

**Instructor:**

Kit Baumer

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[kitbaumer@icloud.com](mailto:kitbaumer@icloud.com)[www.moonfirelighting.com](http://www.moonfirelighting.com)**Lecture Times:** Monday 1:00pm - 2:45pm (TA-133)**Lab Times:** Wednesday 2:00 - 4:45am (Light Lab TA-136)**Office Hours:** Wednesday 1:00pm - 2:00pm (Light Lab TA-136)Additional Hours by appointment with Kit.

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**Course Objective and Outcomes:**

This is an introductory course in the art and craft of lighting design. The tools and technology of the lighting designer are explored along with an introduction to design approaches and techniques.

It is expected that upon completion of the course, the student will have an understanding of theatrical lighting from the beginning of the design process through its implementation on the stage. The course is geared toward theatrical lighting, but students will also be exposed to lighting in architecture, events, dance, theme parks, and musical concerts. The student will be able to critically analyze the lighting in these examples through written essays and class discussions.

In the laboratory section, students will gain a practical understanding of theatrical lighting technology and equipment. They will also learn proper theatre etiquette, how to operate on a lighting crew, and theatre safety.

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**Requirements:**

The student is expected to attend all classes and labs. An excused absence is defined in the CSULB University Catalog. Any late work is subjected to a grade reduction of 10% per calendar day late. No late work will be accepted on small essays/projects/quizzes unless for compelling reasons. Paper and project dates are subject to change.

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**Crew Requirement:**

The student is also required to fulfill **ONE** crew assignment during the semester as assigned by the instructors.

Running Crews work on a specific show (Wonderland or Machinal) backstage during set-up, technical/dress rehearsals, and performances. Running crew work in a concentrated time period, from crew watch (one week prior to opening night) to all

technical rehearsals and through strike after the final performance. **Running crews are responsible for arranging their schedules so they can be present at all setup calls for their crew and all tech/dress rehearsals, performances, and strike. Zero conflicts are allowed for running crews.**

Evaluation and grade will be based on the standards set out by the assigning department (scenic, lighting, costumes, make-up) as well as on the criteria listed on the Activity Unit Evaluation.

There are limited slots available to those who require a different schedule (multiple evening classes, child care issues, etc.). Lighting provides an option with participating on the hang and focus crew that only meets on specific Saturdays and Sundays throughout the entire semester. This **must** be approved and arranged with the instructor as well as the Master Electrician.

**ADDITIONALLY: All students must fulfill 4 hours of light walking per semester.**

The student is responsible for taking an activity credit for this lab.

IF YOU CANNOT FULFILL THIS CREW REQUIREMENT YOU MUST WITHDRAW FROM THIS CLASS DURING THE FIRST TWO WEEKS OF THE SEMESTER AND RE-TAKE THE CLASS DURING A LATER SEMESTER WHEN YOU ARE ABLE TO FULFILL YOUR CREW REQUIREMENTS.

ONCE YOU COMMIT TO A CREW YOU MUST BE AVAILABLE TO SERVE ON THAT CREW, OR RECEIVE A GRADE OF "INCOMPLETE" FOR THAT CLASS.

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### **EVALUATIONS**

The student will be evaluated on the following:

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#### **Light Observation Journals - 5%**

***Due on or before 11:59 PM on Wednesday, September 20, 2017***

The student will write 5 lighting journals, each at least 100 words in length. The first 3 of the 5 journals should critically analyze an image found in nature and relate it to the concepts of lighting discussed in class. The final 2 should focus on *artistically designed* lighting, critically analyzing it and relating it to the concepts of lighting discussed in class.

Journals should be submitted in PDF form to Beachboard. Images should be submitted with each journal so that the instructors can reference that student's observations. No late work will be accepted for these journals.

#### **Example Topics**

**Journal 1:** Natural lighting - The sunrise at the Pyramid this morning

**Journal 2:** Natural lighting - The light coming through the trees

**Journal 3:** Natural lighting - The street lamps on Ocean Blvd. at night

**Journal 4:** Designed lighting - The Disneyland Teacups at night  
**Journal 5:** Designed lighting - A scene from Marvel's *Jessica Jones*

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**Filmed Theatre Paper - 10%**

***Due on or before 11:59 PM on Monday, October 16, 2017***

Watch **ONE** of the following filmed theatrical pieces and write an essay that critically analyzes the film. The essay should focus on how the qualities of light supported the functions of light.

***Select ONE of the following filmed performances for the subject of this essay***

*Act One Live From Lincoln Center (Available from PBS for Free)*

<http://www.pbs.org/video/2365605647/>

**OR**

*Anna Karenina 2012 Starring Keira Knightley (Available from Netflix or Amazon \$3.99 to rent)*

<https://www.netflix.com/search/anna%2520ka?jbv=70243443&jbp=0&jbr=0>

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Your paper must be at least 500 words in length and conform to collegiate writing standards. Papers must be submitted on Beachboard in PDF format by 11:59 PM on the due date assigned. All papers submitted after the deadline are subject to a 10% reduction in grade per each day late. Any paper 3 days or more late will receive a grade of "F" for that essay.

