

THEA 148 Stage Lighting Spring 2017

Lighting Graduate Instructor	Phone Number	E-mail	Website
Kit Baumer	(949) 235-0122	kitbaumer@icloud.com	www.moonfirelighting.com
Caitlin Eby	(616) 915-3356	caitlin.c.eby@gmail.com	www.ebydesigns.org

Lecture Times: Tues/Thur 9:00am - 9:50am (TA-135)

Lab Times: Tues/Wed 2:00 - 4:45am (Light Lab TA-136)

Office Hours: 9:50am - 10:50am, Tues/Thur (Light Lab TA-136)

Additional Hours by appointment with Kit, Eby, or both.

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 film, television, 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.

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.

Crew Requirement:

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

The crews and requirements are:

– **Prep/Strike Crew:** the student will attend hang, focus, and strike calls throughout the semester as assigned by the instructors.

– **Show Crew** the student must be present for all performances and technical rehearsals for a particular production (Monsters, Bubbly, Nora, OR Good Boys.) Detailed schedules will be specified by the stage managers and instructors as tech approaches.

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.

EVALUATIONS

The student will be evaluated on the following:

Light Observation Journals - 5%

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 by 11:59 PM on the dates listed in the calendar below. 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*

Paper 1: Filmed Theatre - 5%

Due on or before 11:59 PM on Tuesday, March 21 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

Shakespeare Lives 2016: *A Midsummer Night's Dream* (Available from BBC for Free)

<http://www.bbc.co.uk/events/ehw2mb/live/cw8g9r>

OR

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>

Paper 2: Show on Campus - 5%

Due on or before 11:59 PM on Thursday, May 11th 2017

An essay critically analyzing the production will be due before the final day. The essay should focus on how the qualities of light supported the functions of light. Each essay should be at least 500 words in length and conform to collegiate writing standards. Papers must be submitted to Beachboard in PDF format by 11:59 PM on Thursday, May 11th 2017. Any paper received after that date will be subjected to a 10% grade reduction per each day late. Any paper 3 days or more late will receive a grade of "F" for that essay.

NOTE: If you are assigned to lighting crew (board op / deck crew / spot op) you MAY NOT use the show you're assigned to as the topic for your essay.

Example

Student: *I'm a light board op for Nora, can I write my paper on that since I'll be there?*

Kit & Eby: *No, sorry. It's important that you write a paper from the point of the view of an audience member who thinks critically about lighting.*

Each essay 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.

Exams: 15%

There will be three 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.

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.

Final Project: 20%

The Final Project will be a team project presented to the entire class on the final exam date. In small groups, students will go through a truncated design process resulting in the presentation of a visual story using light.

The Design Process is broken up into the following phases, see calendar below for due dates:

Group Powerpoint Presentation

Concept description

Moment breakdown / lighting score - a description of least 5 “beats” / “moments”

Mood boards - at least one image per moment

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

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.

Policies and Required Texts

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/

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.

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.

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.

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.

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>

Course Pack PDFs, available at the bookstore for \$16. (You may want a 3 ring binder to hold these nicely):

- *Motion Picture and Video Lighting* by Blain Brown, “Fundamentals of Lighting” p.35-mid p.40
- *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
 - “Sound in the Theatre” p.329-334
 - “Light as Scenery” p.496-500

Supplemental PDFs 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”

Weekly Schedule:

	Date	Topic	Due	Teacher	Shows
Week 1	T - Jan 24	Introduction Syllabus / Labs / Crews		K+E	
	R - Jan 26	Lighting Introduction What is Light? What is Lighting Design?	Reading: PDF - Unruh "Epilogue: A Magician of Light" p.104-106	K+E	
	All Labs	Introductions / Syllabus Activity: Lifts, Ladders, Safety		K+E	
Week 2	T - Jan 30	The Functions of Light	Reading: Jacques Ch. 1 "The Functions of Light"	K	
	R - Feb 2	The Qualities of Light	Reading: Jacques Ch.2 "The Qualities of Light"	K	
	All Labs	Activity: What is Light? Exploring Emotion and Story in Light in various spaces.		E	
Week 3	T - Feb 7	Light Sources A brief history of lighting fixtures. Designing and deciding the necessary type of light. Tungsten & PAR	Reading: Jacques, Ch.4 "Light Sources"	K	<i>Monsters in Light Overs</i>
	R - Feb 9	Light Sources Arc, Fluorescent, LED, and oddballs		K	<i>Monsters in Crew Watch</i>
	All Labs	Activity: How to hang a light, hanging BBG, welcome to the UT!		E	

	Date	Topic	Due	Teacher	Shows
Week 4	T - Feb 14	Lighting Hanging Positions Angle and light, physical locations in the theatre	Reading: PDF - Keller, "Choosing Lighting Angles" p.169 - 180	K	<i>Monsters in Dress Rehearsals</i>
	R - Feb 16	Lighting Control The history of dimmers, dimming distribution	Reading: Jacques, Ch.10 "Lighting Control"	K	<i>Monsters in Previews</i>
	All Labs	Activity: Welcome to the Studio! Exploring Angle, Sources, Qualities of light, and Emotion in the <i>SKM</i> rig		K+E	
Week 5	T - Feb 21	Reflection & Refraction The science of reflection, history and types of reflectors.	Reading: Jacques, Ch.5 "Reflection and Reflectors"	E	<i>Bubbly in Light Overs</i>
	R - Feb 23	Reflection & Refraction Lenses, Intro to Photometrics	Reading: Jacques, Ch.6 "Refraction and Lenses" 5 Lighting Journals Due by 11:59 PM!!!	E	<i>Bubbly in Crew Watch</i>
	All Labs	Activity: Hanging the lab, training on the board		K	Sat 2/26 <i>Monsters Strike</i> , Time TBD
	T - Feb 28	Communicating the Idea: Designer presentations, mood boards, paperwork	No reading! Hooray!	K	<i>Bubbly in Dress Rehearsals</i>

