TPA 3217 – Introduction to Light and Sound  
Section 3395 / Fall 2015

Instructor: Tiana Alderson  
Phone: 805-551-6716  
Email: tianaalderson@gmail.com  
Office Hours: By appointment in graduate office (216)

Class Day: Tuesday/ Thursday  
Period: 3 and 4 (9:35-11:30)  
Location: CON 219

Required Text:  

In the 6th edition of *Designing with Light,* the chapters and gear information have drastically changed from the 5th edition to the 6th. Though more expensive it would be best to have the latest edition.

Course Objectives:
Familiarize student with basic electricity and technical skills of theatrical lighting and sound technology.

Course Description:
This course is a basic introduction to the theory and practice of theatrical lighting, sound technology, and fundamentals of design. Through class lectures, projects, and ‘hands on’ experience the student can expect to become familiar with the basics of electricity, stage lighting/sound equipment, and control systems. By the end of the course, the student should have the basic understanding of lighting and sound in relation to technology and design.

Attendance:
Attendance is required and will be taken at the start of every class meeting. You will be allowed four unexcused absences; each subsequent absence will result in a 4 point from the final grade. If you must miss class, please discuss this with me no less than one week prior to the absence. Students are expected to enter class on time and stay through the entire class period. If you are later than 15 minutes to class you will be considered absent, 3 tardies of greater than 5 minutes will count as 1 unexcused absence. Students are responsible for all information presented and/or assigned at all class meetings. Any student missing a class for any reason is responsible for getting notes from a fellow student, not the instructor. The instructor, however, will provide any missed handouts or supplies given on missed days.

Lab Requirement:
All students are required to complete 45 hours of laboratory time working in the Electrics Shop. Accepting a crew assignment for a production can also fulfill all or part, depending on the show, of the lab requirement for the course. All hours must be done in addition to Production and Performance, Stagecraft or any other lab/hour commitment. Failure to complete the lab requirement will result in failure of the entire course; NO incompletes will be given.

You should expect to average 3 hours per week in the shop to accommodate your 45-hour commitment, unless you are crewing a show.

Please be aware that just because you show interest in a show assignment at the beginning of the semester does NOT mean that you are guaranteed that assignment. Please stay in communication with Todd (Light Shop Supervisor) when it comes to your assignment or your hours. We have a lot of students to get assigned so it is hard to keep in contact with everyone. Please, do your part and step into the light shop to check in until you have a solidified position or work schedule.

Be aware of lab requirements regarding attendance, dress, and policy, which are outlined in the lab syllabus.
Dress Code:
You **MUST WEAR** the appropriate clothing to the shop for all lab hours. Appropriate clothing consists of protective close-toed shoes, boots, or sneakers (NO *sandals*, *flip flops*, *toms*, or *flats of any kind*), pants or shorts **MUST HAVE** a belt loop and at least 1 pocket. **Dresses** and **Skirts** are unacceptable as much of the work for this class is done on ladders and/or high in the air. Dangling jewelry should not be worn, as it is a hazard. If hair length requires, please bring a hair tie to keep hair out of face and away from eyes. Your clothing will get dirty, torn, and possibly painted upon, so do not wear anything you can’t bear to part with.

Academic Honesty:
As a result of completing the registration form at the University of Florida, every student has signed the following statement: “I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University.”

The instructor of this course fully supports the intent of the above statement and will not tolerate academic dishonesty. We, the members of the University of Florida Community, pledge to hold you, ourselves, and our peers to the highest standards of honesty and integrity.

Students with Disabilities:
Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Classroom Etiquette:
If food or drink are brought to class, they must be fully contained, and non-distracting. **Students must silence or turn off their cell phones** before the class period. The use of cellphones will not be permitted at any point during class including written exams. Students found using their cell phone during lecture will be given a zero participation grade for the day. Cell phone use during an exam will result in zero credit for the exam.

Reminders and Email:
Over the course of the semester, I may wish to remind you of upcoming due dates or to bring certain materials to class. The university only allows me to email you through your UF email, so please either check this often or make sure that your UF email is being forwarded to an account that you check often.

Please also make sure that your email is in working order. I have had students in the past lose points over a malfunctioning account. Don’t let this happen to you.

