Syllabus ▪ ADVANCED LIGHTING DESIGN
THEA 3389 ▪ Spring 2009
University of Houston School of Theatre & Dance
Tuesday and Thursday 1:00 – 2:30 Wortham Stage Light Lab
Professor Rigdon COM 142A
Phone: 713.743.2816 ■ E-mail: krigdon@uh.edu
Office hours: M 10:30-12:00, TTH 1:00-2:00
Assistant, Jacob Davis ■ email: jacob-davis@live.com

Text Required:
*The Dramatic Imagination* by Robert Edmond Jones

**COURSE OBJECTIVES**

- Provide students with an understanding of how designers approach the critical analysis of dramatic literature
- Develop students skills in the critical analysis of dramatic literature
- Expose students to dramatic literature in performance
- Develop students skills in research to provide a comprehensive understanding of the ideas and values expressed in dramatic literature
- Provide students with a comprehensive understanding of the principles of lighting design for the theatre and the use of these principles to visually support the ideas and values expressed in the text
- Develop students skills in technical drawing and organization methods
- Apply the acquired skills and knowledge through a series of specific design assignments that require the written and oral communication of ideas

**LEARNING OUTCOMES**
Undergraduate Theatre majors with a concentration in design will demonstrate professional expertise.

**ASSIGNMENTS**

- **JOURNAL** - All students are required to keep a journal for this class that included the following:

  **LIGHTING OBSERVATIONS** – 50% of journal grade
  Each week record at least one observation about the lighting that you see around you. In your room, outside during the day or night, in buildings, on buildings, etc. Indicate the light source, time, effect, and as many of the properties and controllable qualities of light as possible. Record how the light effected the object on which it was focused, how it made you feel, what it reminded you of, and how you might use it in a theatrical setting. Render what you see in any medium and format that you are comfortable working in. A total of 15 entries minimum are required
PHOTOGRAPHS AND PAINTINGS – 50% of journal grade
The following journal entries are analysis of light in photographs and paintings. You are required to include a copy of the work in your journal (in color where required). Include as many of the properties and controllable qualities of light as apply in your analysis. Remember that the purpose of stage lighting is people/actors. Be sure that all of your journal examples include people! All the photos can be found in 20th Century Photography Museum Ludwig Cologne, published by Taschen. Extensive source material can be found in the Fine Arts section of the library. The best way to reproduce a black and white photograph is by using a color copier rather than a regular copier but a digital photograph or scan will work as well. If you decide to take a digital photo of the source, please be aware that you must do so in adequate lighting to not need a flash.

Please use a composition book for your Journal. Journals are due according to the class schedule.

<table>
<thead>
<tr>
<th>Week</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Photo, <em>Fashion, 1950</em> by Irving Penn</td>
</tr>
<tr>
<td>2</td>
<td>Painting, <em>The Ragpicker</em> by Manet</td>
</tr>
<tr>
<td>3</td>
<td>Photo, <em>1950 Hospice de Beaune</em> by Brassai</td>
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<tr>
<td>4</td>
<td>Painting, <em>Woman Drying Herself After the Bath</em> by Degas</td>
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<tr>
<td>5</td>
<td>Photo, <em>Portrait of a Young Girl, Eaton Place, London, 1955</em> by Bill Brandt</td>
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<tr>
<td>6</td>
<td>Painting, <em>The Spanish Singer</em> by Manet</td>
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<tr>
<td>7</td>
<td>Photo, <em>Jayne Mansfield, Berlin, 1961</em> by Robert Lebeck</td>
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<tr>
<td>8</td>
<td>Painting, <em>The Star Dancer On Point</em> by Degas</td>
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<tr>
<td>9</td>
<td>Photo, <em>Lisa with Roses, 1950</em> by Irving Penn</td>
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<tr>
<td>10</td>
<td>Painting, <em>A Girl Reading a Letter by an Open Window</em> by Vermeer</td>
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<tr>
<td>11</td>
<td>Photo, <em>Hat with Flower</em> by Peter Furst</td>
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<tr>
<td>12</td>
<td>Painting, <em>Actress In Her Dressing Room</em> by Degas</td>
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<tr>
<td>13</td>
<td>Photo, <em>Marlene Dietrich, 1935</em> by Edward Steichen</td>
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<tr>
<td>14</td>
<td>Painting, <em>The Potato Eaters</em> (Vincent van Gogh Museum) by Vincent van Gogh</td>
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<tr>
<td>15</td>
<td>Photo, <em>“Endgame” by Samuel Beckett, 1968</em> by Rosemarie Clausen</td>
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• **LAB ASSIGNMENTS**

All students will prepare and present two lab projects as described in the following instructions.

