## THEA 429 Lighting Design II

**Instructor**: **Phone**:

**Office Hours/Schedule** **Office**:

**E-mail** **Cell Phone:**

**Class Meeting Times**: **Google Drive:**

**Office Hr. Appointment**

**I. Course Description and Rationale:**

**Course Description**

Advanced principles of lighting design and color use for stage through script analysis and practical projects. BFA Production Design majors only.

This course will build upon both Lighting Design I and Lighting and Sound Technologies. This course will expose the student to designing in many different venues and genres as well as explore concert lighting.

**Rationale**

Prepare the BFA production major for employment in the lighting field. This course will discuss the mechanics and design process of stage lighting design. The principles discussed in the pre requisite, Mechanics of Stage lighting, will be put to use in practical applications.

### II. Required Textbooks

A Practical Guide to Stage Lighting by Steven Louis Shelly Concert Lighting by Dr. James L. Moody

### III. Intended Learning Outcomes

This course fulfills the following elements of Baccalaureate Goals set forth by SUNY-Fredonia: SKILLED: (develop Intellectual and Applied Skills, Literacies and Knowledges)

* The ability to think critically and analytically;
* to listen effectively to others;
* to write persuasively and creatively;
* to speak confidently and professionally;
* to work with and evaluate information effectively;
* to utilize technology capably and thoughtfully;

CREATIVE: (demonstrate Scholarship, Artistry, and Innovation)

* engage with their peers, faculty and professionals in diverse experiential learning situations, to actualize research, performance and craftsmanship, within their majors and in general education;
* engage with their peers, faculty and professionals in co-curricular learning experiences to demonstrate their ability to translate knowledge into everyday situations and contexts.

This course fulfills the following goals in the Bachelor of Fine Arts in Theatrical Production and Design:

* A) Students should comprehend the process involved in the creation of theatre, beginning with the script through the interpretive creative processes of performance and production.
* B) Students should have achieved significant technical mastery in at least one of the traditional or innovative techniques appropriate to their work.

* C) Students should have developed a significant sense of what constitutes a serious work of theatre and a relatively coherent set of ideas and goals that are embodied in their work.

D) Students should demonstrate their competency by developing a presentation for evaluation.

### IV. Instructional Methods and Activities

**Projects:** See Below

**Quizzes:** Pop quizzes will be given randomly throughout the semester.

**Juries:** We will review your work for this class in the BFA Theatrical production and Design Juries that will be held the last three days of classes in the spring. Those juries are a part of this class and your work is to be shown at that time for feedback from the entire production and design faculty.

**Class Participation:** This class is a discussion and participation class and will be a factor in your grade.

Keep up on reading assignments

**Critiques:** none for this course.

**V. Course Requirements** **Projects:**

* all projects are due at the beginning of the class period.
* Most projects will be presented in class.
* Discussing the projects is a part of your grade and an absence on a presentation day will result in a lowering of your project grade.
* All projects should be presented in a neat and ordered fashion in a binder or folder.
* All paperwork should be bound and the entire projects should be together in a logical fashion.
* In all paper projects assume your ME is inexperienced. You must have technical solutions to all design challenges.
* All aspects of the project will be graded on neatness.
* Project file can be http://bit.ly/Lightdesign2fileshttp://bit.ly/tadalighting3files
* **All light lab projects** must have a ½”plot.
* All plots must adhere to the standards set forth in class by the instructor.
* For projects in the light lab you may move no more than one light from the standard plot.
* Links for projects must be available until grade are posted after the semester.

1. Choose two pre 20th century paintings to be recreated in the light Lab.

**Details:**

* + 1. Recreate it in the lab to presented in class
    2. Find a model or still life that is similar in color shape and texture. The instructor must approve any still-life items not currently in the lab.
    3. Bring light plot
    4. No LED’s or Movers
    5. Email the professor the image 30 minutes before class
    6. Add Link to your picture to On-Course

1. Design the lighting for the road production of *A Mid Summer Night’s Dream*

**Details:**

* + In the Marvel theater*.*
  + Use the most up to date Marvel inventory.
  + No moving lights, scrollers or led fixtures.
  + Blocking is on the platforms and on top of large center structure, not pit.