### Grading Breakdown:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Lab Hours (45)</td>
<td>1000</td>
</tr>
<tr>
<td>Class Participation</td>
<td>100</td>
</tr>
<tr>
<td>Quizzes</td>
<td>50</td>
</tr>
<tr>
<td>Diaries</td>
<td>100</td>
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<tr>
<td>Exams (3)</td>
<td>300</td>
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<tr>
<td>Production Critiques</td>
<td>100</td>
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<tr>
<td>Sound Project</td>
<td>100</td>
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<tr>
<td>Drafting Project</td>
<td>50</td>
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<tr>
<td>Final Project</td>
<td>200</td>
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<tr>
<td><strong>Total possible points:</strong></td>
<td><strong>2000</strong></td>
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</tbody>
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### Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Minimum Score</th>
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<tbody>
<tr>
<td>A</td>
<td>1940 - 2000</td>
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<tr>
<td>A-</td>
<td>1900 - 1939</td>
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<tr>
<td>B+</td>
<td>1870 - 1899</td>
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<tr>
<td>B</td>
<td>1840 - 1869</td>
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<tr>
<td>B-</td>
<td>1800 - 1839</td>
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<tr>
<td>C+</td>
<td>1770 - 1799</td>
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<tr>
<td>C</td>
<td>1740 - 1769</td>
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<td>C-</td>
<td>1700 - 1739</td>
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<td>D+</td>
<td>1670 - 1699</td>
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<tr>
<td>D</td>
<td>1650 - 1669</td>
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<tr>
<td>F</td>
<td>0 - 1649</td>
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</tbody>
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Instructor: Tiana Alderson  
TPA 3217: 3395
Class Participation:
You will be graded on how actively you participate in class discussions and demonstrations. This will also reflect your attitude and effort during your lab hours and/or show assignment. If you are constantly off task or late in lab or show you will see a lower point assignment for participation.

Reading:
You are expected to have the material read before class on the day it is to be discussed. You may be quizzed on these readings at anytime.

Critiques, Projects and Quizzes:
Late work will not be accepted. Assignments must be submitted and projects presented on the day that they are due. Quizzes will be given at random with no option to make up a missed quiz. There will be no extra credit available for this course.

Projects:
Over the course of the semester, you will be assigned four projects dealing with lighting and/or sound. The details for the projects are included in this syllabus. Please do not lose these assignment pages, as they are the only hard copy you will receive. Any questions or concerns are to be presented as early as possible.

Show Critiques:
You are required to attend 4 UF productions over the course of the semester. You will choose two of these to write a short 3-4 page, double-spaced critique following the guidelines given in class. Papers must be typed, 1” margins, Times New Roman 12 pt. font.

Show performance dates are as follows:
*Peter and the Starcatcher* – September 2-27 (@ The Hippodrome State Theatre)
*The Golden Dragon* – October 1-2 & 4, 6-11 (No Monday Shows, & no Saturday football shows)
*The Drowsy Chaperon* – October 16–18 & 20-25 (No Monday Shows & no Saturday football shows)
*BFA Dance Showcase* – October 28-Nov 1
*Agbedidi* – November 19 – 20 & 22

Show critiques and ticket stubs are due the **Tuesday** after show closing (listed in calendar). We will discuss the shows in class, so please come prepared with thoughts and opinions on the lighting and sound for the production. **Each ticket stub is worth 10 points of participation and each critique is worth 50 points toward the critique portion of your grade.**

Papers can be emailed to me; however, they are due at the time that class begins on the due date. Pictures of tickets may also be emailed. It is important that your seat assignment and date of show can be seen in the picture.

