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Illuminate the Story:
How Theatrical Lighting Can Help Tell a Story

Subject Matter: Lighting Design – how we can use the different qualities of light to help tell a story.

Grade: 8th Grade Theatre

Learners, school, course and context within the course curriculum: This unit takes place towards the end of the year in an 8th grade theatre class. This class includes a mix of students, some who have a great deal of experience with theatre, and others who have little experience and are taking the class as an elective. This lesson is part of a larger sequence of the curriculum focusing on design. Prior to this lesson, the students have learned about the different theatrical jobs (designers, directors, actors, stage managers, etc.) and some of the responsibilities attached to those jobs. As a class, we are now moving through different design units. For each area of design (costume, set, lights, sound,) students engage in a two units. The first unit is a two to three day unit covering the basic elements of design, history of design, and tools of design as they pertain to that field of design. The second unit is a five a five-day project unit, during which they consider how they might use each element of design to help tell a story/communicate an idea. So far, the students have completed both units on scenic design, both units on costume design, and the first (informational) unit on lighting design. The following unit is the project-based lighting design unit.

Goal(s):
- I want my students to understand how they can use lighting to tell a story
- I want my students to know how to program a basic light cue
- I want my students to learn how to negotiate a collaborative creative process
- I want my students to think about how the qualities of light impact the story we see portrayed on stage

Rationale: I believe that this unit sequence follows the "show me, help me, let me" teaching model, as it gives students an opportunity to apply their knowledge to a practical lighting design project. I believe that by giving the students a hands-on opportunity to engage in both the artistic and technical elements of design we are giving students an opportunity to hone their skills as designers. In addition to these skills, students develop skills in collaboration, creativity, and helping them understand how they can start with a concept or idea, and then make that idea a reality.

Focus Question/s:
- How can we use light to tell a story?
- What are the steps we might follow to create and execute a lighting design?

Objectives: The students will (TSW)
- TSW explore what it means to create a lighting design/be a lighting designer
- TSW explore how light can be used to tell a story/communicate an idea/set a mood on stage.
- TSW collaborate with a small group to generate a short story and create three tableaus that tell that story
- TSW use vocabulary (learned in previous units on the qualities of light) to describe and analyze the intensity, direction, and color of light
- TSW create a conceptual lighting design for each tableau that helps tell/support the story (paying particular attention to the intensity, direction, and color of the light)
- TSW explain how their concept supports each moment of the story (each tableau)
- TSW learn to read a light plot and magic sheets (specifically focusing on the location and direction of lights)
- TSW learn how to program a cue on a light board, and practice programming cues as a group
- TSW build and edit three light cues (one for each tableau of their story)
- TSW explore how light interacts with bodies on stage, and how visibility of actors impacts storytelling
- TSW share their light cues/tableaus, give and receive feedback, and reflect on the process of developing the light cues and how light can be used to tell a story

TEKS:
§117.40. Theatre, Grade 8.
- **(8.2) Creative expression/performance.** The student interprets characters, using the voice and body expressively, and creates dramatizations.
  - (D) create, improvise, and record individually and collaboratively characters, setting, dialogue, and actions that have tension and suspense and that reflect a beginning (exposition), middle (climax), and ending (denouement, resolution).
- **(8.3) Creative expression/performance.** The student applies design, directing, and theatre production concepts and skills.
  - (A) select specific technical elements for improvised and scripted scenes to suggest environment, to establish mood, and to support character and actions;
  - (B) create elements of scenery, properties, lighting, sound, costume, makeup, and publicity, using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity), and aural qualities (pitch, rhythm, dynamics, tempo, expression)

*Note: Any of the italicized text is text I would say during the lesson.

<u>**DAY 1: Qualities of Light and the Story**</u>

Objectives for the Day:
- TSW explore what it means to create a lighting design/be a lighting designer
- TSW explore how light can be used to tell a story/communicate an idea/set a mood on stage.
- TSW collaborate with a small group to generate a short story and create three tableaus that tell that story
- TSW use vocabulary (learned in previous units on the qualities of light) to describe and analyze the intensity, direction, and color of light

Materials for the Day:
- Red, Green, and Blue Post-its
- Pen/Pencil (Students)
- 3 Stage Lights
- Red, Green, and Blue Gel
- Gel frames
- Handouts
- Poster w. Qualities of Light
- Poster w. information concerning student responses during the image-sharing activity
- iPad to take pictures of tableaus

Preset: Post-its on desks, lights in the room, light categories written on the board, objective posted

<u>**PRE-LESSON:**</u>
Hello everyone! Please put your things down on this side of the room and find your way to a desk that has post-its on it. We'll be using these post-its later today in the lesson, so you can leave them on the corner of your desk for the time being.

1. <u>**ENGAGE:**</u>

Activity 1: Review Qualities of Light (5 min)

We just finished our unit on the different qualities of light. Before we begin our unit today, let's review…

<u>Review Questions:</u>

Describe:
- What are the four qualities of light? What do we know about these qualities?
  - Answers: Intensity (brightness), Distribution (which includes direction and texture of light), Color (we achieve color through gels!), and Movement (this could be the physical movement of the light, or the shift from one look or cue to another)

Analyze:
- How might a designer use each of these qualities when creating a lighting design?

Relate:
- Today, we are going to begin a unit on how we might use light to help us tell a story. What are some ways we think lighting designers might use light to help tell a story or communicate an idea to an audience? (Scribe ideas)
- Possible Side Coaching: What do we know from our previous units on the Qualities of Light, and the job of a designer (specifically a lighting designer).

Transition: *These are all amazing ideas about how light can be used to help tell a story or communicate an idea, and in this unit, we will be working on a lighting design project that will help us explore how we might create a lighting design that supports or helps tell a story. One of the main ways (you mentioned) that light can do that is through color.*

Activity 2: Color association (5 min)

On your desk are nine post-it notes, three blue, three red, and three green, which you may recognize as the three primary colors of light. Take a moment to think about what comes to mind when you think of each of these colors. What words, images, objects, emotions, ideas, come to mind? When I say go, write a word on each post-it that you associate with that color. So for example, if I had a purple post-it and a yellow post-it, I might wright "sun" on the yellow post-it, and "royalty" on the purple post-it. Try to come up with three words for each color and write them on the colored post-it. If you can't think of three words that's fine, just try to think of one word for each color. Are there any questions? Ok, you'll have two minutes to come up with up to 9 words, three for each color, and go!