**Turn in:** For the design projects you will present to the class and turn in to the instructor the following: **Part A:** (link to folder to On-Course)

* + research boards
  + 3 sketches of light cues, only one can be in Virtual Light lab
  + rough plot, must be in scale, show instrument choices, channels, colors and areas

**Part B:**

* + lighting paper work channel list, instrument schedule, equipment list, color cut
  + sheet, magic sheet
  + lighting key with angles and labeled color swatches.
  + ½” Scale light plot
  + ¼” Working Section
  + cue list for the show
  + Budget Breakdown for color and gobos
  + final copy of part a • All in an organized folder.

1. ***Haiku Project***  by **Timothy Swiss**

For this project each student will, in the Light Lab, create an interpretation in light for one of the listed haiku. The student will evaluate his/her chosen haiku and compose a five-cue design incorporating the functions and qualities of light. Cues 1 and 5 will be blackouts. Cues 2 through 4 will contain the body of the design. The cues can be an overall interpretation of the poem or be representative of each line of the haiku. The student will act as both the director and the designer; interpreting the story of the haiku as well as determining what it represents. The student’s design will be based on that interpretation.

Creation of the Project:

Each student will have a choice of haiku (below) and will use the miniature studio lighting space to implement the design. Objects can be placed inside the mini light lab to aid in the creation of the design. There will be six dimmers available for this project as well as an assortment of gel and fixtures. Each student will create 5 total cues of which cue 1 and cue 5 will be blackouts. Do not share your choice with the class.

Source material: Like molten gold

sunlight flows through freezing air warming me inside.

In the skyscraper

canyons, light outlines moving shapes sipping Starbucks.

White has many shades. Shadow blue, sunlit gold, grey of approaching storm.

trees have never held leaves as late as November. frost was wrong. gold stays.

morning sunshine. first rays awaken the front lawn to glittering frost.

Small candles flicker with wind whipping through windows.

Loud thunder crashes!

Dim light through windows wind fluttering through curtains the aroma of rain.

1. Design the lighting for *Picasso at the Lapin Agile* by Steve Martin for the Chautauqua Theatre Company*.*

**Details:**

* + 1. Use Bratton Theatre drawings
    2. Use inventory provided
    3. Use designer packet to learn the space
    4. Production pictures provide costume and scenic color
    5. Must adhere to all USITT standards **Turn in:** 
       1. Preliminary Research Boards (Digital)
       2. Rough Plot
       3. Final binder
          1. Final Research Boards
          2. ½” Light plot

Use the inventory provided

Plot must show channels and circuits numbers

* + - * 1. Channel hookup
        2. Magic sheets
        3. 8.5x11 lighting key with color swatches
        4. ¼” working section
        5. Budget breakdown for gel and gobos 8. Link to folder to On-Course. **Turn in:** Revisions based on critique

1. Design the lighting for *Picasso at the Lapin Agile* by Steve Martin for Loyola University New Orleans. **Details:**
   1. Use the Lower Depths plans provided
   2. Use inventory Provided
   3. Adapt your design from Chautuaqua

**Turn in:**

* 1. Turn in ½” plot
  2. Magic sheet
  3. Channel hookup
  4. Rough section
  5. Equipment List
  6. Cue Sheet
  7. Link to folder to On-Course. **Turn in:** Revisions based on critique

1. Create, in the Light Lab, the first 10 light cues or the last 10 cues for project 2 (No LED’s or movers moving)

**Details:**

* 1. Must use your lighting key or specials from project 2
  2. Turn in a cue sheet for the entire show
  3. Include pre or post show look and skip house light cues
  4. You may use the expression lighting console

1. Present a 1500 word report on one of the following topics, Television Lighting, Film Lighting,

Architectural, Circus, Ice Show, Corporate Event, Trade Show Lighting Museum or any other alternative lighting design. Each student may only do one topic and it must be approved by the instructor if not on the list. Post your choice in the spreadsheet in the drive folder.

**Details:**

* 1. Include instruments used,
  2. design similarities to theatre and design differences
  3. staff structure.
  4. Include a bibliography at least one source must be a book or several magazine articles.
  5. Or a report comparing and contrasting two lighting texts.
  6. The instructor must approve this project. **Turn in:** on angel drop box.

