# **THEA 324: Lighting Design I**

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

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

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

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

1. **Course Description and Rationale:**

**Course Description**

Principles of lighting design and color use for stage through script analysis and practical projects.

**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, Stage Lighting 1 will be put to use in practical applications.

1. **Required Textbook**

Designing with Light by Michael Gillette, Michael McNamara

## Suggested Text

Stage Lighting Design by Richard Pilbrow *The Boor* by Anton Chekov

*The Little Foxes* by Lillian Hellman *All My Sons* by Arthur Miller

### 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.

This course fulfills the following goals in the Bachelor of Arts program:

* A) Demonstrated knowledge in theatre history and literature, including an ability to critically analyze a script and a performance.
* C) Demonstrated ability in the fundamental skills basic to technical production and design, such as stagecraft, design principles, and/or stage management.

### IV. Instructional Methods and Activities

**Projects and Critiques:** See Course Requirements.

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

**Class Participation:** This class is a discussion and participation class and will be a factor in your grade. Keep up on reading assignments.

**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. 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.

### V. Course Requirements

**Quizzes:** Will be given on selected reading, all will be sent in over email. The subject line must be quiz and the days date. None will be accepted after you are instructed to turn them in.

**Critiques:** Each student will write a 700 word lighting critique for two of the departmental shows during the semester. The file should be in **Microsoft Office** format only. They will be due at the beginning of the first class period after the strike of the show.(if class is canceled that day you will still place it in the drop box) The critiques must be put in the On Course drop box. **The file name should have your initials in it.**

* Discuss the Designers use of color, distribution, intensity, and movement.
* Did they achieve selected visibility, mood, modeling, composition, and information?
* Were the choices appropriate the script and production?

**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 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 files can be found http://bit.ly/tadalightingclass
* 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.

1. Project Description

After I have discussed the controllable properties of light and the functions of lighting design on stage, students are assigned the following project:

Using Pinterest gather at least 10 images that illustrate each of the controllable properties of light (50 images in all). Every image will probably illustrate more than one controllable property, so you must label each image specifying which property it primarily illustrates by editing the caption box to add this information. You must also indicate why you were drawn to each particular image.

This project will become a Lighting Design Toolbox – a collection of samples that can be used to start a discussion with the rest of the creative team about a particular dance piece or script. None of these images should be from an actual production. Pinterest does not let you move images on a board to organize them. Collect imagery on one board and refine the overall composition and layout by repinning the images you want to use on a final board. Post on On-Course the final link to your final board.

[Courtesy of: Ellen E. Jones]

1. Postcard Assignment:

a. Choose a postcard or color printout of a realistic painting. I recommend that the painting have a relatively simple image, with figures in a medium or close-up view. Some suggested painters are: Caravaggio, Rembrandt, Johannes Vermeer, Anthony van Dyck, Frederic Church, Albert Bierstadt, Georges de la Tour, Giovanni Paolo Panini, Canaletto, AdolphWilliam Bougereau, Hopper, etc. Of course you must choose your own painter from the thousands whose work is regularly published. Avoid modern painters – since the advent of photography the painting world has concerned itself less and less with accuracy of lighting.

Turn in

1. On a printout of the Painting Identify the direction of the primary source light and the direction(s) of fill light. Use a marker to draw arrows on the painting showing the movement of light from sources to subject.

a. Identify the colors of both source and fill light. Compare them to the colors in your swatch book. Attach the gel swatches to the print.

2. Draw a diagram the location of source and fill light in relation to the subject. This should be a plan view, though the drawing need not be to scale.

a. Identify the colors of both source and fill light. Compare them to the colors in your swatch book. Attach the gel swatches to the print.

1. Choose 2 (contrasting) of the following scenes. Using the light lab create 1 look, find the physical properties of light (intensity, quality, angel, color, and movement) that work best to suggest that mood, local, and time of day to the audience. Do not reveal the situations you have lit to the class. Create a second look using Virtual light lab. Create one rough plot for both looks and show your research.

* + 1. It’s a warm summer night in the city. A man dressed in dark clothes steps out of a doorway to follow a woman who just passed by, a siren is heard in the distance.