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**Exams: 15%**

There will be two exams given covering information from the assigned readings and lectures. Each exam will count for 5% of the student's final grade. See calendar below for exam dates.

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**Lighting Lab: 30%**

The Lighting Lab class grade is determined by the student's progress in learning the technical skills applicable to theatre production. A student's overall Lighting Lab grade will also be affected by unexcused absences and tardiness. The student must notify the instructors if he/she has any disabilities that would keep him/her from performing duties associated in Lighting Lab. In these cases alternate learning opportunities will be assigned.

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**Final Project: 20%**

The Final Project will be a team project presented to the entire class on the final day of lab.

**Group Light Plot**

Including proposed gel and gobo numbers

**Proposed Cue List**

An evolution of the moment breakdown / lighting score

Includes cue numbers, cue names /descriptions, call lines, and times of cues

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## **Class Participation (Attendance / In-Class Assignments / Pop Quizzes): 20%**

Each student is expected to contribute to class discussions, activities, and pop quizzes. The class participation grade is also effected by the student's attendance. Each student is allowed **two** unexcused absences for this course. For each subsequent absence the student will be penalized one letter grade in Class Participation. For details and exceptions, please see the attendance policy below.

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### **Policies and Required Texts**

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#### **Attendance Policy:**

The student's Class Participation grade is determined heavily by class attendance. Regular on-time attendance is mandatory. Attendance is crucial since student participation in this course is essential. Absence from this course may impact upon the work and participation of other students. Students who anticipate extended or multiple absences during a particular semester should consult with their faculty advisor before enrolling in this class, to determine whether it will be possible to complete the requirements for this course. Students who realize after enrollment that they will have extended or multiple absences should consult with the instructors and their faculty advisor to see whether it will be possible to complete the course requirements.

Excused absences will be granted only if written evidence (e.g. a doctor's written notice, a letter for jury duty, or other official documentation) is provided in a timely manner. (*University Attendance Policy PS 01-01, defines excused absences as 1) illness or injury to the student; 2) death, injury, or serious illness of an immediate family member or the like; 3) religious reasons (California Educational Code section 89320); 4) jury duty or government obligation; 5) University sanctioned or approved activities.*)

On-time attendance at each class is expected. Points may be deducted for tardiness, leaving early, or disrespectful or disruptive behavior to other students or the instructor, e.g. talking while other students or the instructor is speaking to the whole class. In rare cases, due to documented emergency or a "serious and compelling reason" (PS 02-12) a student may need to request an authorized incomplete or withdrawal. In such case University Policy will be strictly adhered to. The full text of University Policy Statements may be seen at [http://www.csulb.edu/divisions/aa/grad\\_undergrad/senate/policy/](http://www.csulb.edu/divisions/aa/grad_undergrad/senate/policy/)

The student is allowed two (2) unexcused absences for the entire semester. Every unexcused absence after that shall lower the student's Class Participation Grade one letter grade. (*3 unexcused absences = B, 4 unexcused absences = C, 5 unexcused absences = D, 6 or more unexcused absences = F*) Tardiness - arriving later than ten minutes after class begins - counts as half an unexcused absences.

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#### **Withdrawal Policy:**

It is the student's responsibility to withdraw from classes. Instructors have no obligation to withdraw students who do not attend courses, and may choose not to do so. The deadline to

withdraw from a class without a “W” is stated in the official Schedule of Classes. Withdrawal from a course after that date requires the signature of the instructor and the department chair, and is permissible only for serious and compelling reasons. [Severe or extensive medical problems would be a reason to drop after that date, but fear of receiving a final grade lower than desired, or change in one’s work schedule are not considered a serious and compelling reasons.] A “W” will appear on the student’s transcript.

DURING THE FINAL THREE WEEKS OF INSTRUCTION WITHDRAWALS ARE NOT PERMITTED EXCEPT IN CASES SUCH AS ACCIDENT OR SERIOUS ILLNESS WHERE THE CIRCUMSTANCES CAUSING THE WITHDRAWAL ARE CLEARLY BEYOND THE STUDENT’S CONTROL. THE CAUSE MUST BE DOCUMENTED. ORDINARILY, WITHDRAWALS IN THIS CATEGORY INVOLVE TOTAL WITHDRAWAL FROM THE UNIVERSITY. YOU WILL NEED THE APPROVAL OF THE COLLEGE DEAN AS WELL AS THAT OF THE CLASS INSTRUCTOR AND THE DEPARTMENT CHAIRPERSON FOR EACH CLASS YOU DROP.

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#### **Electronic Devices:**

All electronic devices that have the potential to disrupt the class, its members, or the instructor must be turned off or silenced (unless approved by the instructor). Electronic devices are not permitted at all during lab hours and are to be left at home or in the student’s locker.

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#### **Disabilities:**

It is the students' responsibility to notify the instructor in advance of any need for accommodation of a disability that has been verified by the University.