**Syllabus subject to change at discretion of instructor. Notice will be given if such a circumstance occurs.**
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic Discussed in Class</th>
<th>Reading Assignments</th>
<th>Notes:</th>
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<tbody>
<tr>
<td>Tue, 25 Aug</td>
<td>Intro / Syllabus / Tour / Lab Hours</td>
<td></td>
<td></td>
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<tr>
<td>Thu, 27 Aug</td>
<td>Theatre Organization / Etiquette</td>
<td>Theatre Organization &amp; Etiquette Handout</td>
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<tr>
<td>Tue, 1 Sep</td>
<td>Introduction to shop / Lighting Equipment / Parts of a Light</td>
<td>Lighting Handout</td>
<td>Lab Hours / Come in Lab Clothing</td>
</tr>
<tr>
<td>Thu, 3 Sep</td>
<td>Introduction to Sound / How Sound Works / Basic Principles</td>
<td>Sound Handout #1</td>
<td></td>
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<tr>
<td>Tue, 8 Sep</td>
<td>Sound Equipment</td>
<td>Sound Handout #2</td>
<td>Assign Sound Project (#1)</td>
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<tr>
<td>Thu, 10 Sep</td>
<td>Set Up Sound System</td>
<td></td>
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<tr>
<td>Tue, 15 Sep</td>
<td>Set Up Sound System (continued)</td>
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<tr>
<td>Thu, 17 Sep</td>
<td>Sound Editing</td>
<td>Download Sound Editing Program</td>
<td>Bring Laptop to Class/ Assign Sound Project (#2)</td>
</tr>
<tr>
<td>Tue, 22 Sep</td>
<td>Sound Design / Putting it Together</td>
<td></td>
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<tr>
<td>Thu, 24 Sep</td>
<td>Review for Test #1</td>
<td></td>
<td>Project #1 Due</td>
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<tr>
<td>Tue, 29 Sep</td>
<td>Test #1</td>
<td></td>
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<tr>
<td>Thu, 1 Oct</td>
<td>Lab Day: In Class Editing</td>
<td>Work Day</td>
<td></td>
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<tr>
<td>Tue, 6 Oct</td>
<td>In Class Sound Presentations</td>
<td></td>
<td>Project #2 Due</td>
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<tr>
<td>Thu, 8 Oct</td>
<td>Intro to Light and the Eye</td>
<td>Chapter 1</td>
<td></td>
</tr>
<tr>
<td>Tue, 13 Oct</td>
<td>Electricity</td>
<td>Chapter 3</td>
<td>Golden Dragon Critique Due</td>
</tr>
<tr>
<td>Thu, 15 Oct</td>
<td>Cables / Connectors / Trouble Shooting</td>
<td>Chapter 5</td>
<td>Come in Lab Clothes</td>
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<tr>
<td>Tue, 20 Oct</td>
<td>Lamps / Lenses / Instruments</td>
<td>Chapter 4 and 6</td>
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<tr>
<td>Thu, 22 Oct</td>
<td>Review for Test #2</td>
<td></td>
<td></td>
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<tr>
<td>Tue, 27 Oct</td>
<td>Test #2</td>
<td></td>
<td>Drowsy Critique Due</td>
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<tr>
<td>Thu, 29 Oct</td>
<td>Color</td>
<td>Chapter 8</td>
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<tr>
<td>Tue, 3 Nov</td>
<td>Lab Lecture: Systems/Plots/Paper Work/Drafting Examples</td>
<td>Chapter 14 and 15</td>
<td>BFA Dance Critique Due / Assign Drafting Project (#3)</td>
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<tr>
<td>Thu, 5 Nov</td>
<td>Lab Lecture: Systems/Plots/Paper Work/Drafting Examples Continued</td>
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<tr>
<td>Tue, 10 Nov</td>
<td>Design Approaches/Design for Specific Stage Types / Finish Lab Work</td>
<td>Chapter 11, 12, and 16</td>
<td>Assign Final Project (#4)</td>
</tr>
<tr>
<td>Thu, 12 Nov</td>
<td>Console Training</td>
<td></td>
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<tr>
<td>Tue, 17 Nov</td>
<td>Technology / Movers / Projectors</td>
<td>Chapter 9 and 10</td>
<td>Drafting Project Due (#3)</td>
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<tr>
<td>Thu, 19 Nov</td>
<td>Review for Test #3</td>
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<tr>
<td>Tue, 24 Nov</td>
<td>Test #3</td>
<td></td>
<td>Agbedidi Critique Due</td>
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<tr>
<td>Thu, 26 Nov</td>
<td>Thanksgiving Break</td>
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<tr>
<td>Tue, 1 Dec</td>
<td>Lab Day: Lighting Lab Questions</td>
<td>Work Day</td>
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<tr>
<td>Thu, 3 Dec</td>
<td>Final Projects</td>
<td></td>
<td>Final Projects DUE (#4)</td>
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<tr>
<td>Tue, 8 Dec</td>
<td>Final Projects</td>
<td></td>
<td>Final Projects DUE (#4)</td>
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Show Reviews
50 points each

Objective: Analyze two University of Florida School of Theatre and Dance productions for technical merit, design choices, and overall cohesion.

