THEA 4111: Production and Performance Capstone in Lighting Design

Instructor: Joseph Monaghan      e-mail:  jmonagha@westga.edu

Texts Play script as provided.

Course Description

THEA 4111 Production and Performance Capstone in Lighting Design is intended to provide an opportunity for a student interested in Lighting Design to expand their understanding of and experience with Lighting Design for live theatre.

Degree Program Learning Outcomes Addressed

- Students will demonstrate knowledge of selected plays, theatrical conventions and theatrical movements important in the formation of the modern theatre.
- Students will demonstrate skills in analyzing plays, using theatre technology, and conducting research.
- Students will express through performance, writing, speaking, and other modes of communication the results of research and critical judgment, indicated by a demonstrable ability to reach an audience effectively through at least one of the components of theatrical art.
- Students will apply skills learned in courses to a variety of work and social environments.
- Students will function safely and effectively while using theatre technology.
- Students will demonstrate knowledge of the various means (acting, directing, designing playwriting, etc.) through which a theatrical concept is realized.

Class Learning Outcomes

- Students will be able to articulate their design process and follow that process rigorously in the creation and execution of the design.
- Students will demonstrate a thorough knowledge of and command of the available lighting technologies as appropriate to their particular project.
- Students will clearly and effectively communicate and collaborate with their colleagues on the project.
- Students will meet all deadlines for process steps and for completed work on the project.
- Students will demonstrate a knowledge of professional standards in the creation of their light plot and paperwork.
- Students will execute their design to their best ability in close collaboration with their director and design team for the assigned production.
- Students will document their process and experiences during the assigned production, and submit a written analysis of their process, its effectiveness, and of what they learned during the production process.
- Students will prepare and show a display of design materials appropriate for display at KC/ACTF and other design competition opportunities, regardless of their intention to attend such conferences.
- Students will research, design, and create a portfolio web site and other materials appropriate for use in pursuing their theatrical careers moving forward with a view to both professional work and potential application to a graduate program.

University Policies including Honor Code, Disability Services, Official E-mail, and other policies can be found at [http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf](http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf)

All policies discussed or referred to in this document are considered to be in force for this course. Students are required to review this document.
**Accessibility and Learning Challenges**

Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given.

**Student Responsibilities**

**Student will be assessed based on the expectations outlined in the attached document outlining the responsibilities for a Student Lighting Designer.**

In addition, the student will be expected to:

- Keep a Process Journal, making entries not less than once a week.
- Write and discuss with their mentor a Reflection Paper outlining their process and experience of designing the show from start to finish. This write up should include discussion of each step in their design process, how useful those steps were in creating the design, their experience collaborating with their colleagues, the students thoughts on what was and was not successful about their efforts, and discussion of what the student learned in doing the project.
- Document their design at the Photo Call
- Participate in Senior Showcase in the semester in which they take 4111 (even if not graduating that semester).
  - For Senior Showcase, Student is required to create and show a resume and portfolio web site of their work that is comprehensive, not just from the 4111 project.
  - For Senior Showcase, Student is required to present their Web Site, discussing it’s design, content, and how they plan to use it when discussing it with potential employers.
  - At Senior Showcase, Student will also complete the Department Exit Survey.

*All Due dates are indicated on the attached semester schedule.*
Lighting Design Responsibilities

Pre-Production/Rehearsal Period:

Read the script once appointed Lighting Designer

At your first meeting with the faculty mentor, review ALL process and production due dates and put them in your calendar.

Contact the director and get involved in the design process. If you are appointed to Lighting Design a production whose design process is already begun, get up to speed on the progress of the other design areas as quickly as possible. This may involve meetings with not only the director, but also the Scenic, Costume, Sound and/or Media designers. If the process has not started yet, make sure you know when the first Design Meeting is and have your assigned preparation work done before the meeting.

Be prepared to attend the first read-through and all production meetings

Attend the first Rehearsal/Read Through of the play. This will be your opportunity to participate in “Show and Tell” for your design. Be prepared to discuss your ideas and share any research that you have shared with the director.

Stay for the entire First Read Through at this rehearsal.

During the first production meeting confirm the dates of hang and focus, paper tech, dry tech, cue to cue, and dress rehearsals with the stage manager. These should already be on the Production Calendar, and in your calendar from previous meetings with your faculty mentor.

When you receive a rehearsal schedule, let the stage manager know which days you will be attending rehearsal. The most important rehearsal to attend is the earliest run-through usually called the "stumble through.

Act run-throughs or full run-throughs are more beneficial to you than blocking rehearsals, attend as many of these run-throughs as possible while balancing your class and homework load.

Get copies of the ground plans and elevations from the set designer, check for projections.
Discuss any practical instruments (floor and table lamps, hanging fixtures, etc.) with the set and props designers.

Make sketches and a preliminary light plot of what you would like to do for the design.

Discuss color ideas with the director, set and costume designers.

