

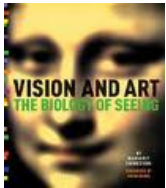
**Lighting Design II TPA 6026**  
**Monday & Wednesday 9:35 – 11:30**  
**Spring 2013**  
**University of Florida**  
**College of Fine Arts**  
**School of Theatre & Dance**

**Instructor:** Professor Stan Kaye

**Office Hours:** As Posted or by Appointment  
Office telephone 273-0510

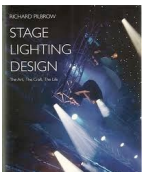
**Musicals:**

**Choose one:** *West Side Story*, *Gypsy*, *Cabaret*, *Kiss Me Kate*, *Urinetown*, *Hair*, *Jesue Christ Superstar*, *Camelot*, *Anne Get Your Gun*, *Jelly's Last Jam*, *Grand Hotel*, *Jelly's Last Jam*, *Next to Normal*, *Evita*. *Rent*.

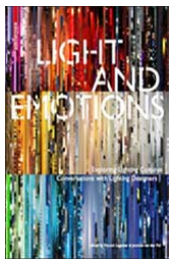


**Readings:**

**Vision and Art, The Biology of Seeing**, Margaret Livingstone, Harry N Abrams, 2002



**Stage Lighting Design, The Art, The Craft, The Life**. Pilbrow.



**Supplemental Reading: Exploring Lighting Cultures, Light and Emotions**, Conversations with Lighting Designers, Koninklijke Philips Electronics N.V 2009. Provided by instructor.

**Goal:**

Advanced study and application of lighting design. First, to refine the designers ability to work proficiently with complex design requirements of the entertainment industry . Second, to acquaint the professional lighting designer with the broad spectrum of applications for lighting design and technology. To move the student who is familiar with traditional lighting design techniques towards developing a personal style of design. By deep analysis of two paper projects full lighting designs will be developed. All technical paperwork will be generated and visual storyboards will be created. The student will turn in a fully organized binder with all paperwork and electronic media/presentations in separate binders for each project at the conclusion of the project work. Specific items are listed in this Syllabus.

**Method:**

Through class discussions and class labs the student will explore the texts with an eye to visual ideas, color choice in regards to mood and material, timing, music and composition. By utilizing the various resources (WYSIWYG, Vectorworks, LuxLab, Full Light Lab, Photoshop, digital photography and electronic presentation formats the student will create design ideas that will be documented in both technical and visual forms. Ultimately, the student shall create more visually appropriate lighting designs.

**Exam Preparation.**

A final goal of the course will be to prepare students for the expectations of the United Scenic Artists Examination which leads the nation in accepted practice for professional designers in the entertainment industry.

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Be prepared each day to discuss the readings from Livingstone, light and emotion and Pilbrow.

We will also discuss two LD essays from Exploring Light and Culture: : Light and Emotion at the beginning of each class.

**At the top of each Class** you will show a visual image that evokes an emotion and displays an interesting use of light. It may be relevant to a current design project or not.

**ALL PROJECTS DUE DURING FINALS WEEK**

## Design Projects:

**Project I** is a speculative project of a *site specific* work of a conceptual nature based on a topic of contemporary concern.

### Devised Project

Introduction: This project is intended to stimulate the imagination and create a site-specific work that you will conceive, design and storyboard as an interactive performance format.

#### **Method:**

Choose a place from the choices below:

#### **Natural Wonders:**

**The Grand Canyon**, North America, **Zuma Rock** Niger Africa, **K2**, Pakistan, Asia, **Eisriesenwelt** Cave, Austria, Europe, **Ross Ice Shelf**, Antarctica, **Iguazu Falls**, Brazil. South America

#### **Or**

Choose a work of Architecture from the choices below:

#### **Architectural Wonders:**

**Burj Dubai**, Skyscraper, **The Golden Gate Bridge**, California, **The Guggenheim Bilbao**, Barcelona Spain, **CN Tower**, Toronto Canada, **Hover Dam**, Black Canyon Colorado, **The Empire State Building**, New York City, **Kogod Courtyard**, Washington D.C.

Choose a subject from the choices below:

Modern Technology

War and Peace

Human Relationships

Environment

Global Politics

Economics

Art

Or.....?

#### **Purpose:**

This project is an exercise in imagination and creativity. You are to create a site-specific event with a thematic purpose for an audience that you wish to offer an “experience” connected to a subject that your intended audience will relate to. You are to act as producer, creator, playwright/director, designer, engineer and client.

Choose one of the sites offered above, you must choose either a natural wonder or an architectural wonder for the site.

