

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 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 (Windows 10, OSX, or equivalent to access the Canvas LMS)
- Copy of *Streetcar Named Desire*, *Raisin in the Sun*, *The Elaborate Entrance of Chad Diety*

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.

Image 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 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/The Elaborate Entrance of Chad Deity* research project (300 points)**

You will gain experience of the lighting designer's process by generating a complete lighting design, step by step, for either *A Raisin in the Sun* by Lorraine Hansbery or *The Elaborate Entrance of Chad Deity* by Kristoffer Diaz

1. Concept Paper: Similar to *Streetcar*, you will write a 600 word typed paper describing the lighting design concept.
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 in to 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 the show.
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 your show.

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:

Attendance: Role will be taken at the beginning of class each time the group meets. If you are late, you must meet with the instructor immediately after class in order to be counted present. More than three absences will result in the lowering of the final grade.

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/>

Disability Policy

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/

Code of Academic Integrity

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.

Policy on the Recording of Lectures

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

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
Week 1			
W 8/25	Discuss Syllabus and Semester overview	1. Reading assignment #1	
F 8/27	Introduction to designing with light	1. PPT 01 Des. w/ light 2. Watch "Visions of Light"	
Week 2			
W 9/1	Qualities and functions of stage lighting	1. PPT 02 Qual & Prop of lgt 2. Reading assignment #2	
F 9/3	Postcard presentations/ Concept/ Research Avenues	1. PPT 03: Research 2. Project #1: Postcard	Assigned Video Due
Week 3			
W 9/8	Qualities of light	1. PPT 04: Image of lgt	
F 9/10	Color and Angle (lab demo) / Light painting assignment	1. Lab Day #1 2. Project #2: Artwork Cards	Project #1 Due
Week 4			
W 9/15	Lightplots / drafting / Hierarchy of information	1. PPT 05: Paperwork 2. Reading Assignment #3	
F 9/17	Light painting presentations	1. Download and install Nomad	Project #2 Due (In Class)
Week 5			
W 9/22	EOS programming Part one	1. EOS Level 1 2. Read <i>Streetcar Named Desire</i> 3. Reading Assignment #4	
F 9/24	EOS programming Part two	1. EOS Level 2 2. Project #3a-b Music assign 3. Reading Assignment #5	
Week 6			
	<i>Tech Hedda Gabbler 9/27-10/1</i>		
W 9/29	Lighting Equipment	1. PPT 06: Lgt Equipment 2. Reading Assignment #6	
F 10/1	Developing the design concept	1. PPT 07: Desgn cpts 2. Project #4: <i>Streetcar Named Desire</i> #3. Paper #1: Analysis	
Week 7			
W 10/6	Present projects #3a (LAB)		Project #3a Due (In Class)
F 10/8	Presentations and critique <i>Streetcar</i> concepts		Project #4a Due (In Class)
Week 8			
W 10/13	Present projects #3b (LAB)		Project #3b Due (In Class)

F 10/15	Presentations/critiques revised <i>Streetcar</i> concepts		Project #4a(rev) Due (In Class)
Week 9			
W 10/20	The lighting key/lighting systems	1. PPT 08: Keys and systems 2. Reading Assignment #7	Paper #1 Due
F 10/22	Control 101/Electrical considerations/ focus area	1. PPT 09: Control and areas 2. Reading Assignment #8	
Week 10			
W 10/27	Presentations/Critiques <i>Streetcar</i> research		Project #4b Due (In Class)
F 10/29	Photometrics and worksheeting	1. PPT 10: Photo & MS 2. Reading Assignment #9 3. Read <i>A Raisin in the Sun</i>	
Week 11			
W 11/3	Review of Photometrics / Light plots / drafting / hierarchy of information	1. PPT 11: Paperwork II	
F 11/5	Focus Lab (Studio I)	1. Project #5 Final Assignment 2. Paper #2 Analysis Rivals	
Week 12			
	<i>Tech The Illusion 11/8-11/12</i>		
W 11/10	Work day w/ Instructor		
F 11/12	Present and critique final		Project #5a Due (In Class)
Week 13			
W 11/24	Present and critique final storyboards/needs and systems/		Project #5b Due (In Class)
F 11/26	No Class; Thanksgiving break		
Week 14			
W 12/1	Projections and Media		Paper #2 Due (In Class)
F 12/3	Final roughs/ workday (Last day of class)		
Week 15			
F 12/15	Final Project Due: 5:00 PM (Workday in final)		Complete Project #5 DUE