Give students two minutes to write out their post-its. When two minutes is up, invite the students to come up to the board and stick their post-its to the board, which is divided into three sections, one titled blue, one titled red, and one titled green.

Take a moment to silently look at the board and see what other words are up on the board.

Reflection Questions:

Describe:
- What kinds of words do you see listed for each color?

Analyze:
- Are there any similarities between words that describe red, blue, green?
- Are there any words that show up more than once in a section?

Relate:
- Lighting designers often use color to communicate an idea with the audience, or to help set a mood of a piece/scene. This doesn't mean that the whole set is lit that color, (though it could), but that they use a few lights to help add color to a scene. Given the words we see on the board, in what kind of story might a designer use red light? Green light? Blue light?

Transition: *With all of this in mind, we are now going to divide into three groups and create short stories. Each group will be assigned a color, and they will use the words generated for that*

color to create a story. Each group will then create three tableaus (or frozen pictures) that tell that story.

2. **EXPLORE:**

Activity 1: Creating the Story (10 minutes)

Divide the class into pre-established groups in pre-established spaces. Each member of each group will pick two words from the board that resonate with them in some way – encourage students to pick at least one concrete and one abstract word (if they can). Once students have their words, hand out an instruction sheet and give students time to work in their groups (see attached sheet).

Possible Side Coaching:
- This is the first draft of your story/images. We will be working with these stories and images for the next few days so we'll have an opportunity to work on them further
- What words are you drawn to from the board? Who are your characters? What is the major conflict? How might you show the conflict in your body/face?
- For right now just use your bodies to communicate the story (i.e. no props right now, but maybe later).
- Keep the story simple – if students need an example, use the following color story for yellow: One sunny day, a happy little girl named Sally saw her friend Mary while she was out walking. As they walked past each other Mary dropped her banana peel and Sally slipped on the peel and Mary laughed! Sally felt uneasy around her friend from then on.
- After five minutes, encourage groups to get up and work on their feet if they haven't started doing so already.
- Think about how you might transition between images

In the last minute, have everyone run a parallel dress rehearsal. *As we have done in the past with tableaus, the audience will close and open their eyes between each image. We will practice getting into our three images at the same time – I will say eyes closed and eyes opened. As a reminder, "eyes closed" is your cue to get into your image, and I wills say eyes open when I see that everyone is in place.*

Activity 2: Sharing Tableaus and the Impact of Light (25 min – 8 minutes per group)

The following sequence is repeated three times, once for each group:

When we share our three images, we will share them twice. The first time through, we will see the images under the classroom lights. We will pause to reflect on what we see, and the possible story being told. The second time through we will see the images under a stage light. As you watch the images think about:

- The color, intensity, and direction of the light
- If/how that light impacts or changes the story

• How this type of light might be used to tell a story/communicate an idea/create a mood on stage

We watch the images once – using the eyes closed eyes opened, then consider:

Describe:
• What did you see in the images?
• What types of shapes were the bodies making?
• What kinds of facial expressions did you see?
• What kind of physical/spatial relationships did we see between the actors

Analyze:
• What kind of emotions did you see?
• What suggested conflict in this story?
• The goal is not to guess what their story is, but to communicate what we saw in the images
• (Possibly give the group a chance to share the story here)

After the class reflects on the story/tableau, they repeat the sequence but this time under stage lights. Then the class engages in the following questions:

Describe:
• Describe the color, intensity, and direction of the light

Analyze:
• How did this light impact your understanding of the images?
• How did the light make you feel/make the images feel?
• What kind of mood did the light create?
• (Possibly group gets to share their story here)
• Give the group creating the images a chance to share anything they discovered hearing their classmates reflect on their image.

During this sequence make sure to photograph each tableau (both under the classroom lights and under the stage lights – this way, students in the group can look at the images during the reflection, and refer back to those images as they work to build their cues.

Transition: Today we started exploring the qualities of light in a laboratory setting. Let's now transition back to our groups and think about how we might use some of these qualities of light to create a lighting design for each of our images.

3. **CLOSURE - REFLECTING ON THE LESSON: (5 min)**

Thinking about the qualities of light we explored today, take a moment in your group to consider what quality of light might help tell your story. It is also important to note that your actors are important to the telling of that story, so as we move forward with our design projects we'll be thinking both about how we can use light to tell a story AND how we can make sure our audience can see our actors so they can tell the story.

Give students a handout with the following questions:

Relate:
- What kind of story/mood/idea did the lights we saw today help communicate?
- What color, intensity, direction of light might you use to help tell the story you created today?

Tomorrow we will start working on our designs in our groups.

Evaluation Strategies:
- Reflection throughout the lesson – much of this lesson is based on what the students observe in the images, and how they are constructing meaning and story through light
- Worksheet at the beginning
- Worksheet at the end

Contingencies:
- If we run out of time, the final worksheet could become homework – Regardless, the worksheet will be referenced at the top of class the next day
- If we have extra time, try switching the stories and the lights – e.g. see how the red story reads under the blue light

Teacher's reflections and ideas to re-teach or carry over to next lesson:
- The reflection questions at the end of the lesson about how we might use different lights to help tell our stories are the focus of the following class.

DAY 2: Creating a Design Concept and Translating it to Cues

Objectives for the Day:
- TSW explore what it means to create a lighting design/be a lighting designer
- TSW explore how light can be used to tell a story/communicate an idea/set a mood on stage.
- TSW create a conceptual lighting design for each tableau that helps tell/support the story (paying particular attention to the intensity, direction, and color of the light)
- TSW explain how their concept supports each moment of the story (each tableau)
- TSW learn to read a light plot and magic sheets (specifically focusing on the location and direction of lights)

Materials for the Day:
- Colored Pencils
- Black paper
- Printed pictures of their tableaus
- Power Point (Light Plot PPT)
- Light Plot handouts
- Magic Sheet handouts
- Cue sheet handouts
- Instructional handouts (page 1)
- Worksheets from yesterday
- 3 pieces of large paper
- Markers
- 1 poster with sharing instructions

Preset:
- Power point – Everything else should be set in piles to the side, the black paper and colored pencils are divided into three piles, one for each group.
- Each sheet of large paper is in a different area of the room with markers

PRE-LESSON:
Hello everyone! Please put your things down on this side of the room, and place your worksheet from yesterday and a pencil on your desk. Once you've done that, please join me in the center of the room.