1. Design the lighting for *The Mighty Gents* by Richard Wesley in the Paul Robeson Theatre.

**Details:**

* + 1. Use Drawings provided for the Paul Robeson Theatre
    2. Use Inventory Provided
    3. Dimmers are dimmers 1-20 2.4k , 21-24 1.2k

**Turn in:**

* + 1. Research Boards, Rough plot
    2. 3 Lighting looks in 3d Vectorworks
    3. ½”Light plot include channels and dimmers
    4. Working section view
    5. Updated Research boards
    6. Paperwork
       1. Channel List
       2. Lighting Key with color Swatches
       3. Magic sheets
       4. Shop Order
    7. Create 2 renderings in the light lab
    8. Link to folder to On-Course. **Turn in:** Revisions based on critique

1. Light a 3 minute song in the Light lab using movers an conventional you must use a cyc.

**Turn in** a link to the song on On-Course

1. Final Design **Details:** 
   1. Design the lighting for a concert of an approved band.
   2. Design the truss rig and the lighting system needed for the show.

**Turn in:**

* 1. Preliminary research boards
  2. Rough plot
  3. final binder.
  4. Light plot in ½” scale
  5. working Section
  6. Paperwork
     1. Channel List
     2. Lighting Key with color swatches
     3. Magic sheets with lighting areas
     4. Complete cue list for the 10 minutes of show
     5. Equipment list for everything needed.
     6. Shop order **At Final Session:**

a. Light 10 minutes in the light lab using your lighting plot and key for the show. b. Present Paperwork

**Note: you are responsible for finding scripts for the plays used in class start early!!!!**

### VI. Grading

Grading is a complex procedure, which gauges the quality of the work you produce, your willingness to contribute the time to prepare our work at hand, and your participation in the class exercises and discussions. Although it is largely subjective, here are some additional guidelines I use for grading. The Projects below allow students of multiple levels to participate. A part of the grade will be did the students push themselves on the project past their current knowledge.

1. (outstanding) Student understands the theories and materials of the class and has demonstrated a high level of commitment to the class. Has exhibited outstanding intellectual and creative growth. Has completed all assignments, attends class regularly and works in a consistently focused manner. Demonstrates excellent work ethics, enthusiastically participates in class activities. Exhibits unvaried excellence. Has developed and demonstrated excellent analytical and creative skills. Project must be complete.

1. (excellent) Student understands the theories and materials of the class and has demonstrated a high level of commitment to the class. Has exhibited above average intellectual and creative growth. Has completed all assignments, attends class regularly and works in a focused manner. Shows potential but needs to work harder on assignments or needs to become more expressive with creativity, more skilled in techniques, show more intellectual curiosity and participate more in class. Project may be missing one minor element.

1. (average) Student shows some understanding of the basic theories and materials of the class, and had demonstrated some commitment to the class. Has exhibited some intellectual and creative growth. Has met the minimum requirements of class projects. Shows potential, yet has satisfactory completed the course with minimal insight, or with minimal willingness and/or ability to take creative leaps. Quality of work is fair.

1. (Poor) Student shows little or no understanding of basic theories or materials and is unwilling or unable to show creative growth or has failed to complete course assignments satisfactorily. Exhibits little involvement with course activities.

1. (Failing) Student has not met requirements for the course.

I (incomplete) Given only in cases of extreme hardship or illness when most of the work has been completed and there is clear exception on the part of the student and the instructor that the remaining work can be successfully completed within a reasonable amount of time.

**Project Grades:** If applicable each attribute will be given feedback on a 1-10 scale10 being highest.

The total score is not an average but rather to total grade the instructor feels is appropriate

|  |  |  |
| --- | --- | --- |
| Selected Visibility  Areas  Beam Sizes  Obstructions  Selected Focus  Modeling w/instruments w/color  Mood  Appropriate  Color  Angle  Composition  Information  Time/Place  Theatrical Style |  | Color  Intensity  Movement  Angle of Light  Quality of Light  Presentation  Creativity/Effort  Drafting  Graphic Standards  Quality  Research  Paperwork  Cues  Timing  Improvement over last project |

**Grading scale:**

|  |  |
| --- | --- |
| A 100 - 94 C | 76 - 73 |
| A- 93 - 90 | C- 72 - 70 |
| B+ 89 - 87 | D+ 69 - 67 |
| B 86 - 83 | D 66 - 63 |
| B- 82 - 80 | D- 62 - 60 |
| C+ 79 - 77 | E Below 60 |

