

Instructor: Max Doolittle

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REQUIRED TEXTS

- Stage Lighting Design by Richard Pilbrow (2000 or newer) ISBN: 978-0896762350
- Some texts will be supplied to students via the ELMS website

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REQUIRED MATERIALS

- Drafting Pencils: HB/F, H and 2H
- Vinyl Erasers
- Drafting Vellum: Clearprint 1000H 16lb Drafting Vellum, minimum 5 24" x 36" sheets
- Architect's Scale Ruler (DO NOT PURCHASE "ENGINEERING" SCALE RULER)
- Triangles: 30-60-90 / 45-45-90 / Adjustable Angle
- 1/2" "FIELD" LIGHTING TEMPLATE-Bulk order will be made at beginning of class
- 8.5" x 11" or 9" x 12" Black Canson Paper (3 pieces)
- White and black charcoal pencils or pastels

RECOMMENDED TEXTS

- A Practical Guide to Stage Lighting by Steven Louis Shelley; ISBN: 978-0-240-80353-1
- Light Fantastic by Max Keller, ISBN: 978-3791343716

COURSE DESCRIPTION

Lighting Design 1 is an intensive study in the art and craft of using lighting as a medium for storytelling. Emphasis is placed on formulating lighting ideas, tying them to the dramatic action of a story, and how lighting ideas can be most effectively communicated to fellow collaborators during the design process. Additionally, we will examine the lighting design process from conception to focus, and explore the practical aspects of the medium in the Lighting Lab.

COURSE GOALS

- To learn how light can emphasize and contextualize drama.
- To obtain an understanding of the properties of light and the aims of a lighting designer.
- To learn visual ways to communicate lighting ideas thru drawing
- To learn to "see light" in nature and consider how that can be exploited dramatically
- To develop a rich vocabulary to speak about light with
- To learn practical skills required of the craft
- Successfully and thoroughly develop a lighting design through all stages from an initial reading to a lighting plot

DESCRIPTIONS OF CLASSWORK

Note: Assignments and schedule are subject to change. All applicable assignments are to be submitted to the ELMS website prior to the start of class on the due date to be eligible for full credit. File names must follow the following format to be properly submitted: Lastname_Assignment_Revision (if applicable)
ex.: Doolittle_StreetcarConcept_REV2.doc

PARTICIPATION

Class Participation/Preparation is a vital component of this course. The ability to effectively present

your design ideas utilizing evocative visual language is critical in the development of the designer's skills. Active, committed, positive, and constructive participation during discussions, in-class projects, critique and feedback of other students' work, and preparedness for each class is a core value and expectation of this course.

TECH OBSERVATION

Students will gain a perspective on the design process during tech through observation of TDPS lighting designers. Students must actively observe or participate (as appropriate, such as with focus) during the lighting focus, lighting notes sessions, or during a technical rehearsal. They should observe at least two different productions for a total of no less than 10 hours. Students will complete a written paper (typed) describing what they learned, observed, and what stood out to them. Students should arrange times to observe with the assistant lighting designer for each production, and while they are allowed and encouraged to ask the designer and assistant designer questions, but must do so in a manner that does not interfere with the designers' work.

PRODUCTION CRITIQUES

Students are required to see all three TDPS theatre productions, one TDPS dance thesis production, and the MOS Opera production this semester. Students will then complete an analysis and critique of the lighting design (typed) for each production. Students should include their interpretation of the lighting designer's point of view with the piece, as well as comment on their use of the aims and properties of light.

PROJECTS

PROJECT 1: POSTCARD ANALYSIS

Students 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 4 properties of light and the 4 aims of the lighting designer are represented.

PROJECT 2: A *STREETCAR NAMED DESIRE* by Tennessee Williams

Students 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 one page (typed, less than 600 words) explaining through detailed descriptive language the student's concept for their lighting design on Williams' A Streetcar Named Desire. The paper should include the student's personal point of view and how it relates to described moments in the play. Students will continue to revise the concept paper over the semester, and should allow both their classwork and course readings to further inform their concept and design choices.
2. Research: Students will also compile labeled research images of photographs or paintings that aid in the communication of their lighting design and feature the different aims and properties of light that they described in the concept paper. Students should be prepared to discuss the aims and properties of each research image with the class.
3. Light renderings: Students will complete two hand-drawn light renderings on 8.5" x 11" or 9" x 12" black Canson paper with charcoal or pastel.

PROJECT 3: HOPPER PROJECT

Students will continue to refine their observations of light in art by writing half page, typed paper describing the lighting in an assigned painting by Edward Hopper. Students should 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.

PROJECT 4: *OLEANNA* by David Mamet

Students will gain exposure to the lighting designer's process by generating a complete lighting design, step by step, for the play *Oleanna* by David Mamet.

1. Concept paper: Similar to *A Streetcar Named Desire*, students will write a 600 word, typed paper describing their lighting design concept for *Oleanna*.
2. Research: Students will also compile labeled research images of photographs or paintings that aid in the communication of their lighting design and feature the different aims and properties of light that they described in the concept paper. Students should be prepared to discuss the aims and properties of each research image with the class.
3. Storyboards: Students 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 & Systems: Students will consolidate their storyboards in to a list of systems, needs, and specials.
5. Focus Areas: Given a set and venue, students will use mechanical drafting techniques to generate a focus area breakdown.
6. Conceptual Hookup: Merging their focus areas and systems lists, students will create a conceptual hookup for *Oleanna*.
7. Light Plot: Students will generate a light plot, using mechanical drafting, which incorporates ideas from the student's concept and research for *Oleanna*.

PROJECT 5: LIGHT LAB

To better prepare students for the final project, students will create a light lab practical creating a lightscape to an assigned piece of music. Students will complete this project in pairs.