1. **ENGAGE: Silent Ball (5 min)**

At this point in the year we have already played Silent Ball (in their unit on how we use our bodies to tell a story), so the students briefly review the directions at the beginning, and we begin the game. For reference, the directions are as follows:

Students stand in a circle. They wave their hands in front of their mouths twice to signal that there will be no talking (we all take our silence our voices together). Then someone begins by creating an imaginary ball. Their movements/interaction with the ball should tell us the size,

weight, and qualities of the ball (i.e. is it bouncy? Does it make you giggle when you carry it?). They then pass the ball to the person in the circle next to them who catches the ball with the same qualities, then changes the qualities of the ball. This process repeats until the ball moves all the way around the circle once. The goals of the game are to 1. Create a unique way to pass the ball, 2. Embody the ball your neighbor has created (watch their actions and emulate them to the best of your ability), 3. Get the ball all the way around the circle.

Reflection Questions:
Describe:
- What did we do in this activity?
Analyze:
- What was successful about the way we passed the ball?
Relate:
- In this unit, we are working in a creative collaborative group project. How might this game serve as a metaphor for our collaboration during this project? (How might the ball represent the ideas we each bring to the group and the way we should listen to those ideas?)

Transition: As we continue our work in our groups today, think about how we might collaborate together successfully. As I count down from 10, please get your worksheets from yesterday and get into your groups from yesterday around a sheet of big paper. Count down. I'll know you are ready when your eyes are on me.

2. **<u>SHARING INFORMATION</u>: Share your worksheets in your group (10 min)**

Take five minutes in your group to share the second half of your worksheets with each other. Once everyone has had the opportunity to share, work as a group to write down/brainstorm your ideas for each tableau on the sheet of big paper.

Possible Side Coaching:
- Consider starting with the ideas that maybe showed up on multiple worksheets.
- What is happening in this tableau?
- What type of light do you think helps tell the story?
- How might we combine ideas? So if someone really wants a red light, and someone really wants a side-light, does it help the story to combine those ideas?

Transition: Use an eyes on me count down

3. **<u>EXPLORE</u>:**

Activity 1: Sketching your design (10 min)

Part of being a lighting designer is showing other members of the production team your ideas for the lights, and helping them understand what those ideas might look like. As we discussed in our previous unit, lighting designers often use pictures or sketches to help communicate these ideas.

Using the ideas we just generated, each group will break into three pairs/small groups, and each pair/small group will be responsible for sketching the lighting design of one of the tableaus.

Questions before we begin:
- When drawing, how might we communicate the direction of the light?
- When drawing, how might we communicate the intensity of the light?
- When drawing, remember that a little color goes a long way. What might be the essential colors in this moment? (Also, remember that if colorful lights cross, they will change color!)

If it is useful to you and your partner, draw a stick figure or a cube in the middle and think about how the light might hit that person/object (refer to quality of light sheet). And as you are working, think about visibility – can we see the actors? Don't worry about making this perfect, this is the first concept drawing for your design, you will continue to edit your design throughout the process. I've printed out images of each groups tableaus so you can refer to those images as you create your design.

Give students time to draw their sketches. Make sure to provide time checks throughout.

Transition: Eyes on me. Pause your sketches where they are, and put the colored pencils in the box. When you have put the colored pencils away, please form a seated circle.

Activity 2: Sharing your design (5 min)

Each pair has 30 seconds to share their drawing. When you share, tell us which group you are in and which tableau you are working on. Then tell us a little bit about what you created, and how you believe this design helps tell the story.

Post a sheet with sharing instructions to help guide the students as they share.

Transition: Once you have the idea or concept for a design, the next step is to create a light plot. For this project we will all be working with one light plot to help us bring our designs to life.

Activity 3: Reading a Light Plot (10 min)

Hand out the light plot/magic sheet handouts, and discuss light plots using the power point presentation. Students may use the handouts to take notes if they want.

*Please see both the attached presentation, and the electronic presentation I sent, as the electronic version has some notes in the note section for some of the slides.

Activity 4: Go over Assignment (5 min)

Take time to go over the Creating and Programming Light Cues assignment (see attached) and answer any questions.

4. **CLOSURE - REFLECTING ON THE LESSON: (5 min)**

Students respond to the following questions in their journals:

Collaboration:
1. How do you feel your group did today when brainstorming design ideas? What was the collaboration like?

Design:
2. How might the lighting plot/magic sheet help you when designing your cues? What lights might you use to help you bring your design to life?

Assignment:
3. Do you have any questions or concerns about the assignment?

Evaluation Strategies:
- Reflection throughout the lesson, final journaling, lighting design sheets

Contingencies:
- If the lesson is running long, we could go over the assignment tomorrow
- If the lesson is moving faster than anticipated, students can begin working in pairs on their cue sheets.
- If there is a student in the class who already has done a lot of lighting design work, this student might work by themselves when creating the design (if they want to).

Teacher's reflections and ideas to re-teach or carry over to next lesson:

Read the journals – are there any questions or issues within the groups?

DAY 3: Creating and Programming Cues

Then each individual group gets to try recording a light cue while the other groups work on situating their tableaus in space – blocking to the black box (teach the other group the tableaus so they can be your bodies on stage while you're lighting)

Objectives for the Day:
- TSW explore what it means to create a lighting design/be a lighting designer
- TSW explore how light can be used to tell a story/communicate an idea/set a mood on stage.
- TSW learn how to program a cue on a light board, and practice programming cues as a group
- TSW build and edit three light cues (one for each tableau of their story)

Materials for the Day:
- Power Point
- Cue sheet handouts
- Light board/Theatrical lights – class takes place in the theatre that day
- Additional projector and screen (depending on the resources in the theatre)
- Large piece of poster paper and markers for scribing
- Colored pencils
- Post-its and two sheets of large paper

Preset: Power Point, desks in groups with colorful post it showing students where each group should sit.

PRE-LESSON:
Welcome everyone! As you come in, please find the group of desks that is labeled with your group color.

1. **ENGAGE: (5 min)**

   Invite students to share their journal responses to the question: How might the lighting plot/magic sheet help you when designing your cues?