You will write a two-page (full pages, that is) review on two of the four UF-SOTD productions this semester. In your review, you should analyze the technical aspects of the productions. Be honest and express your opinion but don’t attack the production. (There is a difference between being critical and being rude.) Be critical of the choices that the design team has made and express why these choices worked or did not work in your opinion. It is important that you do not summarize the production. Remember, I have seen the show. However, you may mention that “…on the night I saw the production, there was an issue with the sound board and horrible noise played over the speakers.” You should not dwell on these problems, but rather focus your attention to the design of the technical aspects and your opinion. You could go on to note “after the sound cut out I became extremely aware of how well integrated it was to the performance before and remembered only when it cut out that I was watching a performance on stage.”

The goal is to objectively look at these productions and evaluate them from a technical and design side, NOT a performance point of view. You should only critique performance aspects if they are related to technical or design choices. You should focus on lights, sound, and projection but may also comment on how scenery, costume, makeup, props, etc. worked with the lighting and sound and how they were affected, positively or negatively.

Paper Requirements:
You will turn in the critique: (via email (in PDF format) or in hand at the beginning of class)
Your ticket stub stapled to the back of your paper or a picture with seat assignment in view

Due Date: Each review will be due the class after the show closes. NO late assignments will be accepted. The following are the due dates for each show, and are also in the syllabus calendar:

*Peter and the Starcatcher*: September 29th
*The Golden Dragon*: October 13th
*The Drowsy Chaperon*: October 27th
*BFA Dance Showcase*: November 3rd
*Agbedidi*: November 24th
The Basics:

1) Go and see the play!
2) Papers are to be written at a college level and word-processed. (Errors in grammar, spelling, sentence structure, punctuation, paragraph construction, etc. will affect the students overall grade)

   Format:
   • Double spaced
   • Times New Roman or Cambria
   • 10 or 12pt. font
   • 1” margins on all 4 sides (double check how it looks before you print or email),
   • Your info in the upper left hand corner
   • Page numbers on the paper in the upper right hand corner but skipping page one (it should also be in the same font and the same pt size as the rest of your paper),
   • Stapled together, including ticket from the show, but not hole punched.

Writing Rules:

The title of a play in all critiques should be surrounded in quotation marks or underlined. Ex: “Wait Until Dark” or Wait Until Dark.

Papers are to be formatted with multiple paragraphs. Paragraphs should be between 3-7 sentences. If you need to use 2-3 paragraphs to summarize something then do so.

Papers should have a natural flow to them. Paragraphs should flow from one paragraph to the next, just like any other paper.

Contractions, verbal slang, and any other common phrasing CANNOT be used within the paper. Again this is college level writing.

Also, though this critique is from your perspective, remember using all past tense language makes for a boring paper. Make sure your critique engages your reader.

Though it is a critique, grabbing the reader’s attention from the beginning helps your readers really engage with the critique. So using Eye catchers greatly enhance a critique.

Do yourself a favor. READ YOUR PAPER OUT LOUD TO YOURSELF BEFORE TURNING IT IN. Why? Make sure it sounds correct.

3) Papers are expected to be at least 3 FULL pages. (Less than 3 will result in a lower grade)
4) Feel free to express yourself and your opinions. A successful paper would back those opinions up with details from the play.
5) Be specific as you can. Use specific examples from the play to support your opinions.
6) Staple ticket to paper. (Not doing so will result in a loss of 10pts).
**Key Points to Examine:** {What needs to be included}

1) Think about the genre of the play.
2) Discuss the theme of the play as it relates to the lighting and sound design.
   “Theme- is a central topic a text treats a subject of discourse, discussion, meditation, or composition a unifying or dominant idea, motif, etc.
3) What do you feel worked for the production as a whole on a technical and design level? What did not?
4) Discuss the theatre space, environment, atmosphere, and feeling. Did it meet the needs of the play? Did it affect the production? If so, how?
5) How effective was the lighting design in terms of intensity, movement and color?
6) How effective was the sound designer in their effects, music and reinforcement?