FINAL PROJECT: *IN THE HEIGHTS* by Lin-Manuel Miranda

The final project is designed as a culmination of the class and will allow students to take a production through the design process – from initial reading and concept to lighting plot – using new skills as well as those developed throughout the semester. Students will work with *In The Heights*. While components of the project can be submitted via the ELMS site for feedback, the final project should include printed/hard copies of every component, and be turned in as a complete lighting design packet.

1. Revised concept paper: Students will submit a final concept paper (450-500 Words), revised based on instructor and class feedback as well as personal growth in their design ability.
2. Revised research: Students will submit final research, revised based on instructor and class feedback as well as personal growth in their design ability.
3. Storyboard: Students will complete storyboards for the production based on their concept for no less than 15 moments or songs.
4. Light Lab: Students will light a song from the musical in the Light Lab
5. Systems List: Students will complete a system and specials wish list for their production.
6. Light plot: Students will complete a simplified hand drafted light plot for their production using a given space and scenic design

Week	Date	In Class	Due for Next Class
1	01/26/15	Class Overview / Storytelling with Light / Aims and Properties	1. Postcard Analysis 2. Pilbrow 3-10
	01/28/15	Postcard Presentations / Concept / Research Avenues	1. Read <i>A Streetcar Named Desire</i> 2. Concept and research for <i>A Streetcar Named Desire</i>
2	02/02/15	Present and Critique concepts and research for <i>A Streetcar Named Desire</i>	1. Revised concepts and research for <i>A Streetcar Named Desire</i>
	02/04/15	Present and Critique revised concepts and research for <i>A Streetcar Named Desire</i>	1. <i>A Streetcar Named Desire</i> Light Rendering
3	02/09/15	Present and Critique light renderings for <i>A Streetcar Named Desire</i>	1. Pilbrow 11-22
	02/11/15	Qualities of Light Color and Angle (light lab demo)	1. Mini Concept from Hopper Painting 2. Critique paper for TDPS <i>The Lost World</i>
4	02/16/15	Present and critique Hopper Concepts	1. Hopper Concept Revisions 2. Critique paper for TDPS <i>The Lost World</i>
	02/18/15	Critique and LD demo: <i>The Lost World</i>	1. Read <i>Oleanna</i> 2. Concept and research for <i>Oleanna</i>
5	02/23/15	Present and critique <i>Oleanna</i> concepts and research	1. Revised concepts and research for <i>Oleanna</i>
	02/25/15	Present and critique revised <i>Oleanna</i> concepts and research / Storyboarding	1. <i>Oleanna</i> Storyboards
6	03/02/15	Present and critique <i>Oleanna</i> Storyboards / Needs and Systems	1. <i>Oleanna</i> Needs and Systems List w/ gel choices 2. Critique paper for TDPS <i>Good Kids</i>
	03/04/15	Critique and LD Demo: <i>Good Kids / Oleanna</i> Needs and Systems Presentation	1. Shelley Reading 1 (ELMS)
7	03/09/15	Control 101 / Electrical Considerations / Focus Areas	1. <i>Oleanna</i> Focus Areas 2. Critique paper for dress rehearsal of TDPS <i>Spring Thesis Dance</i>
	03/11/15	Critique and LD demo: <i>Spring Thesis Dance</i>	1. Shelley Reading 2 (ELMS)
8	03/16/15	SPRING BREAK	
	03/18/15	SPRING BREAK	
9	03/23/15	Conceptual Hookups	1. <i>Oleanna</i> Conceptual Hookup
	03/25/15	Photometrics and Worksheeting	1. Worksheet and Photometric calculations for a frontlight, backlight, sidelight, and diagonal light for <i>Oleanna</i>
10	03/30/15	Review Photometrics / Light Plots / Drafting / Hierarchy of Information	1. <i>Oleanna</i> Rough Plots
	04/01/15	Work Day w/ Instructor	1. <i>Oleanna</i> continued progress
11	04/06/15	Focus Demo (light lab)	1. <i>Oleanna</i> Finals
	04/08/15	Critique <i>Oleanna</i> Finals / Assign Practical Groups	1. Light Lab Music Practicals 2. Read/Listen to <i>In The Heights</i>
12	04/13/15	Light Lab Practical Showings	1. <i>In The Heights</i> Concept and Research
	04/15/15	Present and Critique <i>In The Heights</i> concepts and research	1. Revised <i>In The Heights</i> Concept and Research
13	04/20/15	Present and Critique <i>In The Heights</i> revised concepts and research	1. Critique paper for MOS <i>Crime & Punishment Opera</i>
	04/22/15	Critique and LD demo: <i>Crime & Punishment Opera</i>	1. <i>In The Heights</i> Storyboards 2. <i>In The Heights</i> Needs & Systems
14	04/27/15	Present and Critique <i>In The Heights</i> Storyboards / Needs and Systems / Assign Labs	1. <i>In The Heights</i> Labs Act 1 2. <i>Heights</i> Roughs
	04/29/15	<i>In The Heights</i> Light Lab (Act 1)	1. <i>In The Heights</i> Labs Act 2 2. <i>Heights</i> Roughs
15	05/04/15	<i>In The Heights</i> Light Lab (Act 2)	1. Critique paper for TDPS <i>The Human Capacity</i> 2. <i>Heights</i> Roughs
	05/06/15	Critique and LD Demo: <i>The Human Capacity / Heights</i> Roughs / Workday	1. <i>In The Heights</i> continued progress 2. Tech Observation papers due next class
FINAL	05/11/15	FINAL PROJECTS DUE BY 5PM	

SUBJECT TO CHANGE