   In response to some of their reflections, model an example of finding a light in the theatre, finding that same light on the light plot/magic sheet, and recording that light on the cue sheet.

   (*Say I wanted to use a side-light shining from stage right. Where in the theatre might I find that light? Where on the plot might I find that light? This is how I would record that light on the Cue Sheet*)

2. **EXPLORE:**

   Activity 1: Deciding Color (5 minutes)

Take a moment with your group to look at your different designs, and determine what gels you will use, and on what lights you will place those gels. Use colored pencils to mark those lights on your light plot.

Transition: I will know each group has made their decision and is ready to continue when their eyes are on me.

Activity 2: Creating Light Cues (10 min)

You will have time in your pairs to walk around the theatre, look at where the lighting fixtures are located in the space, compare that to their lighting plots, and then begin designing your cue. You will record the lights you want to include in your cue on your Cue Sheet. Feel free to refer back to your initial design as you work, and as always, consider how the choices you make help tell the story.

Transition: Now that we have recorded the first draft of our cues, we are going to learn how we program a cue using a light board.

Activity 3: How to program a cue! (10 min)

We're going to start with a power point presentation on how you program a light cue, and then we will get some hands on practice programming cues at the light board.

Presents a power point on how to program a light cue

*Please see both the attached presentation, and the electronic presentation I sent, as the electronic version has a few notes in the note section for some of the slides.

When I reach the "Review the Steps" slide, hand out Part 2 of the project instructions and review the project instructions (see attached handout).

Transition: Review the slide with the information about the tutorial as the transition.

Activity 4: Group Tutorials (15 min)

Each group gets 5 minutes at the light board to practice recording a cue. In this tutorial, students are not recording their actual light cues, they will have time in class the following day to do that.

The groups will come up to the booth in the following order to practice programming a cue:
- Blue Group, Green Group, Red Group

While the groups are not in the booth, the other groups will…
- Teach a different group (not at the board) your tableaus
- Why are we teaching each other tableaus? We will act as each other's stand-ins tomorrow while we program cues.
- The Green group will teach the Red group the green tableaus

- The Red group will teach the Blue group the red tableaus
- The Blue group will teach the Green group the blue tableaus

Transition: Tomorrow we will spit our class time in three so each group has time to work at the light board. As we finish our lesson today, let's take a moment to reflect on something we learned today, and something that you hope to do tomorrow.

3. **CLOSURE - REFLECTING ON THE LESSON: Post it reflection (5 min)**

Give each student one yellow post-it and one purple post-it. On the purple post-it, students respond to the prompt:

- One thing that made me think today was…

On the yellow post-it, students respond to the prompt:

- One thing that will make programming cues tomorrow successful is…

Students write their responses and post all of the yellow post-its on one sheet of big paper, and all the purple post-its on a different sheet of big paper. Students do a brief gallery walk around the posters and silently read some of their peers' responses.

Collect their light plots with color in order to prepare the gels/lights for the following day.

Evaluation Strategies:
- Cue sheets
- Hands on Tutorial
- Post-it reflection

Contingencies:
- If the lesson is running long, make the post-it reflection home work
- If the lesson is running short, students can read the post-it responses aloud.

Teacher's reflections and ideas to re-teach or carry over to next lesson:
- What group seems ready to start programming right away? Is there a group that still needs time making their cue drafts? – use this to help create the order

DAY 4: Work Day (Program the Cues and Rehearse the Tableaus)

Objectives for the Day:
- TSW explore what it means to create a lighting design/be a lighting designer
- TSW explore how light can be used to tell a story/communicate an idea/set a mood on stage.
- TSW build and edit three light cues (one for each tableau of their story)
- TSW explore how light interacts with bodies on stage, and how visibility of actors impacts storytelling

Materials for the Day:
- Gels
- Gel frames
- Light board
- Draft 2 Cue Sheet
- Power Point
- Photographs of the tableaus
- Tableau Script handout

Preset: Power Point, Light board on and ready to go, gels set for the first group, and gels cut and prepared for the other groups.

PRE-LESSON:
Welcome everyone! Please take your seats so we can have the maximum amount of time to work today!

1. **ENGAGE: (3 min)**

   Go over order for the day and responsibilities/tasks when students are not in the booth (see power point)

   Each group will have 15 minutes to try out and program their three cues
   While you are not working at the light board you are either...
   1. *Acting on stage – you will stand in for the group and perform the tableaus they taught you yesterday. I have printed images of those tableaus for reference!*
   2. *Practicing your tableaus in the hall. As you practice, add three lines of text to your tableaus to help tell your story. Think about what lines of narration or dialogue you might add and practice those lines. Write out a short script for your performance.*

   Present the order:
   1. Green group in the booth, Red group on stage as the stand-in-actors, Blue group rehearses tableaus
   2. Red group in the booth, Blue group on stage as the stand-in-actors, Green group rehearse tableaus
   3. Blue group in the booth, Green group on stage as the stand-in-actors, Red group rehearse your tableaus

Transition: Any questions? Then let's get into our groups and to our starting locations in –
count down from 10.

2. **EXPLORE: (45 min – 15 minute rotations)**

Students work in groups, and I bounces between the group at the light board and the group
working on tableaus (though I spend most of my time with the group at the light board).

Set a stopwatch for each 15 min rotation (each pair gets 5 min at the light board).

Possible Side Coaching as students work…
  • Encourage them to take note of the lights they add to the cue and/or the levels they
    change.
  • While each pair is responsible for programming their cue, the group can help the pair,
    giving appreciations and/or feedback by permission.
  • While each pair is programming, someone from that group who is not programming
    might function as the tableau director and go help the group on stage
  • Ask students to consider how the lights interacting with the bodies on stage? Can we see
    their faces? How does the light help tell the story (both through the qualities of light and
    through our ability to see what's on stage).

3. **CLOSURE - REFLECTING ON THE LESSON: (2 min)**

Ask students to form a standing circle.

Turn to a partner, and share one thing you noticed while programming your cue today,
specifically about how the light interacted with the bodies on stage.

For homework, create your Draft 2 Cue Sheet based on the changes you made today/the
discoveries you made while you were in the booth. You will turn in both your Draft 1 and Draft 2
Cue sheets tomorrow.

