EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 3130 3.0 SECTION A
LIGHTING DESIGN I
FALL 2019 / WINTER 2020

COURSE CALENDAR DESCRIPTION
Introduces the theory and practical application of theatrical lighting design. Prerequisite: FA/THEA 2141 3.00 or permission of the Instructor. Corequisite: FA/THEA 3145 3.00.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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<tbody>
<tr>
<td>McDonald, Gavin</td>
<td>Sec. A / STDO / F</td>
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SPECIAL FEATURES

Course Description:
This course will introduce the student to the methods and objectives of lighting design for the stage, events, and exhibits. Light instruments will be examined in their practical uses by studying the controllable (and not so controllable) properties of light, visual perception, colour theories, the audience-performance relationship and the effect of architecture on that relationship.
This course is intended to give students the foundations of lighting design theory and professional best-practices to prepare them as they move into THEA 3131 Lighting Design II.

Course Director: Gavin McDonald
Office: CFT 332
Office Hours: Wednesdays, 11:30am-2:15pm
Email: gavmcd@yorku.ca
Phone: (416) 565-6464

Class time: Wednesday and Friday, 8:30am-11:15am
Lecture Location: CFT 154
Lab Location: CFT 153

Pre-Requisite: THEA 2141 3.0 – Introduction to Design for Theatre (or by permission of the Theatre Department)
Co-Requisite: THEA 3145 3.0 – Technical Drawing for the Theatre

Teaching Method:
The class will meet twice a week. Each class will be a combination of lecture, studio, and/or lab work to varying degrees. While lecture will underpin the theory and philosophy of design and best practices in the production of the work needed to communicate it, the studio work will be for the development of the design on paper/screen. Lab work will be for hands-on development of design concepts and practical implementation.

Graded Assessment:

Students will prepare and present all of the following, according to the attached schedule:

1. Lighting Media Gallery 10%
2. Lab Assignments 25%
   a. Light in my Life 5%
   b. Depth Perception 5%
   c. Objects in Motion 5%
   d. A Matter of Time 10%
   – Final Lab Assignment 10%
3. Lightwright Project 10%
4. Script Breakdown: The Birds & The Bees 15%
5. Rough Design: The Birds & The Bees 30%
6. Off-Campus Production Critiques (2) 10%

Each of these projects will be evaluated as follows:

Lighting Media Gallery – Ongoing

Each student will curate their own Media Gallery within Moodle.

- The first assignment will be in conjunction with your Light in my Life assignment, and will be the photo of “you” in “your natural habitat” (See full Lab Assignment below). This will be due one week after our first class (Wednesday, September 11th).
- Following the first assignment, every 2 weeks, there will be an assignment due for your Media Gallery. The task will take the place of an idea, theme, question, or statement given by the Course Director that will act as inspiration for what you produce. Media can take the form of still images, audio, or video files.
- Each of your Lab assignments must also be documented in your Media Gallery, along with a report of your ideas behind the assignment and your observati
• The Media Gallery will be available for everyone enrolled in the course to vie

Lab Assignments
These are practical assignments developed and presented in the Lighting Lab (CFT 153). Each of these will be further discussed in class.
• Light in my Life (or “Naturalistic Recreation of Lighting in Still Lif”): Either have someone take a picture of you in “your natural habitat” at two different times of day, or take a picture of a helpful subject as a stand-in. These photos will be the first submission in your Lighting Media Gallery (as seen above). The images can contain interior and/or exterior lighting sources. In a group of 4-6, select one of your group’s pair of images. You will then recreate the lighting of these images in the lighting lab using 4 lighting instruments each.
• Depth Perception (or “Accentuation of Depth Using Lighting Highlights and Contrast.”): This project will be designed in groups of 4- Using what we’ve discussed in class, light two or more subjects in a way that assists with enhancing our perception of its positioning in the space. You must include at least one person, and at least one inanimate object. You can use up to 5 lighting instruments.
• Objects in Motion (or “Illumination and Reinforcement of the Moving ”): This project will be designed in groups of 4-6. Using what we’ve discussed in class up to 9 lighting instruments, light a moving figure in a way that enhances the depth of them and their position in the space as they move through it.
• A Matter of Time (or “Cueing.”): You will be provided with several options of instrumental musical works from dance and op Working in groups of 4-6, select a minimum 5-minute excerpt (so it can start and end satisfyingly), and create a cueing sequence to support it. There must be a minimum of 10 cues. There need to be at least two live figures as subjects, but no choreography is expected. Inanimate objects/scenery can be used in addition to the live figures, but are not necessary.

About the Lighting Lab:
Remember that the Lighting Lab (CFT 153) is a workspace shared by hundreds of students. While there is a Work Study student assigned to the maintenance of the room, they are only able to keep up with the general upkeep, and not cleaning up after a host of negligent students.