**You will:**

Develop a narrative theme and conceptual core for your event. You must make a STATEMENT, you must have a point of view on the subject you choose. There does not need to be a formal text, but there must be a beginning, middle and end. Any form of technology may be used to express your ideas.

You will build the environment in either a digital format in three dimensions or in a model in three dimensions or a hybrid combination.

You will develop the story, design the event, create content and produce a time-lined event in real time with a lighting design (sound and projection may be included). You will develop your narrative story telling skills through the development of the immersive experience you will create. You will enhance your use of three-dimensional technologies and master the art of storyboarding the pivotal moments in your experience.

**Nuts and Bolts:***Research:*

Each of the potential sites are significant locations throughout the world. You should do some cursory research into of the sites listed in the syllabus. Once you have chosen your site you need to research it thoroughly. This research will be included in the final deliver of your deliverables.

*Narrative/Story*

You should hunt for stories, controversies, events, conflicts, rituals etc that may be connect to your site as a departure point for the creation of your site-specific experience. Once you have established a thematic core for the project you will need to develop a timeline of events and the ideas you hope to express to your audience. You must follow some form of dramatic structure with a clear inciting incident, exposition, rising action, conflict, resolution and denouement. Keeping true to this Aristotelian plot structure will help you, you may deviate from this structure but a confusing plot line could be a hindrance from success.

You may use any software you choose to create the experience and the design or a combination of any of the following:

AutoCad  
Vectorworks  
WYSIWYG  
Cinema 4D Visualize (Cost approx. 2,250)  
Rhino (student 195.00)  
Luxam lab  
Imovie  
Adobe Premire  
Lightroom  
3D Studio Max  
ESP Vision  
IDVD  
Audacity  
Imovie  
Garage Band

**Deliverables:**

All written work to be in Times New Roman 12 pt font.

Comprehensive research on the selected site: (minimum 750 words)

Research imagery (minimum 1 per storyboard)

Script/Treatment (minimum 1,500 words) (includes details descriptions and actions for each scene in the “experience”) See this link to understand how to write a treatment)

<http://www.movieoutline.com/articles/how-to-write-a-treatment.html>

Three dimensional model of your site. Built digitally or physically. Digital is likely best, a hybrid may also be beneficial.

Full Light and projection design for the experience to include:

Rough plots (examples shown in class)

Rough sections (examples shown in class)

Color keys (examples shown in class)

Texture research

Final plot drafted in Vectorworks

Final section or sections if needed

Printed storyboards – see this link <http://accad.osu.edu/womenandtech/Storyboard Resource/>

Visuals as still photos and video clips showing lighting transitions

A DVD with all materials laid out for a potential client to review

**Project II** is a Full Scale Paper design project. For this project: A major multi-set musical chosen from the list provided.

This project is a full design much like project one, differing only that it has multiple locations, or time frames. The same items as project one are required, in addition I ask that you deal with the aspect of touring the lighting for this production. You will create a professional shop order, secure manufactures cut sheets on all equipment you use in your design, include dimmers, control and any other equipment you will use to realize your design. You will need to design the basic scenery to include in your storyboards..

The work on this project is a mentor-guided process in developing conceptual and visual information relative to the realized design

- The design deliverables shall include the following: (All provided in a organized binder) Complete scene by scene breakdowns with lighting intentions
- Mind mapping results
- visual expressions of mind maps
- single visual image matched to each scene/cue
- complete visual cue score with image and descriptive narrative visual rendering for each cue in the production
- cell based storyboard mounted for presentation

Plots, sections, Lightwright paperwork, shop order, perishable order shall be submitted to the shop as typical for a School production.

ALL DRAFTING IS TO MEET THE STANDARDS OF THE UNITED SCENIC ARTISTS 829 EXPECTATIONS FOR PROFESSIONAL DESIGNERS EXAMINATION QUALITY.

- See this link: [http://www.dolphin.upenn.edu/pacshop/RP-2\\_2006.pdf](http://www.dolphin.upenn.edu/pacshop/RP-2_2006.pdf)

**Grading:**

Project I (Devised Project)	= 40 %	
Project II (Musical Tour)	= 40%	
Participation & Attitude	= 20%	
Total		<hr/> 100

**Policy for 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."

**Policy on Academic Honesty:**

Academic Honesty "The University requires all members of its community to be honest in all endeavors. A fundamental principal is that the whole process of learning and pursuit of knowledge are diminished by cheating, plagiarism and other acts of academic dishonesty. In addition, every dishonest act in the academic environment affects other students adversely, from the skewing of the grading curve to giving unfair advantage fro honors or graduate school admission. Therefore, the University will take severe action against dishonest students. Similarly, measures will be taken against faculty staff and administrators who practice dishonest or demeaning behavior." More details are found in the University Catalogs.