Evaluation Strategies:
  • Time in the booth with students
  • Draft 2 Cue Sheet

Contingencies:
  • Use part of class the following day to finish work if students haven't finished their cues
    yet.

Teacher's reflections and ideas to re-teach or carry over to next lesson:

<u>**DAY 5: Share our Work!**</u>

Objectives for the Day:
- TSW explore what it means to create a lighting design/be a lighting designer
- TSW explore how light can be used to tell a story/communicate an idea/set a mood on stage.
- TSW share their light cues/tableaus, give and receive feedback, and reflect on the process of developing the light cues and how light can be used to tell a story

Materials for the Day:
- Liz Lerman Response Poster (question sequence written on the poster)
- Light Board/Lights
- Ladder
- Gels for each group
- Final assignment sheets

Preset: Gels for each group

<u>PRE-LESSON:</u>
Welcome everyone! Please put your things in the audience chairs and form a standing circle.

1. **<u>ENGAGE</u>: Group Counting (5 min)**

   Today each group will have time for a brief dress rehearsal (without color) and then we will share our amazing work. But before we do that, let's start with a warm up activity.

   At this point in the year we have already played Group Counting, so the students briefly review the directions at the beginning, and we begin the game. For reference, the directions are as follows:

   Students stand in a circle and close their eyes. As a group, we begin counting from 1 – 20. If two students say a number at the same time, the group starts over.

   Reflection Question:
   - How did we do?
   - How might this game serve as a metaphor for our sharing today?

2. **<u>EXPLORE</u>:**

   Activity 1: Dress rehearsal (12 min)

   Each group gets 4 minutes for a dress rehearsal of their tableaus and cues. We start with the group that has not yet gone first (in this case the Red Group).

   While the Red Group is rehearsing on stage, the other two groups rehearse their sequences in another area of the theatre or in the hall.

Activity 2: Share our work! (30 min – 10 min per group)

During the sharing, have a student photograph each of the images under the light.

Each group performs their image sequence once. After they perform, ask the following questions:

Describe:
- Describe the intensity, color, and direction of the light used

Analyze:
- What did we appreciate about how this group used light to tell their story?
    - (How did the light impact your understanding of the story?)
    - (How did the light make you feel/make the images feel?)
    - (What kind of mood did the light create?)

Discoveries:
- Ask the group who performed – what did you discover during your performance/during your creative process
    - What did you discover about lighting design?
    - What did you discover about the job of a lighting designer?

Relate/Wonders:
- Are there any questions (by permission) for the group about the designs you saw?

3. **CLOSURE - REFLECTING ON THE LESSON: (5 min)**

Let's give ourselves a big round of applause! You've done amazing work. On your way out, please pick up a copy of the reflection assignment. The assignment asks you to think about your group's project, and about how you used light to tell a story. Please write or type your responses and bring your reflection to class on Monday. I will post the photos of the images presented today online so you can look at them as you write your paper. If you need hard copies, I will print hard copies by the end of the day today and you can come pick them up from me after 8th period. Thank you all and have a great weekend!

Evaluation Strategies:
- Extended reflection for each group
- Final writing assignment

Contingencies:
- If there is a student in the group who already knows how to use the ladder/gels, that student might transition the gels in between sharings and/or runs the light board.
- If we start late, shorten the time allotted for dress rehearsals.

Teacher's reflections and ideas to re-teach or carry over to next lesson:

Instructional Handouts & Power Point

Creating a Color Story

Part 1 – Create the story!
- With your group, create a simple story using the post-its for your group's color
- This story must have a beginning, middle and end.
- Use at least three words from the board to guide the creation of your image
- As you work, consider…
  - Who is the main character or who are the main characters in this story?
  - What is the major conflict in this story?
  - How does that conflict get resolved (or not resolved)?
  - The story can be simple.
- Write the outline for your story in the below box:

> Who are the characters?
>
>
> How does the story start?
>
>
> What is the conflict?
>
>
> How does the story end? What happens?

Part 2 – Create the images!
- Create three tableaus that tell your story – a beginning tableau, a middle tableau, and an end tableau
- Everyone must be in at least one tableau
- For clarity – keep actors in the same roles across all three tableaus
- Practice your images as a group
- As you work, consider…
  - How we might use our bodies to tell a story (think back to our unit on staging/creating dynamic stage pictures)

o   How we might use our faces to tell a story

How does light help tell a story?

1. When you saw the three different lights today, what kinds of stories/moods/ideas did they make you think of?

    Red light

    Blue light

    Green light

2. What color, intensity, direction of light might you use to help tell the story you created today? Why? (You are not limited to the lights you saw today – think of other colors, directions, and intensities of light you could use!)

    1st Tableau

    2nd Tableau

    3rd Tableau

Cue Sheet Draft 1

Cue 1

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Cue 2

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

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Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Cue 3

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

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Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Cue Sheet Draft 2

Cue 1

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

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Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Cue 2

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

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Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Light #/Direction _____: intensity _____ color _____

Cue 3

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

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Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Light #/Direction _____ : intensity _____ color _____

Creating and Programming Light Cues

For this project, **you will design three light cues**, one for each of your tableaus that use the qualities of light to help tell your story. Using the light plot, the magic sheets, and your design sketches, work with your group to create three preliminary light cues.

As you work think about the following:
- What lights you want to include in your cues
- The direction of the light
- Thinking on a 1 – 8 scale, (1 being the dimmest light and 8 being the brightest light) how bright do you want this light to be?
- What color you want those lights to be
- Using this combination of lights, can we see what's happening on stage? Can we see the actors?

Do our tableaus have to stay in the same place on stage?
No! You can place your three images in different locations of the stage. Just make sure you know where those tableaus will be when designing your cues.

There are no gels in the lights. Can we add color?
Yes! But within reason. Because three groups are sharing one light plot, the directions/placement of the lights will stay the same, but you can add up to 5 gels total to the pre-existing lights. These gels cannot change between images, so choose your colors and the placement of those colors wisely.

Part 1 – Creating Preliminary Cues

As a group, look at your design and think about what lights you want to use in each cue. **What lights will help you tell your story?** As you figure out which lights you want to use, record them on the cue sheet like this:

Light #/Direction _10 front light_ : intensity___2___ color___amber___.
(If there isn't a gel in a light just write N/A)

After discussing your overall design, divide into smaller groups/pairs. Each small group or pair will work on one of the three light cues.