**Other Key Points to Answer:**

1) How did the scenery, costumes, and makeup compliment the lighting and sound design, or did they not?
2) Did any colors dominate? How did the color palette affect your impression of the play?
3)

This Handout provides you with how your critique ought to be constructed, and how I will be grading you.

**Format and Grammar:** (20pts)

- Double Spaced (with no extra spaces) (1pt)
- Font (10 or 12 pt.) (1pt)
- Font Style (Times New Roman, Cambria) (1pt)
- 1” Margins (on all four sides) (1pt)
- Info (your name, class, professor, date) (1pt)
- Page Numbers (1pt)
- 3 Full pages (1pt)
- Punctuation (5pt)
- Sentence Structure (5pt)
- Paragraph Structure (3pt)

**Key Points:** (20pts)

- Discuss Genre/ Theme
- What worked for the production
- Discuss Environment, and it’s relation to production
- Discussion of the effectiveness of the lighting design
- Discussion of the effectiveness of the sound design

**Other Key Points:** (10 pts)

- Discussion of other Design Elements
- Discussion of the use of color

I have also included the first template used to grade your first critique.
Critique: [Title of Show and Review #]

Intro Paragraph… The quiet hush fell over the audience, as they heard that familiar and beloved music. One could feel the rush of energy as the animals slowly began to enter from the aisles, and the grand Pantages Theatre is transformed into the hot dry Sahara, and a young club is christened....

First Paragraph….The Lion King is a story of love, loss, and finding oneself in the midst of self doubt.

Second Paragraph…

And the rest of the paper…..
Objective: Students will learn proper drafting skills, and how to effectively communicate a sound plot, thus resulting in a signal line diagram of a sound system.

To Do:
- Students will create a signal line diagram of a sound system for a theatrical show. You will include the following in your diagram, including all necessary cable.
  - Q lab
  - Pre-amp
  - Sound Console
  - Amps
  - Speakers
  - Subwoofers
  - God Mic
  - Practical A
  - Practical B
- Make sure that the cable runs are easy to follow, and that different cables are color coded separately, and have different line weights.
- Please pay close attention to line weight and actual placement of sound symbols and cables. Your signal line diagram should be easy to read and understand.
- Please remember to use clear templates, a straight edge for clear and concise lines, and be consistent.
- Remember that a correct signal line diagram plot includes an instrument legend, notes section, and title block.

Turn in:
- Signal Line Diagram (in ¼” Scale) with Symbol Legend, Typical, Notes, and Title Block
  - All information must be included in the diagram.

Due Date: September 24th.
You will be turning this in on Tuesday, September 24th; I will then return them by Tuesday, September 29th with notes. These notes are to be corrected and turned back in with your second sound project, tell me a story. Please take this assignment seriously and really try your best so that you get the most points possible.
Objective: The student will learn the sound-editing program Audacity, to create a sound scape and tell a story lasting between **3:30 -4:30 minutes long**. The story should be able to come across without the use of narrative, lyrics, or voice. I want a sound scape that is detailed enough that I understand the action without any words being used.

The student can use as many sound clips desired/needed to tell their story. You will be using a **minimum of 15 distinctly different Audacity Effects** from the “effects” menu to manipulate these clips. There is a minimum requirement of **layering at least 3 sounds** on top of each other simultaneously at some point during your project. It is up to the student to create a compelling story that both shows off their skill with Audacity and their creativity in sound design.

If you have an idea that seems out of the box, check with me and we will discuss it.
Be very aware that any use of voice in your project (without preapproval) will result in a deduction of the final project grade.