* + 1. It’s a cold wintry morning, 7:00am in Minnesota. The day has not begun in terms of human activity. There is a fresh foot of snow on the ground. A woman sitting in a rocking chair before a fire, gazes out the window, smiles as she enjoys the quiet.

* + 1. It’s late November in NYC, you are walking down a rain soaked street in lower Manhattan at 6:30pm. Suddenly an ambulance passes by you.

* + 1. It’s a crisp fall day in New Hampshire, the leaves have just begun to turn color. A man pauses under a maple tree, lights a cigarette, and continues to rake leaves.

Both scenes must be done with the same light plot. You may only change color in the plot. Turn in a ½” light plot (computer drafted or hand drafted) and research for project

1. Complete the instrument choice worksheet http://bit.ly/LD1insturments
   * + If you print the PDF make sure it prints at 100% if not your measurements will be off.
     + Even if the light won’t hit it the position fill out the entire box.
     + Use the inventory and calculations here http://bit.ly/beamspread

1. Create a light plot and paper work for Hamlet’s “To be or not to be” monologue from Shakespeare’s Hamlet

**Details:**

* + - Use the inventory provided on the plot
    - Hamlet will use the entire stage
    - Hamlets costume is dark navy and off white

**Turn In:**

* + - Research board
    - Virtual light lab look for the project
    - 1/2”=1’0” scale light plot, hand drafted
    - Instrument schedule
    - Working Section
    - Lighting Key with gel color swatches

1. Create a Lighting Design for the “Boor” by Checkov.

**Details:**

* + - Use the inventory provided on the section
    - The action will take place on the entire stage inside the set walls
    - The both doors will be used
    - The drop is a painted drop
    - The stove will be open and stoked by the servant
    - Use set and costume pictures in the Google drive

**Turn In:**

* 1. Turn in:
     + 1. Research boards
       2. Lighting key with gel swatches
       3. Rough plot/working section
  2. Turn in the following:
     + Hand Drawn Light plot 1/2”=1’0”
     + Lighting Key with gel color swatches
     + Magic Sheet
     + Instrument Schedule
     + Updated Research Board
     + Working section view

1. Design the lighting for*The Little Foxes by Lillian Helman .*All the files for the project will be found on the class Google Drive.

**Details:**

* + The blocking will be inside the set all the way downstage to the edge of the stage.
  + There are only 18 circuits per position and you have no cable to run from other positions.
  + All backing flats are painted scenes and will be seen by the audience.
  + Use the marvel inventory (conventional instruments only and this is not in the marvel theatre)
  + LD chooses electric and truss heights

**Turn In:** For the design projects you will present to the class and turn in to the instructor the following:

* 1. Research (conceptual and historical) Create a board for each act.
     + A look for each act in Virtual Light Lab keep in mind the set and inventory with your looks
     + Lighting Key with Gel Swatches
  2. Create a rough plot and rough lighting key for the show

Must be in scale

Have instrument choices, channels, colors and areas

Write down all feedback and turn in with final project

* 1. Recreate the lighting looks for 2 of the acts in the light lab you can change color between scenes.
  2. Light plot: scale: ½” may be hand or computer drafted.

Working 1/8” section view

Instrument schedule,

Lighting key with angles and labeled color swatches

**Updated** Research boards

Magic sheets

All in an organized binder

### *Revised looks all in Virtual Light lab*

1. Create a 1500 word report for a current lighting designer or past lighting designer.
   * + The instructor must approve your choice 48 hours in advance of the project by email.

Failure to do so will result in a 50% reduction in the project grade.

* + - You will turn in the project on Angel
    - Present at least a 10 minute summery of the report in class with pictures of the designers work from there website or other show photos.
    - Include a bibliography
    - Must be an MS Word document
    - Possible resources for the project are:
      * In 1: the podcast http://in1podcast.com/ o Live Design Magazine http://livedesignonline.com/ o PLSN Magazine http://www.plsn.com/
      * Stage Directions Magazine http://www.stage-directions.com/ o Lighting and Sound America http://www.lightingandsoundamerica.com/ o USITT National Conference. (Anyone who wants to do Tom Skelton)

1. Create a Lighting Design for All My Sons by Arthur Miller in the Bartlett Theatre.

**Details:**

* + The production is played in the thrust.
  + Please contact the director for what parts of the stage he will be using for blocking.
  + Using the Bartlett inventory (conventional instruments only) **Turn In:**

a. Preliminary research for each act

i. Lighting key with gel swatches

* + 1. Create a rough plot and lighting key for the show.