Part 2 – Trying out the cues, editing the cues, programming the cues

Each group will have time in the booth to see what their cues look like on stage. As you work, you may decide to edit a cue. That's ok! It's all part of the process. In fact, editing cues is an important part of a lighting designer's job!

When your group gets to work at the light board everyone will have a chance to work at the board – if your group divided into pairs, each pair will be responsible for the cue they designed.

When programming a cue, use the following steps:
1. Use the faders to set the levels of the cue
2. Press the "record" button
3. Press the "cue" button
4. Press the number of the cue
5. Press enter

So that we can all program cues, each group will have their own cue numbers:

Green group – 1, 2, 3
Red group – 4, 5, 6
Blue group – 7, 8, 9

As you make changes to your cues write them down! Each group will be responsible for turning in both your edited cue sheet and your preliminary cue sheet at the end of the project.

Tableau Script

Use this sheet to create a script for your tableaus. Include:
1. The three lines of dialogue
2. When you freeze and when you move your tableaus
3. When you would like Ms. B to say "eyes closed" and "eyes open"
4. When you would like Ms. B to change the cue

For example, a portion of your script might look like this:

```
Ms. B: Eyes closed.

   Light cue 1

   Actors form Tableau 1

Juanita: Once upon a time there lived a girl named Rose.

Ms. B: Eyes open.
```

At the bottom of your script, write your group's response to the following:

• Why might we create a script like this?

Lighting Design Project Reflection

Please write or type your answers to the following questions. Please write at least 3 sentences for each answer.

Reflect on your work:
1. When creating your design and your cues, how did you use light to help tell a story?
2. Reflecting on this unit, what about your project felt successful?
3. If you were asked to give advice to next year's 8th graders who are about to do this project, what might advice might you give them about the design process or the collaborative process that might help make their project successful?

Reflect on a different group's work – select one tableau from another group and answer the following:
4. Describe the lighting design created for a different group's image
   a. Describe the color, intensity, and direction of the lights used
5. How did they use lights to tell the story?
6. What other stories does this design make you think of? In what other stories might we use a design or "look" like this?

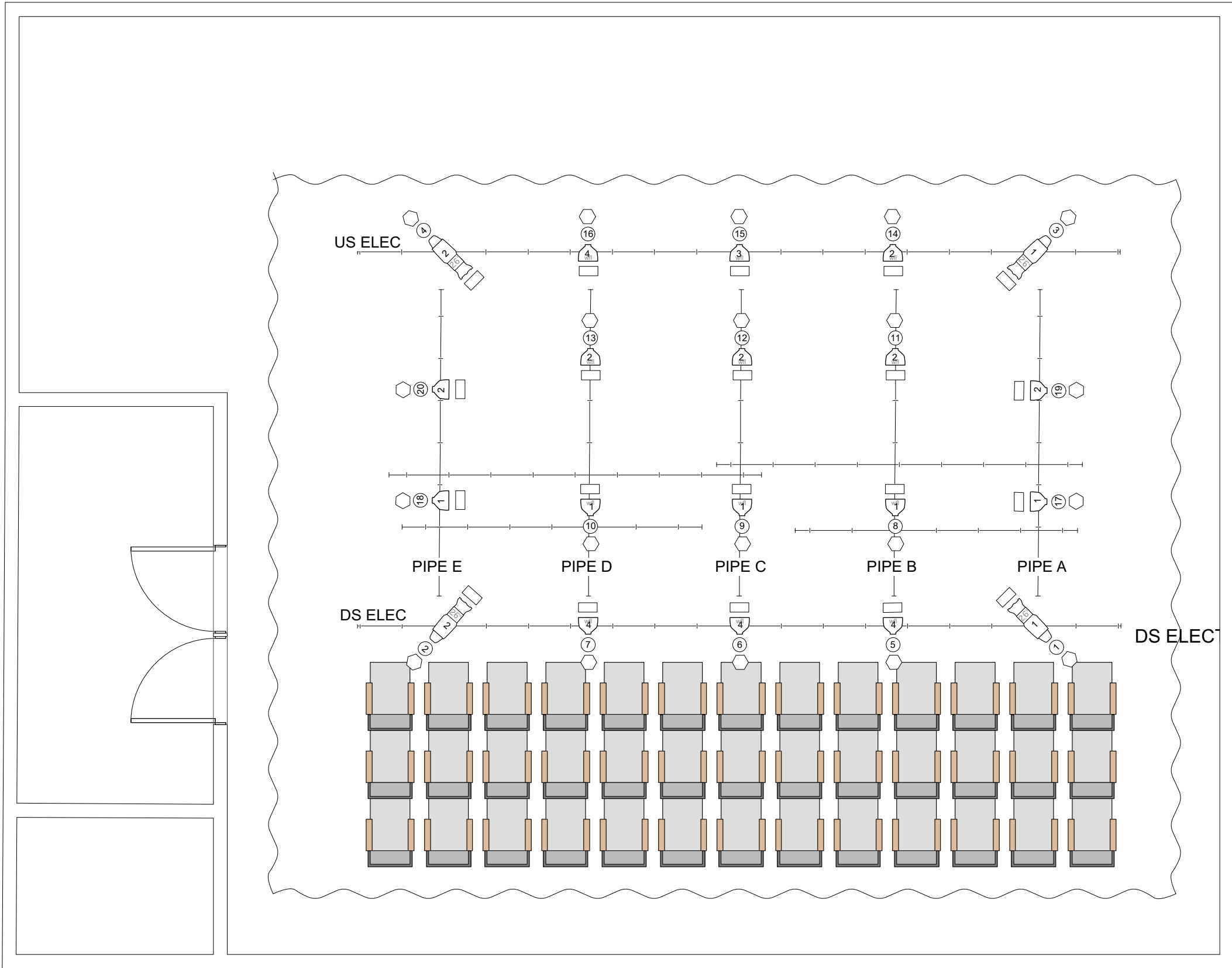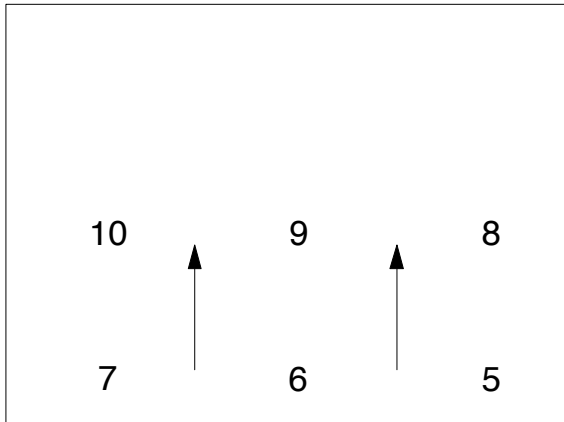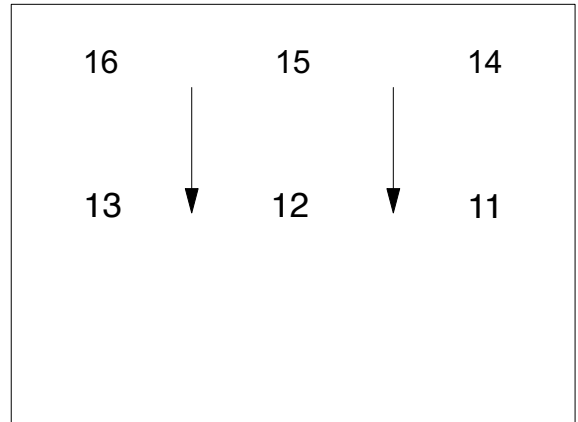US ELEC