• Before you start:
• You and your group are not permitted to book it for more than 3 hours at a
• When planning how you’ll use your time in the lab, allow time for both set-up AND you’ll need to stop your process work at least 15 minutes before the end of your session to ensure that you have sufficient time to restore the room.
• Ensure that the show loaded in the lighting console is the “Lighting Lab Basic”.
• Food & drink are really, really, (no, seriously), not permitted anywhere near the control booth (The area on risers in the West end of the room).

• While you’re working:
• You must be wearing the proper PPE: Hard hats (Available in the lab) and steel-toed foo Wrenches need a safety line looped to your wrist or belt.
• Do not work alon
• If you encounter a maintenance issue with one of the lighting instruments, set it against the wall under the cable storage with a note that clearly indicates what went wrong with it, then notify the Work Study student and myself.
• Ensure that LED & Moving Light instruments’ power are connected to NON-dim power, and not plugged into any d

• Before you leave:
• Always leave the Lab better than when you found
• Always put away all of your gel and gobos where they belong
• Reload the “Lighting Lab Basic” show file into the console
• Do not leave your work on the ground or in the air. Strike all lighting instruments and store properly. Strike all cable, coil it, and store it in. In the Winter Term, there will be a “House Plot” in place that you will either need to work around or restore after your work.
• You are not permitted to store any set, props, or costumes in the Lighting Lab, even if it is for a project
• If there is a “House Plot” in the air, disconnect any non-dim power for LED
• Turn off the main power breaker for the dimmer rack.

Lightwright Project
The class will be provided with a lighting plot that has already been designed. Create lighting paperwork for the production using just the plot. You’ll be responsible for a Channel Hook-up, Instrument Schedule, Instrument Count, Colour Count (NOT Colour Schedule), and Gobo Count.

Script Breakdown: The Birds & The Bees
As we start our work on The Birds & The Bees, read the script and use the template provided in Moodle as a guide to create a Script Breakdown for the Production.

Rough Design: The Birds & The Bees
As your final project for this class, you’ll be responsible for creating a lighting plot for The Birds & The Bees. The drafting for the Set Design, as well as the Technical Specifications of the venue, will be available in Moodle.
• Hand-Drawn Rough Lighting Plot & Section (/10)
• Magic Sheet (/5)
• Lightwright Paperwork: Channel Hook-up, Instrument Schedule, Instrument Count, Colour Count (NOT Colour Schedule), and Gobo Count (/10)

Critique of Off-Campus Productions
The best way to learn about design (for theatre, for performance, for installation) is to see it! For these assignments you will go see a production or exhibition and write a critical analysis of an aspect of its lighting design. This should focus on what ideas and themes you took from the design, if you thought it was successful or not, and why. This is not whether or not you liked something or thought it was “good”. Consider the script analysis outline that we use for our projects, consider the meaning and intentions of the designer, and consider what “works”.

You will turn in a 500-1000 word paper (roughly 1 to 3 pages depending on formatting) along with the ticket stub from the event for credit.

LATE ASSIGNMENTS
• Late assignments are generally not accepted.
• Extensions may be requested by 5:00 pm on the Friday preceding the class in which the assignment is due, and are granted solely at the discretion of the course instructor.
• In the event of a medical or personal emergency, the course instructor may consider an exception to these rules on personal grounds and with proper documentation of the emergency.
Required Texts:
- The Birds & The Bees

Recommended Texts:
- Ball, David, (Professor Emeritus Ph.D), Backwards & Forwards. Southern Illinois University ISBN: 978-0809311101
- Boulanger, Norman C. and Lounsburg, Warren L.C., Theatre Lighting from A to Z. University of Washington
- Shelley, Steven Louis, A Practical Guide to Stage Lighting. Focal Press
- Rosenthal, Lael and Wertenbaker, Jean, The Magic of Light. Little, Brown and
- Hays, David, Light on the Subject. Limelight Edition
- Walters, Graham, Stage Lighting: Step by Betterway Books.

Software you will be using in this course:
- Lightwright 6 – A full version is available on the Windows computer in the Light Fort, and the two Macs have the free demo version (limited to 75 channels). You can download the same demo version here: https://www.mckerncom/downloads/downloadslw6.html
- If you’re interested, there is a full student version 3-year licence available for $160 (+HST) from Christie Lites. You can contact them at: http://www.christielitessales.com/contact/

Supplies:
Some of the work you will be doing in this class includes theatre technical work and basic hand drafting. You will need the following supplies:
- 8” adjustable crescent wrench.
- Multi-bit screwdriver
- A pair of work gloves
- Green-triangle CSA-approved steel-toed, closed-toe footwear
- A 25’ tape measure
- T-Square
- Triangle
- Architect Scale Rule (Imperial or Metric, though Imperial is unfortunately still the measurement standard in North American Theatre).
- Protractor
- Gel Books (Provided to you by the course director)
- Drawing Vellum (Not tracing paper)
- Eraser shield
- Pencils for drafting (Drafting pencils or mechanical)
- Eraser
- Masking tape
- Imagination (Not currently available at any art supply store)
Drop Dates:
Last date to drop a fall term (F) course without receiving a grade: November 8, 2019
Last date to drop a winter term (W) course without receiving a grade: March 13, 2020
Last date to drop a full year (Y) course without receiving a grade: February 3, 2020

Failure to attend classes will result in either academic penalty or a request that the student withdraw from the course.