**Examples:**
- A pirate ship approaches a beach town and attacks.
- Follow the driver in a high-speed pursuit
- Several small children gather at a birthday party and break the piñata

**Resources:**
- www.sounddogs.com
  - Right click on the link to play the sound, choose save file as, and save it
- http://www.partnersinrhyme.com/
  - Click on the “Free sound effects” link
- http://www.freesound.org/browse/

**Turn in:** **Files can be emailed or transferred to my computer via USB**
A copy of Audacity file, not compressed. I want to be able to see each of the effects that you added.
Original files of the sounds you edited with the effects
A Stereo MP3 of the sound scape
Sound Cue List
A short description the story you have created
  1 paragraph on your process
  1 paragraph on the story your sound scape depicts

**Due: Wednesday, October 6, 2015**
We will be listening to these as a class in the light lab, so be prepared to hook up and run the sound system, set the proper volume, and present it on a computer with Audacity running. The class will guess what story you were trying to tell at the end of your presentation.

**Remember while creating your file to save all of your audio files to one location and in the same folder as your Audacity file. If you import a file into Audacity and then move it later, the link will be lost, and the program will show an error. If you put them all in the same folder, not only will you not have to worry about missing links, but when the complete show is shared with me, I will not have missing links either.**
TPA 3217
Light Plot Drafting
Assignment #3
50 points

Objective: Students will learn proper drafting skills and use their knowledge to produce a lighting plot of the McGuire Light Lab.

To Do:
- Students will measure out the Light Lab and draw a lighting plot in ¼” scale. This plot needs to be an accurate representation of the lighting in the room. It will be used for the next project so make sure that all your information is correct.
- Make sure that not only the dimensions of the room are correct, but also that the distances between the lighting positions are correct.
- Please pay close attention to line weight and actual placement of lighting equipment. Your light plot should be easy to read and understand.
- Please remember to use the templates provided, a straight edge for clear and concise lines, and be consistent.
- Remember that a full light plot includes an instrument legend, typical, notes section, and title block.
- You will also creating half of your paperwork for your final project during this project. Assignment 2 contains both your Instrument Schedule and Dimmer Hookup. Fill out as much information as you can.

Turn in:
- Light Plot (in ¼” Scale) with Instrument Legend, Typical, Notes, and Title Block
  - Fill in as much information as you can. Color will be something you add during your final project.
- Dimmer Hookup
  - Fill in as much as you can. Color, Purpose, and any accessories will be added during final project.
- Instrument Schedule
  - Fill in as much as you can. Color, Purpose, and any accessories will be added during final project.

Due Date: November 17th.
You will be turning this in on Tuesday, November 17th, I will then return them the following class period with notes. These notes are to be corrected when your final plot is turned in with your final project. Your drafting and paperwork are worth 100 points of a possible 200 on your final.

REMEMBER: You will need to sign up for time to measure the light lab. Find a buddy and do measurements together. It is much easier with two people to hold a tape measure.
Objective:
Collaborate, experiment with lighting, get your hands dirty, and practice the skills you have learned in class.

Description:
You and a partner will collaborate to create a series of cues in the light lab. You will work within the confines of the existing light plot and may hang 1 special. Your final product will have at least 20 cues accompanied by a soundscape you create. The overall performance of your project should take no more than 5 minutes, nor less than 3 minutes. You will have 15 minutes to setup the light lab before your performance and a few minutes to strike afterwards.

You will sign up for times in the light lab, following the rules of no more than 2 hours at a time and no more than 2 hours per day. You will be courteous to others and unhang your specials, as well as keep the room pristine. Failure to follow these rules will have an adverse effect on your grade.

I will give you a disk to save your show onto so that you may save your progress and reset the board for others when you are done with your allotted time.

You will turn in the following:
- Light plot (adapted from Project 2)
- Dimmer hookup (adapted from Project 2)
- Channel Hookup
- Instrument Schedule (adapted from Project 2)
- Color Schedule
- Cue Sheet
- Sound Cue List
- CD or .MP3 of sound files
- Floppy Disc with Light Show

A written component:
- 4-5 sentences describing your process
- 4-5 sentences about what your project is
- 4-5 sentences evaluating your work, process, and collaboration with your partner.

Due Date:
In Class Presentations Dec 3 & 8; Paperwork Due (emailed PDF format or hardcopy) Dec 8th.