PIPE E   PIPE D   PIPE C   PIPE B   PIPE A

DS ELEC

DS ELECTRIC

Title		
NWF 2.180		
Drawing Number	Drawn By	Date
	Lauren Gallup	03/10/2015
CAD File Name		

Created by: Lauren Gallup
281-450-7092
Edited by Briana Bower

NWF 2.180 MAGIC SHEET

10   9   8

7   6   5

FRONT LIGHT N/C

16   15   14

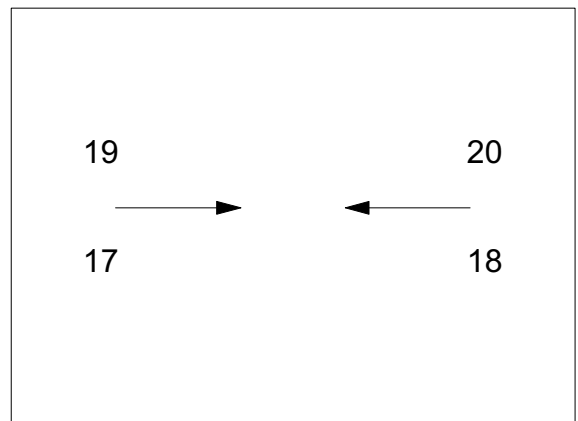13   12   11

BACK LIGHT N/C

4   3

2   1

REFOCUSABLE CROSS LIGHTS R54

19   20

17   18
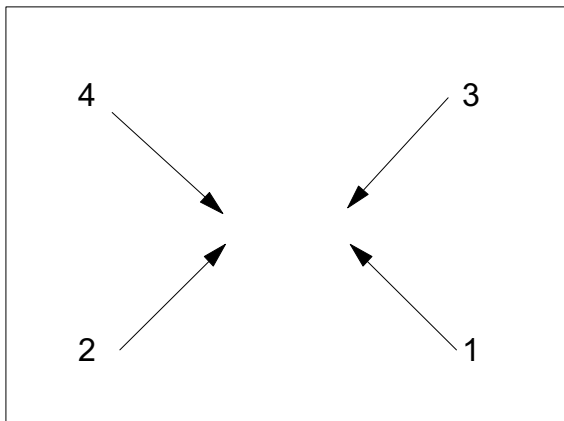
SIDE LIGHT N/C

LIGHT PLOTS 101

How to read a light plot

Light Plots

□ Lighting Designers create and use light plots when creating a lighting design. These light plots let us know…

  ◻ Where the different lights are located

  ◻ The direction of the light

  ◻ Where the lights are plugged in

  ◻ The type of gel in the lights

  ◻ And much much more!

□ Why might light plots be useful to different members of a production? (Master Electrician, Technical Director, Director, Stage Manager, Actors, etc.)
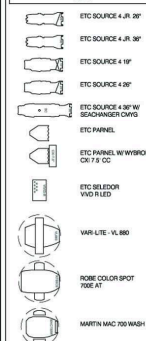
Our Focus

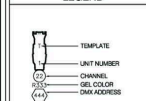There is so much information communicated on a light plot! We will focus on…

- Light Instruments
- Location of the lights
- Direction of the lights
- Magic Sheets
- How we can use this information to help us with our designs

BYU IDAHO

KEY

- ETC SOURCE 4 JR 26°
- ETC SOURCE 4 JR 36°
- ETC SOURCE 4 19°
- ETC SOURCE 4 26°
- ETC SOURCE 4 36° W/ SEACHANGER CMYG
- ETC PARNEL
- ETC PARNEL W/ WYBRON CXI 7.5' CC
- ETC SELEDOR VIVID R LED
- VARI-LITE - VL 880
- ROBE COLOR SPOT 700E AT
- MARTIN MAC 700 WASH

LEGEND

- TEMPLATE
- UNIT NUMBER
- CHANNEL
- GEL COLOR
- DMX ADDRESS

NOTES

- SEE HOOK-UP AND SCHEDULE FOR ADDITIONAL LIGHT PLOT INFORMATION

CONTACT INFO

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LIGHTING DESIGNER
208 496-3204
213 BYU-IDAHO CENTER
525 S. CENTER ST. STOP 2200
REXBURG, ID 83460