**In class critiques:** Feedback will be given for most projects in this course. The purpose is to give the maximum amount of feedback on the project in order to apply it to the next project. The critique is based on the individual and is tailored to the work presented. Depending on the work, some times the instructor will focus on larger concepts and ideas if they are not being presented in the project. If the project grasps those ideas then they will focus on smaller more detailed critiques. If the instructor focuses on one or the other it does not imply the grade for the project. Once a concept has been explained a couple times on other students projects the instructor expects the student to be able to recognize that in there own work and will not repeat it on every project. The project will be graded sometimes a couple weeks after it is turned in. Based on the critique the student should have an idea of how well they did but if you would like an approximate grade one can be provided after class.

### VII. Instructor’s Policies & Procedures

1. **Attendance**

**ATTENDANCE POLICY DEPARTMENT OF THEATRE AND DANCE** - Attendance is mandatory.

* + Students will be allowed the equivalent of one week of absences without penalty. (Three absences for 3-day per week classes, two absences for 2-day per week classes and one absence for 1-day per week classes.)
  + Each absence in excess of the allowed number will result in a reduction of the final course grade by one letter.
  + Each absence in excess of the allowed number will be counted, no matter what the reason or excuse. The only exceptions are those absences caused by required participation in university-sanctioned activities, or for bona fide religious holy days.
  + Any special medical or personal problems that occur where absenteeism will exceed the number allowed will require verification by the Vice President of Student Affairs and may require course withdrawal.
  + Three late arrivals will equate to one absence.
  + Arrival after 15 minutes will be considered an absence.

1. **Missing/re-scheduling** Make up work is on a case-by-case basis and needs to be discussed with the instructor before the missed class.

1. **Academic Integrity** –

This course strictly adheres to and will follow the Universities Academic Integrity policy located in the University Catalog at http://www.fredonia.edu/catalog/4442.htm.

It should be noted: “Plagiarism: To plagiarize is "to steal and pass off as one's own the ideas or words of another" (Webster's Seventh New Collegiate Dictionary). Examples of plagiarism include presenting the ideas of another in one's own words without crediting the source, copying sentences, paragraphs, or pages from a source without explicit reference to the pages from which the words were taken, and, of course, presenting another's entire work as one's own. If a student is not certain whether a particular practice may be considered plagiaristic, it is his/her responsibility to consult the instructor for whom he/she is writing the paper, exercise, or examination. SUNY Fredonia strongly condemns plagiarism and takes severe action against those who plagiarize.” From the University Catalog http://www.fredonia.edu/catalog/3844.htm

1. **Disabilities/Health Policies –**

**ADA Policy**: Students with disabilities who may need reasonable accommodations to have equal access to this course must contact the Coordinator of Disability Support Services, Reed Library (4th floor), 673-3270. The Coordinator will review your disability documentation and make determinations about what accommodations and/or services you are eligible for. Please feel free to discuss these accommodations with me at that time.

1. **Professionalism –**

**Late work: *Late work will not be accepted***. All assignments are due at the beginning of class period. You must attend the class that day unless otherwise approved by the instructor. There is a one-week grace period for one project in this class. To use this grace period it must be in writing to me no later that 30 minutes before class. **You must place Grace Period and the project number in the subject line of the email.** You must attend the class that day unless otherwise approved by the instructor. A grace period is not allowed for projects due in the last week of classes. No work can be made up from an unexcused absence.

**Cell Phone Policy:** The use of cell phones are strictly prohibited in class, unless approved by the instructor previously. Please set your phone to vibrate. Taking a call or texting in class could result in being asked to leave the class and taking absence for the day.

**Class Breaks:** Once in class you will not be excused to leave class. Doing so could result in absence being given for that class. Leaving the middle class disrupts the instructor and other classmates. So please take care of business before class begins.