Get a list of the instruments that can be used.
Draft a final light plot and create final paperwork including channel hookup, instrument schedule, color cut list and GOBO list.
Plot and Paperwork MUST be submitted on or prior to deadline as stated in the Production Calendar. Late work makes other people’s jobs impossible and compromises the quality of the design and the production.

Review Final Plot and Paperwork with Faculty Mentor, and then with Master Electrician.
Be prepared to make changes and adjustments if needed.

Sit down with the director and stage manager for paper tech to put cues in the SM’s script.

Participation in hang and focus:
Let the master electrician oversee the hang. Be available to answer questions. Attend any calls you are assigned or sign up for based on the Load In Schedule as established for your particular show.
Lay Out focus points prior to the start of the focus call in order to speed your work.
Execute focus in an efficient manner. Be thorough, but be quick.
Work carefully but rapidly during focus call.
Create a magic sheet to aid you in efficient cue writing.
Prior to dry tech, program all light cues as discussed at Paper Tech.
During Tech:
Collaborate with your director, fellow designers, and Stage Manager. Most light cues will require modification from pre-tech programming. Cue placements may need to adjust from paper tech to respond to the realities in the theater space.
Respond thoughtfully and calmly to notes from the director and suggestions from your fellow designers. If the director asks for a change that you feel compromises a look, have a calm, brief discussion with them over what changes are needed and why. Be prepared to explain your ideas.
Remember that the director’s vision guides the entire production, and that their word is final on how the show should ultimately look and work.
During cue-to-cue, tech-through and dress rehearsals, work quickly and efficiently to make changes. If a change can be made quickly and efficiently, make it on the fly so that the director can see it. Keep in mind the programming speed and experience of your programmer (yourself, your ME, your light board OP) when determining if a note can be done on the fly.
If a change will take more time to program, or requires work notes (re-hang, re-focus, re-color, etc.), make a note of it and get it done before the next rehearsal.
During cue-to-cue, tech-through and dress rehearsals, and any performances you attend, it is NEVER appropriate or acceptable to lose your temper with the director, Stage Manager, Light Board Operator, or anyone else.
If in the course of a run (dress rehearsal or performance) a cue is not executed as planned, make a note and share it with the Stage Manager AFTER the run/performance.
During the week of the show, schedule a meeting with your Mentor within 3 days after strike for final Post-Mortem and evaluation.

ALL DESIGNERS ARE REQUIRED TO ATTEND OPENING NIGHT AS WELL AS THE KCACTF RESPONSE AND POST MORTEM

KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE DEPARTMENT CHAIR TO SPEND BEYOND YOUR BUDGETED AMOUNT.

Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager within 24 hours. Per University policy, you cannot be reimbursed for any ONE receipt that exceeds $99.00. Discuss with your mentor alternative purchasing plans for items that exceed $100.
All purchases must be discussed with your Faculty Mentor PRIOR to any money being spent.

I have read the Responsibilities of the Student Lighting Designer as they appear above and in the UWG Theatre Company Handbook. I have discussed these responsibilities with my faculty mentor and understand each section of the description. By signing below, I agree to behave in a professional manner and I agree to all that is written in this contract. I also understand that each production is individual and unique and I therefore agree to any other stipulations that may arise while directing this production.

______________________________________
Student Lighting Designer name (please print)

______________________________________  _______________________________________
Student Lighting Designer signature     Date Signed
THEA 4111 Lighting Design Evaluation Rubric

Please evaluate each area and comment where necessary.
1=Excellent   2=Very Good   3= Average   4= Needs Improvement   5= Did not follow through at all.

### Communication

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
</table>

**Things to keep in mind:**
- Appropriate Research that Clearly communicated intent/concept
- Communicated with director/SM throughout rehearsal process
- Regularly attended weekly meetings with mentor

### Discipline/Preparedness

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
</table>

**Things to keep in mind:**
- Attended all productions meetings on time and prepared
- Attended and stayed through entire first read (Show and Tell)
- Attended at least 2 rehearsals on time and prepared
- Commitment to project
- Met all deadlines
- Treated all involved with respect

*(Spoke to people, not at them; detailed problems to the individual with whom problem occurs, not to others not involved with conflict –with the exception of the mentor)*

### Design Execution

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
</table>

**Things to keep in mind:**
- Completed Light Plot, Light Wright, other paperwork on time
- Communicated any change in design to Director
- Fix any notes given during Tech by the next run
- Communicate with Director and SM what has or has not been completed before each tech

- Student Designer attended opening night
- Student Designer attended KCACTF response
- Student attended Photo call and took pictures
- Student Designer attended Post mortem

### Senior Showcase

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
</table>

- Web site is complete and functional
- Web site showcases all of students strengths and competencies
- Web site looks professional
- Student can speak clearly and professionally about the content of their web site.

### Reflection paper

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
</table>

- Student’s paper shows serious, significant reflection of the process of designing the production.
- Student’s paper shows serious, significant thought devoted to student’s process and what they learned.
- Student’s writing is clear and technically proficient; no grammar or spelling errors.

### Final Grade

| A | B | C | D | F |