SYLLABUS FOR STAGE LIGHTING (THEA 3387)
Jonathan Middents 133F WT; (713) 743-2914, Jmiddents@uh.edu
Office Hours MW 9-11, TTh 10-11 and by appointment

OBJECTIVES
The objective of this course is to equip each student with the knowledge and skills necessary to effectively light a theatrical production. We will attempt to simultaneously develop the basic knowledge of the lighting technician and the visual and analytic eye of the lighting artist. Grading will be based upon the criteria presented on this syllabus. The text for the course is Designing With Light by J. Michael Gillette (5th edition). Scripts with which we will work include Hamlet (William Shakespeare), The Glass Menagerie (Tennessee Williams), and Much Ado About Nothing (Shakespeare).

Additional sources of information, some available in the library, include:
Bellman, Willard F., Lighting the Stage: Art and Practice.
Essig, Linda, Lighting and the Design Idea
Flibrow, Richard, Stage Lighting.
Reid, Francis, Discovering Stage Lighting.
Entertainment Design magazine.
Lighting Dimensions magazine

LEARNING OUTCOMES
Theatre majors with a concentration in Production will demonstrate professional expertise.

TOPICS:
8/24 INTRODUCTION – an introduction to the design characteristics of light and their control; an explanation and discussion
8/26 of the functions of stage lighting; the lighting production team. Read Chapters 1 and 2.
8/31 DESIGN CHARACTERISTICS OF LIGHT – further discussion and demonstration of the use of intensity, color, distribution, movement, and form of light in formulating stage lighting. Read Observing Light Handout.
9/7 SCRIPT ANALYSIS – a discussion of methods of approaching a script as a lighting designer. Read Chapters 11 & 12 and the Analysis Handout
9/9 LIGHTING OBSERVATION DUE
9/14 LIGHTING PRACTICE: THE LIGHTING KEY – the use of lighting angles; planning areas; moving from analysis to implementation. Read Chapters 13 & 14.
9/23
9/28 VISUALIZATION – Introduction to the use of Virtual Light Lab and the Model Theatre in visualizing directional and color
9/30 elements in lighting design.
9/30 SINGLE SCENE CONCEPTUALIZATION DUE
10/5 PHOTOMETRIC DATA – an explanation of the use of manufacturers’ photometric data in predicting the design
10/7 possibilities of a given set of architectural and instrumentation variables. Introduction to the mini plot. Read pp. 55-56 &
10/12 Photometric Handout.
10/12 SINGLE SCENE VISUALIZATION DUE
10/19 DESIGNING AND DRAWING THE LIGHT PLOT – a demonstration project in solving lighting problems and putting the
10/21 solution down in standard format. Read Chapter 15.
10/21 MINI LIGHT PLOT AND SECTION DUE
10/26 Beaux Stratagem LIGHTING CRITIQUE DUE
10/26 COMPARATIVE PROBLEMS IN STAGING ARRANGEMENTS – a comparison of proscenium, thrust, and arena
10/28 design solutions. Read Chapter 16 and The Glass Menagerie.
11/2 Continue Comparative Problems
11/4 REVIEW OF LIGHTWRIGHT – A demonstration of the use of the industry standard lighting paperwork program in managing instrument schedules, hookups, and other paperwork.
11/9 INITIAL PROSCENIUM DESIGN DUE. (CONCEPTUALIZATION, PLOT, SECTION).
11/9 PRACTICALS AND EFFECTS – a discussion of specific techniques of using practical fixtures and special lighting effects
11/11 on stage. Read Chapter 8.

Syllabus for Theatre 3387 – Stage Lighting Fall Semester 2012
11/16  *Blood Wedding* LIGHTING CRITIQUE DUE
11/16  REHEARSAL AND PERFORMANCE PROCEDURES - Read Chapter 17.
11/16  PROJECT DISCUSSIONS - discussions of sample lighting plots, in-class work on design projects and presentation and critique of student projects.
11/18  NOTEBOOK DUE.
11/23  Continue discussions and in-class work.
11/23  FINAL PROJECT(S) CONCEPTUALIZATION/VISUALIZATION DUE
11/30  Continue discussions and in-class work.
12/2  Continue discussions and in-class work.
12/9  FULL DESIGN(S) DUE

**GRADING CRITERIA FOR STAGE LIGHTING**

Grades will be assigned for the course based upon the following criteria:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Satisfactory completion of projects as indicated:</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>1. Lighting Observation</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>2. Single Scene Conceptualization</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>3. Single Scene Visualization</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>4. Lighting Notebook</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>5. Mini light plot</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>6. Proscenium design</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>7. Final Project Full Design (Proscenium)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>8. Lighting critique of 2 mainstage productions</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>9. Actual Scene/Scene Piece Cuing for 20B, UHD, and/or Dance</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>10. Final Project Full Design (Thrust or Arena)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

The term Full Design includes a written conceptualization, a Virtual Light Lab or model theatre visualization, a light plot, cross sections (at least on centerline), a controller schedule, an instrument schedule and a Cheat Sheet. Designs may be hand-drafted or done using a computer lighting program such as Spotlight. Paperwork may be hand-done or using Lightwright. An assignment is not considered to be complete until it has been approved as acceptable by the instructor. Failure to complete all of the required work for a grade will result in the assignment of the grade for which all work has been completed. Plus and minus letter grades may be assigned at the discretion of the instructor, largely based upon the quality of design projects. Projects will not be accepted for grading later than 5 pm on the due date unless prior permission is obtained from the instructor. This will only be granted in exceptional circumstances. Projects may be revised for resubmission if they are judged unacceptable by the instructor and resubmitted within one week of their return to the student.

Students are reminded of the School of Theatre absence policy – after two absences (assuming a two-meeting-per-week class) final grades are lowered by 1/2 letter grade up to a maximum of six, after which an F is assigned. Three tardies equals one absence.