Essential information about the assignments is shared in the lecture. If you don’t attend class, your assignments, and by extension, your grades will reflect it.

**LECTURE SCHEDULE**

(Subject to change.)

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<tr>
<th>Date</th>
<th>Topic</th>
<th>Projects Due</th>
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<tr>
<td>Wed, Sep. 4</td>
<td>Introduction to &amp; review of course, Lighting Lab Orientation. Assigned:</td>
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<td>Light in My Life Gallery Images and Lab Project.</td>
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<td>Lighting Media Gallery: Light in My Life images</td>
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<td>Fri, Sep. 6</td>
<td>Lighting Instruments, Optics, and Lighting control review. Presentation of Light in My Life images and project discussion.</td>
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<td>Wed, Sept. 11</td>
<td>Colour theory, Gobos, and Frost</td>
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<td>Fri, Sep. 13</td>
<td>The Design Process, and refocus on creative &amp; technical teams. Assigned:</td>
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<td>Depth Perception Lab Project &amp; Lighting Media Gallery #2</td>
<td>Light in My Life Lab Project</td>
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<td>Wed, Sept. 18</td>
<td>Basic Electricity review, dimming &amp; control, lighting positions</td>
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<td>Lighting Media Gallery #2</td>
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<td>Fri, Sept. 20</td>
<td>Photometrics &amp; How to read a Lighting Plot &amp; Section</td>
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<td>Wed, Sept. 25</td>
<td>Paperwork required for a production’s Lighting Design</td>
<td>Depth Perception Groups 1&amp;2</td>
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<td>Fri, Sept. 27</td>
<td>Lightwright &amp; Presentation of Lighting Media Gallery #2. Assigned:</td>
<td>Depth Perception Groups 3&amp;4</td>
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<td>Lightwright Project &amp; Lighting Media Gallery #3</td>
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<td>Wed, Oct. 2</td>
<td>Nuit Blanche &amp; Lightwright Project in-class work</td>
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Fri., Script Breakdowns & Lightwright Project in-class work Assigned: Script Breakdown: The Birds & The Bees

Oct 4

Sat., Trip: Nuit Blanche.

Oct 5

Wed., Nuit Blanche Review & Lightwright

Oct 9

Fri., Lighting for Movement Assigned: Objects in Motion & Lighting Media

Oct Gallery #4

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Wed., No class – Thanksgiving & Fall Reading Week.

Oct 16

Fri., More Reading

Oct 18

Wed., DMX, Moving Lights, and LEDs.

Oct 23

Fri., Lighting Anatomy review and Lighting Maintenance

Oct 25

Wed., Concept Sheets

Oct 30

Fri., Cueing and Cue Descriptions Assigned: Lighting Media Gallery #5

Nov 1


Nov 6

Fri., Magic Sheets

Nov 8

Wed., Work on The Birds & The Bees in class

Nov 13

Fri., Work on The Birds & The Bees in class Assigned: Lighting Media Gallery #6

Nov 15

Wed., Work on The Birds & The Bees in class

Nov 20

Fri., Work on The Birds & The Bees in class

Nov 22

Reading, obviously.

Lighting Media

Gallery #3

Lightwright Project

Lighting Media

Gallery #4

Objects in Motion

Gallery #5

A Matter of Time

Groups 1&2

Groups 3&4

Lighting Media

Gallery #6

A Matter of Time

Groups 3&4
Wed., Nov. 27
Work on The Birds & The Bees in class

Fri., Nov. 29
Final Project Presentations & class wrap-up

Rough Design: The Birds & The Bees

Academic Policies / Information

The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:

York’s Academic Honesty Policy and Procedures / Academic Integrity Web site
• Access/Disability
• Ethics Review Process for Research Involving Human Participants
• Religious Observance Accommodation
• Student Code of Conduct

http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf

Additional information:
• Academic Accommodation for Students with Disabilities
• Alternate Exam and Test Scheduling
• Grading Scheme and Feedback Policy: The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.
• Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
http://www.registrar.yorku.ca/enrol/dates/index.htm
• Manage my Academic record http://myacademicrecord.students.yorku.ca/
• "20% Rule” No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.
Moodle @ York University