

**Class Description:**

Prerequisites: TPA 2000 and TPA 2200

Classroom and laboratory study of the principles of modern lighting design for the theatre.

**Class Details:**

Lighting Design I is designed to enable you to develop an understanding of the equipment, process, and paperwork involved in the creation of lighting for live theatre. Through this class we will explore what a lighting designer does, the processes a designer may use in the creation of a design, and how the designer executes their ideas.

**Class Grading Scale: (There is no curve in this class)**

1000-910 = A    900-810 = B    800-710 = C    700-610 = D    600-0 = F

*A Note about Grades:* By definition, most of us are average. Average performance in this class—that is, the level of performance that most of you will achieve—will be rewarded with a grade of C. This is a good grade! Simply showing up for class every day and turning in all assignments on time is expected. Merely meeting expectations in this class will earn a grade of C. To earn greater than a C your work will have to be exceptional in quality, quantity, and enthusiasm for the subject. Grades are for you to measure your own level of achievement against that of your peers; they have no meaning outside of the academic environment.

**Text Books and course material:**

Required:

- A Computer (Vista, OSX, or equivalent to access the Canvas LMS)
- Copy of *Streetcar Named Desire, Raisin in the Sun*

Optional:

- *Designing with Light: An Introduction to Stage Lighting*, 6th Edition by J. Michael Gillette and Michael McNamara

**Postcard Project (50 Points)**

You will make beginning observations of light in nature and art by writing a one paragraph, typed analysis of the light in an assigned postcard painting or photograph. Analysis must include descriptions of how the properties of light and four aims of the lighting designer are represented.

**Hopper Project (50 Points)**

You will continue to refine their observations of light by writing a half page, typed paper describing the lighting in an assigned painting by Edward Hopper. You will generate a narrative for the painting, including conflict and drama, and tailor the language used to describe the light in the painting to that conflict.

**Analysis Papers (100 points {2 @ 50})**

You are required to see both mainstage productions this semester. You will complete an analysis and critique of the lighting design (typed) for each production. You will include our interpretation of the

designer's point of view with the piece, as well as comment on their use of the qualities and properties of light.

### **Designing without Color (100 Points)**

You will select a song and write a series of cues for the song in the light lab using only intensity telling the story of the song.

### **Designing without Intensity (100 Points)**

You will use the same song from the last project, and now write a series of cues telling the story

### ***Streetcar Named Desire* research project (200 points)**

You will begin developing the skills in script analysis from the perspective of a lighting designer and communicating design ideas through a written concept and visual research.

1. Concept paper: The concept paper will be a one page (typed, less than 600 words) explaining through detailed descriptive language, your concept for the lighting design. The paper should include your personal point of view and how it relates to described moments in the play.
2. Research: You will compile labeled research images of photographs or paintings that aid in the commutation of their lighting design and feature the different aims and properties of light described in your concept paper. You should be prepared to discuss the aims and properties of each image with the class.

### ***A Raisin in the sun* research project (300 points)**

You will gain experience of the lighting designer's process by generating a complete lighting design, step by step, for the play *A Raisin in the Sun* by Lorraine Hansberry

1. Concept Paper: Similar to *Streetcar*, you will write a 600 word typed paper describing the lighting design concept of *Raisin*.
2. Research: You will compile research images of photographs or paintings that aid in the design and feature the different aims and properties of light that are described in the concept paper. You should be prepared to discuss the aims and properties of each research image with the class.
3. Storyboards: you will generate a storyboard for each scene, with a sentence or two describing the lighting, a stage key with color, and research images.
4. Needs and systems: you will consolidate your storyboards into a list of systems, needs, and specials.
5. Focus Areas: Given a set and venue, students will use basic drafting techniques to generate a focus area breakdown.
6. Conceptual hookup: Merging your focus areas and systems list, you will create a conceptual hookup for *Raisin*.
7. Light Plot: You will generate a light plot from your focus area breakout. The plot will incorporate ideas from your concept and research for *Raisin*.