Must be in scale

Have instrument choices, channels, colors and areas

Write down all feedback and turn in with final project

* + 1. Completed project in a binder Light plot 1/2”=1’0”

Channel Hookup

Magic sheets

Lighting key with angles and labeled color swatches

Three lighting looks in virtual light lab or pictures from the light lab

Revised Research boards for all three acts Working Section view

* + 1. Create the a look in the light lab for Act 3.

**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.

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.

F (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. **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 | F | Below 60 |

**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 Intensity

Areas Movement

Beam Sizes Angle of Light

Obstructions Quality of Light

Selected Focus Presentation Modeling Creativity/Effort w/instruments Drafting w/color Graphic Standards

Mood Quality

Appropriate Research

Color Paperwork

Angle Cues

Composition Timing

Information Improvement over last project

Time/Place

Theatrical Style

Color

Project

Neatness

Accuracy

Complete

#### 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. 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 than 30 minutes before class. 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. The print room will be closed at the beginning of class all work not printed at the beginning of class will be considered late.

**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. My cell will be turned on for class in case of a family emergency. If you have such a situation please contact me asap.

**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)**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Date** |  | **Read** | **Due** | **Date** |  | **Read** | **Due** |
|  |  |  |  | 18-Jan | Introductions Controllable qualities /Functions of Stage lighting |  |  |
| 23-Jan | Design Process & Reading and Analyzing a Script, Research techniques and boards | **G1112** |  | 25-Jan | Lighting Angles (working in light lab),Creating the Lighting Key | **G13** | **P1** |
| 30-Jan | Choosing Instruments, Areas Decision Making | **G14** |  | 1-Feb | Drawing Light Plots & Sections & Graphic Standards | **G15 G-**  **Apdx- A** | P2 |
| 6-Feb | Paperwork, Magic Sheets, Mini Plots, Scores, lighting key etc. Read: paperwork examples in resources on angel | **G17** |  | 8-Feb | Light Lab Project 3 |  | **P3** |
| 13-Feb | P3 continued and Color, Emotion and Design (in class light lab project) |  |  | 15-Feb | Instrument worksheet/Discuss Hamlet Project |  | **P4** |
| 20-Feb | Vectorworks Please Read before class http://wp.me/pLbFF-7S | **Blog** |  | 22-Feb | VW Continued LWWatch: https://youtu.be/FojeJkaA\_zc | video |  |
| 27-Feb | Design Process  Review/Rehearsal  Processes | **G17** |  | 1-Mar | Hamlet/ Discuss Boor | **Boor** | **P5** |
| 6-Mar | **USITT** |  |  | 8-Mar | **USITT** |  | **Crit 1** |
| 13-Mar | **Spring Break** |  |  | 15-Mar | **Spring Break** |  |  |
| 20-Mar | Boor Rough and Research |  | **P6A** | 22-Mar | Environmental, Round, Thrust,  Repertory Mcandless VS Jewel Lighting | **G16** |  |
| 27-Mar | The Boor Due/Discuss Foxes |  | **P6B** | 29-Mar | Finish P6,Discuss Foxes | **Foxes** |  |
| 3-Apr | Cue Lists, Lighting Music,  Opera, Musicals and  Dance |  |  | 5-Apr | Foxes Rough Due |  | **P7AB** |
| 10-Apr | Finish Roughs and Consoles and programming Effects |  |  | 12-Apr | Foxes Light Lab |  | **P7C /Crit 2** |
| 17-Apr | **Travel Day** |  |  | 19-Apr | Foxes due |  | **7D** |
| 24-Apr | Finish Foxes/Discuss All My Sons | **All**  **My**  **Sons** |  | 26-Apr | Designer Reports |  | **P8** |
| 1-May | AMS Research and Rough Plot |  | **P9A/B** | 3-May | **Juries** |  | **Crit 3** |
| 11-  May | 1:30pm-3:30pm Final |  | **P9C/D** |  |  |  |  |

**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

**Materials:**

Drafting materials

1/2" plan and section lighting templates eraser & shield Painting material

Gel book

3.5inch disk for light board

**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 Angel under resources