1. **Photography Release:**

*During this course, The Department of Theatre and Dance at SUNY-Fredonia may wish to use photographs or videos of Students the in Department Blog, website, in educational publications or in general media releases on a controlled basis. Any such photographs would highlight the student(s) either demonstrating learning techniques or participating in approved school activities. Any student wishing to op out of this must inform the instructor 48 hours after the first class meeting.*

### VIII. Tentative Course Calendar

**(readings should be done before date discussed)**

|  |  |  |  |
| --- | --- | --- | --- |
| Tuesday |  | Thursday |  |
| 23-Aug | Intro Discuss what’s different on Lighting 3 plot | 25-Aug | Light Lab Setup |
| 30-Aug | **Project 1**/Production meeting project 2 | 1-Sep | Light Renderings 2d and 3d |
| 6-Sep | The Shop order *(Shelly Chapt. 7)* | 8-Sep | **Project 2a** |
| 13-Sep | ***Professional Development Day NO CLASS*** | 15-Sep | Project 2 (all) |
| 20-Sep | Project 4 produciton meeting LW 6 and VW 2016 updates | 22-Sep | **Project 3** |
| 27-Sep | The Business of  Design/Gender and the Workplace. *Watch:*  *https://youtu.be/18uDutylDa4* | 29-Sep | **Project 4** |
| 4-Oct | Project 4 Revisions | 6-Oct | The Focus Discussion/Focus charts *(chapter 14 shelly)* |
| 11-Oct | **Project 5** | 13-Oct | ***Fall Break*** |
| 18-Oct | Project 5 revisions | 20-Oct | Cueing Process/programing |
| 25-Oct | **Project 6** | 27-Oct | Concert lighting *(Moody Chapter 4-6)* You will each be assigned a chapter to summarize |
| 1-Nov | Prod meeting proj 8 Read  Might Gents Project 9a due/ | 3-Nov | **Project 7** |
| 8-Nov | Meet the Alumni (google hangout) | 10-Nov | **Project 8 A-F** |
| 15-Nov | You Decide | 17-Nov | **Project 8** revisions and G |
| 22-Nov | **Thanksgiving** | 24-Nov | **Thanksgiving** |
| 29-Nov | **Project 9** | 1-Dec | You Decide |
| 6-Dec | In class Light lab project. | 8-Dec | **Project 10 a, b** |
| Final | December 15 1:30-3:30pm  in the light lab |  |  |

**For the Registrar’s calendar for midterm, withdrawal and other important dates see http://www.fredonia.edu/registrar/calendar.asp**

### IX. Miscellaneous

**Bibliography**

**Bellman, Willard F., *Lighting the Stage: Art and Practice***. San Francisco, California: Chandler Publishing Co., 1967.

**Bentham, Frederick, *Stage Lighting***. London: Pitman and Sons, Ltd., 1968.

**Boulanger, Norman C., and Lounsbury, Warren C., *Theatre Lighting from A to Z***. Seattle, Washington::

University of Washington Press, 1992.

**Bowman, Wayne, *Modern Theatre Lighting***. New York: Harper and Brothers, 1957.

**Cunningham, Glen, *Stage Lighting Revealed, A Design and Execution Handbook***. Cincinnati, Ohio: , 1993

**Essig, Linda, *Lighting and the Design Idea***. New York: Harcourt Brace, 1997.

**Gillette, J. Michael, *Designing With Light***. Palo Alto, CA: Mayfield Publishing Company, 1978.

**Hays, David, *Light on the Subject Stage Lighting For Directors and Actors and the Rest of Us***. 2 Ed. New York: Limelight Editions, 1991.

**McCandless, Stanley, *A Method of Lighting the Stage***. 4 Ed. New York: Theatre Arts Books, 1958

**McCandless, Stanley, *A Method of Lighting the Stage***. 4 Ed. New York: Theatre Arts Books, 1958 **Palmer, Richard, *The Lighting Art: The Aesthetics of Stage Lighting Design***. Englwood Cliffs, New Jersey:

Prentice-Hall, Inc., 1985.

**Reid, Francis, *Lighting the Stage***. New York: Drama Book Publishers, 1992.

**Rosenthal, Jean, and Wertnbaker, Lael, *The Magic of Light***. Boston: Little, Brown, and Co., 1972. **Warfel, Willaim B., *The New Handbook of Stage Lighting Graphics***. New York: Drama Book Specialists, 1990.

**Journals**

Lighting dimensions, Entertainment Design, TD&T

**The policies in this syllabus are subject to change by written or oral notice at anytime. Any situation, concerning the course, not covered by the syllabus is at the discretion of the instructor.** A copy of this syllabus can be found on Oncourse.