### **Tech observation and participation (100 Points)**

You will participate for ten hours in one light hang of the semester. You *must* actively observe and participate as appropriate during the focus, notes session, technical rehearsals, and light hang. The class will be divided into two groups, one for each of the main stage shows. You will be expected to participate in the hang and focus portion of the course, as well as observe what occurs to help you with

assessments in the class. You will then submit a one page written summary of what you have learned, observed, and what stood out to you. You are encouraged to arrange times to observe and ask the designer of each show questions. However, you must do so in a manner that does not interfere with the designers' work.

### **Attendance Policy Statement**

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

### **Disability Policy Statement**

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

### **Counseling and Psychological Services (CAPS) Center**

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

### **Code of Academic Integrity policy statement**

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

**Preliminary course schedule and outline.** Be aware that this schedule is subject to change based on course progress and learning needs of the class. Use this as a guideline only.

Day	Topic	Assignment	Due
W 8/23	Discuss Syllabus and Semester overview	1. Reading assignment #1	
F 8/25	Introduction to designing with light	1. PPT 01 Des. w/ light 2. Watch "Visions of Light"	
W 8/29	Qualities and functions of stage lighting	1. PPT 02 Qual & Prop of lgt 2. Reading assignment #2	
F 9/1	Postcard presentations/ Concept/ Research Avenues	1. PPT 03: Research 2. Project #1: Postcard	Assigned Video Due
W 9/6	Qualities of light	1. PPT 04: Image of lgt	Project #1 Due
F 9/8	Color and Angle (lab demo) / Hoper assignment	1. Lab Day #1 2. Project #2: Hopper Cards	
W 9/13	Lightplots / drafting / Hierarchy of information	1. PPT 05: Paperwork 2. Reading Assignment #3	
F 9/15	Hopper Presentations	1. Download and install Nomad 2. Paper #1: Analysis Inspector	Project #2 Due (In Class)
	<i>Tech Inspector 9/25-9/30</i>		
W 9/20	EOS programming Part one	1. EOS Level 1 2. Read <i>Streetcar Named Desire</i> 3. Reading Assignment #4	
F 9/22	EOS programming Part two	1. EOS Level 2 2. Project #3a-b Music assign 3. Reading Assignment #5	
W 9/27	Lighting Equipment	1. PPT 06: Lgt Equipment 2. Reading Assignment #6	Paper #1 Due
F 9/29	Developing the design concept	1. PPT 07: Design cpts 2. Project #4: <i>Streetcar Named Desire</i>	
W 10/4	Present projects #3a (Studio II LAB)		Project #3a Due (In Class)
F 10/6	Presentations and critique <i>Streetcar</i> concepts		Project #4a Due (In Class)
W 10/11	Present projects #3b (Studio II LAB)		Project #3b Due (In Class)
F 10/13	Presentations/critiques revised <i>Streetcar</i> concepts		Project #4a(rev) Due (In Class)
W 10/18	The lighting key/lighting systems	1. PPT 08: Keys and systems 2. Reading Assignment #7	
F 10/20	Control 101/Electrical considerations/ focus area	1. PPT 09: Control and areas 2. Reading Assignment #8	
W 10/25	Presentations/Critiques <i>Streetcar</i> research		Project #4b Due (In Class)
F 10/27	Photometrics and worksheeting	1. PPT 10: Photo & MS 2. Reading Assignment #9 3. Read <i>A Raisin in the Sun</i>	

W 11/1	Review of Photometrics / Light plots / drafting / hierarchy of information	1. PPT 11: Paperwork II	
F 11/3	Focus Lab (Studio I)	1. Project #5 A Raisin in the sun assignment 2. Paper #2 Analysis Rivals	
	<i>Tech Rivals 11/6-11/10</i>		
W 11/8	Work day w/ Instructor		
F 11/10	<b>No Classes; Veteran's Day</b>		
W 11/15	Present and critique <i>Raisin in the Sun</i>		Project #5a Due (In Class)
F 11/17	Present and critique <i>Raisin in the Sun</i> storyboards/needs and systems/		Project #5b Due (In Class)
W 11/22	Critique and review <i>Rivals</i>		Paper #2 Due (In Class)
F 11/24	<b>Thanksgiving, no Classes</b>		
W 11/28	Projections and Media (Last day of class)		
F 12/1	<i>Raisin in the Sun</i> roughs/ workday		
F 12/8	Final Project Due: 5:00 PM (Workday in final)		Complete Project #5 DUE