	Date	Topic	Due	Teacher	Shows
Week 6	R - Mar 2	Communicating the Idea: Drafting Brief History of hand vs. computer. Examples and how to read a drafting		E	<i>Bubbly in Dress Rehearsals</i>
	All Labs	Activity: White Light Project: Angle, intensity, and emotion		K+E	
Week 7	T - Mar 7	Color in Light The psychology of color. Picking and utilizing color in design, color media.	Reading: Jacques Ch.12 "Color in Light"	E	<i>Bubbly in Dress Rehearsals</i>
	R - Mar 9	Exam 1		K	<i>Bubbly in Previews</i>
	All Labs	Demo: Color Theory Activity: Color, emotion, and story		E	
Week 8	T - Mar 14	Lighting Design in other capacities Automated Lighting and Concerts video & class discussion	Reading: Jacques, Ch.8 - Automated Lighting	K+E	
	R - Mar 16	Lighting Design in other capacities cont'd Lighting for Dance, Event, Abstract & class discussion	Reading: PDF - Rosenthal, "Dancing in Light" P.117 - P.119	K+E	
	All Labs	Demo: Intelligent fixtures, Graduate Moving Light Projects from Fall 2016 Activity: Play with Intelligent fixtures		K+E	

	Date	Topic	Due	Teacher	Shows
Week 9	T - Mar 21	Lighting Design in other capacities cont'd Lighting for Architectural, Theme Park, Museums & class discussion	Paper 1 Due by 11:59 PM!!!	K+E	
	R - Mar 23	Lighting Design in other capacities cont'd Lighting for film, television & class discussion	Reading: PDF - Brown "Fundamentals of Lighting" p.35 - mid page 40	K+E	
	All Labs	Activity: Make a composition of at least 3 cues utilizing the qualities of light - something fun!		K+E	Sat 3/26 <i>Bubbly Strike</i> , Time TBD
WOO SPRING BREAK!!!					
Week 10	T - Apr 4	Very Basic Sound What is sound design? Technology overview	Reading: PDF - Parker & Wolf "Sound In The Theatre" p. 329 - 335	K+E	<i>Nora in Light Overs</i>
	R - Apr 6	Projections in the Theatre Brief history, slide projectors, Josef Svoboda, Loie Fuller, projections today.	Reading: PDF - Parker & Wolf "Light as Scenery" p. 496-500	K+E	<i>Nora in Crew Watch</i>
	All Labs	Demo: Basic Active PA setup Activity: Composition using Projections & Light		E	

	Date	Topic	Due	Teacher	Shows
Week 11	T - Apr 11	The Lighting Design Process Story/Mood Boards, Lighting Score, deciding what you need, drafting the plot, shop orders	Reading: Jacques, Ch.14 - The Lighting Design Process	K+E	<i>Nora</i> in Dress Rehearsals
	R - Apr 13	Exam 2		K	<i>Nora</i> in Previews
	All Labs	Final groups and poems/stories are assigned. Begin work on mood boards & moment breakdowns		K+E	
Week 12	T - Apr 18	The Lighting Design Process cont'd Attending Rehearsals, Magic Sheets, Cue List, Paper/Dry Tech, Q2Q, Dress, Preview		E	<i>Good Boys</i> in Light Overs
	R - Apr 20	Roles in Production The lighting design team, Master Electrician, ALD, SM, director	Reading: Jacques, Ch.13 - The Lighting Support Team	E	<i>Good Boys</i> in Crew Watch
	All Labs	Work with groups on concepts, mood boards, moment breakdowns		K	Sun 4/23 <i>Nora</i> Strike, Time TBD
Week 13	T - Apr 25	Present Final Project Concepts	Group: Powerpoint presentation of concept, mood boards, and moment breakdowns	E	<i>Good Boys</i> in Dress Rehearsals
	R - Apr 27	Present Final Project Concepts Cont'd	Cont'd	E	<i>Good Boys</i> in Previews

	Date	Topic	Due	Teacher	Shows
	All Labs	Work with group on picking gel and gobos, proposed cue list		K	
Week 14	T - May 2	(Any Remaining Presentations) Design Concepts The importance of design, how it impacts the audience, the role of the designers.		E	All Shows are Open!
	R - May 5	Design Concepts cont'd Collaboration, how shows can be approached with different design concepts, how it changes the play.	Group: Plot Due with proposed gel and gobo numbers	E	
	All Labs	Begin cueing final		K	
Week 15	T - May 9	Lighting Today Lighting careers, how the industry is changing, opportunities at CSULB.	Group: Proposed Cue List	E	
	R - May 11	Exam 3, PAPER 2 DUE by 11:59 PM!!		E	
	All Labs	Work on cueing final		TBD	Sun 5/14 <i>Good Boys Strike,</i> Time TBD
Final Exams	Additional cueing work times will be available during finals week. Schedules will be available for sign up during Week 15.				
	Final Exam: Thursday May 18, 8AM - 10AM Groups will present their final project. A folder containing group member names, hard copies of Flagged Script, Mood Boards, Moment Breakdowns, Final Plot, and Final Cue List are due.				