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#### **Required Text:**

*Introduction to the Musical Art of Stage Lighting Design* - 3rd **OR** 4th Edition

\*\*If you already have a digital or physical copy of the 3rd Edition, that is perfectly okay! The chapters are pretty similar. If you do not have a copy, we recommend the 4th Edition. It is a few dollars cheaper and more complete. The digital version is available via iTunes:

<http://itunes.apple.com/us/book/id555553063>

The hard cover version is available in the bookstore.

Supplemental PDFs will be available via Beachboard. These may only be accessed digitally. Printing them at the CSULB library or elsewhere is a violation of copyright law:

– *USITT Presents The Designs of Jules Fisher* by Delbert Unruh, p.104-106 “Epilogue: Magician of Light”

– *The Magic of Light* by Jean Rosenthal, p.117-119 “Dancing in Light”

- *Stage Lighting: Fundamentals and Applications* by Richard Dunham, pages p.31-47, 51-56, 82-97
- *Light Fantastic* by Max Keller, “Choosing Lighting Angles” p.169-180
- *Scene Design and Stage Lighting* by W. Oren Parker & R. Craig Wolf
  - “Light as Scenery” p.496-500

Weekly Schedule:

	Date	Topic	Due	Teacher	Shows
Week 1	Lecture M - 8/28	<b>Introduction</b> Syllabus / What is Light? What is Lighting Design?			
	Lab W - 8/30	<b>Introduction</b> Syllabus / Safety / Lifts and Ladders / Tour of the spaces	<b>Reading:</b> PDF - Unruh "Epilogue: A Magician of Light" p. 104-106		
Week 2	Lecture M - 9/4	<b>No Class Labor Day Campus Closed</b>			
	Lab W - 9/6	<b>The Functions and Qualities of Light</b>  <b>Activity:</b> What is Light? Exploring Emotion and Story in Light in various spaces.	<b>Reading:</b> Jacques Ch. 1 "The Functions of Light" Jacques Ch. 2 "The Qualities of Light"		
Week 3	Lecture M - 9/11	<b>Light Sources</b> A brief history of lighting fixtures. Tungsten, PAR, Arc, Fluorescent, LED, and oddballs	<b>Reading:</b> Jacques Ch. 4 "Light Sources"		
	Lab W - 9/13	<b>Activity:</b> How to hang and focus a light			
Week 4	Lecture M - 9/18	<b>Lighting Hanging Positions</b> Angle and light, physical locations in the theatre <b>Lighting Control</b> The history of dimmers, dimming distribution	<b>Reading:</b> PDF - Keller, "Choosing Lighting Angles" p.169-180 Jacques Ch. 10 "Lighting Control"		<i>Wonderland</i> in Dress Rehearsals

	Date	Topic	Due	Teacher	Shows
	Lab W - 9/20	<b>Demo:</b> Lenses and Refractors <b>Activity:</b> Explore angle, sources, qualities of light, and emotion in the <i>Wonderland</i> rig	<b>5 Lighting Journals due by 11:59 PM!!!!</b>		<i>Wonderland</i> in Dress Rehearsals
Week 5	Lecture M - 9/25	<b>Exam 1</b>  <b>Color in Light</b> The psychology of color. Picking and utilizing color in design, color media, mixing color.	<b>Reading:</b> Jacques Ch. 12 "Color in Light"		<i>Wonderland</i> Dark Day
	Lab W - 9/27	<b>Demo:</b> Color Theory <b>Activity:</b> Color Project			<i>Wonderland</i> in performance
Week 6	Lecture M - 10/2	<b>Lighting Design in other capacities</b> Automated, Concert, Dance, Event, Architectural, Theme Park, Museums, etc.	<b>Reading:</b> Jacques Ch. 8 "Automated Lighting" PDF - Rosenthal "Dancing in Light" p.117-119		
	Lab W - 10/4	<b>Demo:</b> Intelligent fixtures, Graduate Moving Light Projects <b>Activity:</b> Moving Light Round Robin			<i>Machinal</i> in Dress Rehearsals



Date	Topic	Due	Teacher	Shows
Week 7	<b>Lecture M - 10/9</b>	<b>The Lighting Design Process</b> Story/Mood Boards, Lighting Score, Plots, Attending Rehearsals, Magic Sheets, Cue List, Paper/Dry Tech, Q2Q, Dress, Preview <b>Roles in Production</b> The lighting design team, Master Electrician, Assistant Lighting Designer, Stage Manager, Director	<b>Reading:</b> Jacques Ch. 14 "The Lighting Design Process" PDF - Dunham "The Practitioners" p. 50-56	
	<b>Lab M - 10/11</b>	<b>Introduce Final Project</b> <b>Activity:</b> Work on Final Project		<i>Machinal</i> in Dress Rehearsals
Week 8	<b>Lecture M - 10/16</b>	<b>Exam 2</b>  <b>Lighting Today</b> Lighting Careers, how the industry is changing, opportunities at CSULB	<b>Filmed Theatre Paper Due by 11:59 PM!!!!</b>	
	<b>Lab M - 10/18</b>	<b>Activity:</b> Work on Final Projects <b>Present Final Projects</b>	<b>Due: Group Plot and Cue Sheet for Final Project</b>	<i>Machinal</i> in performance