**LAB ASSIGNMENT INSTRUCTIONS**

**Part I: Music Breakdown**
Choose a selection of music that is from three to five minutes in length. Listen to the music to get a general idea of how the piece is developed and write a paragraph about your initial impressions of the music. Describe its emotional qualities, how the music moves, note any major changes that come to you.

Then break the music into its major sections by time, with a short musical description of each section following the format below.

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Statement of the major theme, one trumpet</td>
</tr>
<tr>
<td>0:45</td>
<td>Repeat the theme, add strings</td>
</tr>
<tr>
<td>1:15</td>
<td>Modulate the theme with a key change</td>
</tr>
<tr>
<td>2:00</td>
<td>Big tempo change</td>
</tr>
</tbody>
</table>

Repeat the process until you feel that you have taken the piece apart into all of its sections and have described it the best that you can. You don't need to be a music major to do this, write what you hear.

**Part II: Emotional Description**
Once you have broken the music into sections by time and musical definition, the next step is to give the music an emotional definition. Write down the emotional feeling and visual image you see in your mind’s eye as you listen to the piece. Free association works best for this. These feelings and images don’t need to be literal, let your mind run free, let the music take you over. Oh, it will help to think of light as you do this, i.e. this section is stark, isolated… it is lonely and diffused…. it feels like it is floating, cool…..etc.

**Part III: Visual Description and Assigning Controllable Properties**
Translate your musical and emotional descriptions into a visual description through the controllable properties of light. For each section assign as many properties as you feel apply.

**Part IV: Visual Support**
Now that you have painstakingly described, picked apart and analyzed your piece of music, present 4 to 6 photographs, pictures, or drawings that you feel best represent visually your analysis of the music. Pick images that best depict the controllable properties as you see them actualized with light.

**Part V: The Lighting Design**
Using the still life and light plot in the Light Lab, and using your musical
descriptions as a basis, cue the piece of music. Remember, every section may or
may not want a lighting change or cue. Several sections might be best served by
one long cue. Or not. Use your description as a guide. Prepare a light plot,
channel hookup (Light Write), cue synopsis, and cue sheets.

Part VI: Renderings
Provide a rendering of three key moments of your project on black paper.

Part VII: Notebook
Turn in all supporting paperwork in one three-ring binder as follows for each
project:
- Descriptive paragraph
- Timed musical description
- Emotional description
- Visual description
- Visual support
- Light plot
- Channel hookup
- Cue synopsis
- Cue sheets
- Renderings

Part VIII: Presentation and participation
Each student will present his or her project on an assigned date. All students
are required to be in attendance and participate in discussion and critique of
each other’s work.

LAB ONE:
Your choice of score from a movie.
Still life, plot and focus provided.
Choose color.

LAB TWO:
Your choice of classical or jazz music.
Choose still life, focus and color.
Plot provided
Write cues in blind.

ALL PAPERWORK IS DUE AT THE TIME OF THE PRESENTATION. IF YOU
COME TO CLASS WITHOUT ALL SUPPORT MATERIAL YOU WILL NOT SHOW
YOUR PROJECT.

• FINAL - DANCE PROGRAM
All students will assist the designer for at least one dance for the Spring Dance
Program. You will be assigned a designer and be responsible for scheduling
meetings and watching rehearsals. You will work within the confines of the
repertory light plot provided. You will be responsible for attending showings,
focus and tech rehearsals.
POLICIES

THERE WILL BE NO OPPORTUNITY TO MAKE UP LAB PROJECTS. YOUR ONLY HOPE IS TO TRADE PLACES WITH A FELLOW CLASSMATE.

School of Theatre policy allows for two absences, after which the student is penalized one full letter drop for the third absence, two full letters drop for the fourth absence, and an automatic grade of F for the fifth absence.

COURSE GRADING CRITERIA

There are a total of 1600 points available distributed as follows:
- Journal 500
- Lab Assignments 2 @ 400 points each 800
- Dance Program 300

Grade Scale is as follows:

A  1600 – 1504   C  1231 – 1184
A- 1503 – 1440   C- 1183 – 1120
B+ 1439 – 1392   D+ 1119 – 1072
B  1391 – 1344   D  1071 – 1024
B- 1343 – 1280   D- 1023 – 960
C+ 1279 – 1232   F  959 - 0