introductions. Discuss expectations (yours and mine). Look at class syllabus. Start talking about why we have lighting design and defining the role of the designer.
Assignment: Complete the readings and videos in Module Week 1.
- January 12** **Discussion:** Continue discussion of lighting design and the properties of light. Break into groups for the Horror Project.
Assignment: Photo Project 1: Take five photos of lighting moments and describe them in detail (due January 19). Complete the readings and videos in Module Week 2.

WEEK 2:

- January 17** **No Class for Martin Luther King Jr. Day**
- January 19** **Discussion:** Sharing your photo project 1 with the group. How to do lighting research
Assignment: Read *The Crucible* by Arthur Miller and research 5 images (due January 24). Complete the readings and videos in Module Week 3.

WEEK 3:

- January 24** **Discussion:** Discussion of *The Crucible* and point of view (Acts 1 & 2). Discussion on storytelling with light. Share research images.
Assignment: None
- January 26** **Discussion:** Continue discussion of *The Crucible* and point of view (Acts 3 & 4). Share research images. 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 January 31). Complete the readings and videos in Module Week 4.

WEEK 4:

- January 31** **Discussion:** Sharing your photo project 2 with the group.
Assignment: None
- February 2** **Discussion/Lab:** Lighting tools - seeing different lighting types in action in the light lab. An interactive 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 7

Lab: Lighting the body: understanding and experimenting with lighting angles.

Assignment: None

February 9

Discussion: Understanding scenic drafting. Talk about lighting research.

Assignment: Lighting critique of an SDA show (due April 6). Complete the readings and videos in Module Week 6.

WEEK 6:

February 14

Discussion: Learning about color

Assignment: None

February 16

Lab: Color Lab

Assignment: Complete the readings and videos in Module Week 7.

WEEK 7:

February 21

No Class for Martin Luther King Jr. Day

February 23

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 8.

WEEK 8:

February 28

Discussion: Prep for midterm exam.

Assignment: Study as necessary.

March 2

Test: MIDTERM EXAM

Assignment: Read play *Topdog/Underdog* by Suzan-Lori Parks. Research 5 images for *Topdog/Underdog* (due March 7). Complete the readings and videos in Module Week 9.

WEEK 9:

March 7

Discussion: Talk about *Topdog/Underdog* and begin to share research. Discuss collaboration and starting the lighting design process.

Assignment: Play Breakdown (due March 9).

March 9

Discussion: Share your *Topdog/Underdog* play breakdowns and research.

Assignment: Read *Angels in America: Part 1 Millennium Approaches* by Tony Kushner and research 5 images (due March 21). Complete the readings and videos in Module Week 11.

WEEK 10:	
March 14	No Class for Spring Break
March 16	No Class for Spring Break
WEEK 11:	
March 21	Discussion: Talk about <i>Angels in America</i> and share initial research. Assignment: <i>Angels in America</i> Play Breakdown (due March 23).
March 23	Discussion: Continue to talk about <i>Angels in America</i> and share research. Understanding the idea list - How to begin to turn your ideas about <i>Angels in America</i> into a lighting design. Assignment: Initial Idea List for <i>Angels in America</i> (due March 28). Complete the readings and videos in Module Week 12.
WEEK 12:	
March 28	Discussion: Sharing <i>Angels in America</i> idea lists in class. 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 (March 30).
March 30	Discussion: Sharing photo project 3 with the group. Assignment: Complete the readings and videos in Module Week 13.
WEEK 13:	
April 4	Discussion: Lighting Composition Assignment: Finish Lighting Critique (due April 6)
April 6	Discussion: Talking about other people's lighting - presenting and discussing your lighting critiques Assignment: Complete the readings and videos in Module Week 14.
WEEK 14:	
April 11	Discussion: How do you cue a show. Use <i>Hamilton</i> videos to discuss cueing choices. Assignment: Pick a piece of music from <i>Hamilton</i>
April 13	Discussion/Lab: Cueing in the light lab Assignment: With a partner, write a short set of lighting cues to your chosen <i>Hamilton</i> music. Complete the readings and videos in Module Week 15.

WEEK 15:

April 18

Discussion/Lab: Cueing in the light lab

Assignment: With a partner, write a short set of lighting cues to your chosen *Hamilton* music.

April 20

Discussion/Lab: Cueing in the light lab

Assignment: Read *M. Butterfly* by David Henry Hwang and begin research (due as part of your final). PLEASE READ THE VERSION I HAVE PROVIDED AND NOT THE OLDER VERSION FROM 1988. Complete the readings and videos in Module Week 16.

WEEK 16:

April 25

Discussion: Sharing *M. Butterfly* ideas

Assignment: *M. Butterfly* Play Breakdown (not due, but will help with the Final Project).

April 27

Discussion: Preparing for final project and wrap up.

Assignment: *M. Butterfly* Final Project.

Final Project Date: Monday, May 9 at 8:00 am.

The final project must be turned in digitally no later than the beginning of our class period. **Late projects will be assessed a hefty penalty.** We will meet at 8:00 am that day to share final thoughts.

Statement on Academic Conduct and Support Systems

SDA Production, ISPS, and Extracurricular Activities

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

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/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.

Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

SDA Student Support & Reporting Form

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <http://bit.ly/sdasupport>

Support Systems

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and micro-aggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776

<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.