REVISIONS/ISSUE

No.	Date	Description

DRAWN BY   MICHAEL KRACZEK
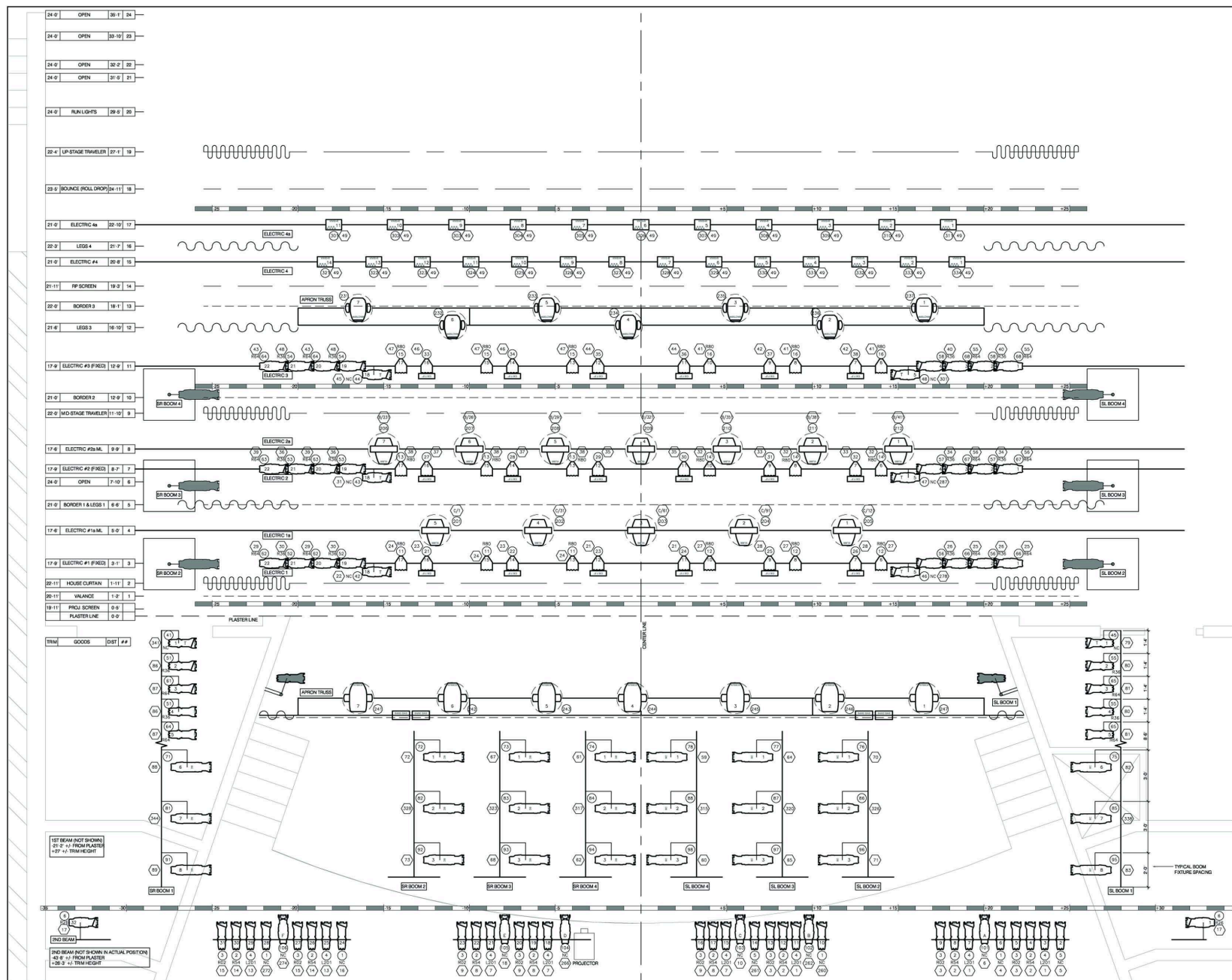
SCALE   1/2" = 1'-0"

PROJECT No. -

DATE   FEBRUARY 9, 2012

SHEET TITLE
EXTRAVADANCE W 2012
LIGHT PLOT

SHEET NUMBER

1 OF 2

TRM	GOODS	DIST	##

- 36'-1" 24 — OPEN — 24'-0"
- 33'-10" 23 — OPEN — 24'-0"
- 32'-2" 22 — OPEN — 24'-0"
- 31'-5" 21 — OPEN — 24'-0"
- 29'-5" 20 — RUN LIGHTS
- 27'-1" 19 — UP-STAGE TRAVELER — 22'-4"
- 24'-11" 18 — BOUNCE (ROLL DROP) — 23'-5"
- 22'-10" 17 — ELECTRIC 4a — 21'-0"
- 21'-7" 16 — LEGS 4 — 22'-3"
- 20'-8" 15 — ELECTRIC #4 — 21'-0"
- 19'-3" 14 — RP SCREEN — 21'-11"
- 18'-1" 13 — BORDER 3 — 22'-0"
- 16'-10" 12 — LEGS 3 — 21'-6"
- 12'-9" 11 — ELECTRIC #3 (FIXED) — 17'-9"
- 12'-9" 10 — BORDER 2 — 21'-0"
- 11'-10" 9 — MID-STAGE TRAVELER — 22'-0"
- 9'-9" 8 — ELECTRIC #2a ML — 17'-6"
- 8'-7" 7 — ELECTRIC #2 (FIXED) — 17'-9"
- 7'-10" 6 — OPEN — 24'-0"
- 6'-6" 5 — BORDER 1 & LEGS 1 — 21'-0"
- 5'-0" 4 — ELECTRC #1a ML — 17'-6"
- 3'-1" 3 — ELECTRIC #1 (FIXED) — 17'-9"
- 1'-11" 2 — HOUSE CURTAIN — 22'-11"
- 1'-2" 1 — VALANCE — 20'-11"
- 0'-5" — PROJ. SCREEN — 19'-11"
- 0'-0" — PLASTER LINE

ELECTRIC 4a
ELECTRIC 4
APRON TRUSS
ELECTRIC 3
SR BOOM 4 / SL BOOM 4
ELECTRIC 2a
ELECTRIC 2
SR BOOM 3 / SL BOOM 3
ELECTRIC 1a
ELECTRIC 1
SR BOOM 2 / SL BOOM 2
PLASTER LINE
CENTER LINE
APRON TRUSS
SL BOOM 1
SR BOOM 1

SR BOOM 2   SR BOOM 3   SR BOOM 4   SL BOOM 4   SL BOOM 3   SL BOOM 2

TYPICAL BOOM FIXTURE SPACINGS

1ST BEAM (NOT SHOWN)
-21'-2" +/- FROM PLASTER
+27' +/- TRIM HEIGHT

2ND BEAM (NOT SHOWN IN ACTUAL POSITION)
-43'-8" +/- FROM PLASTER
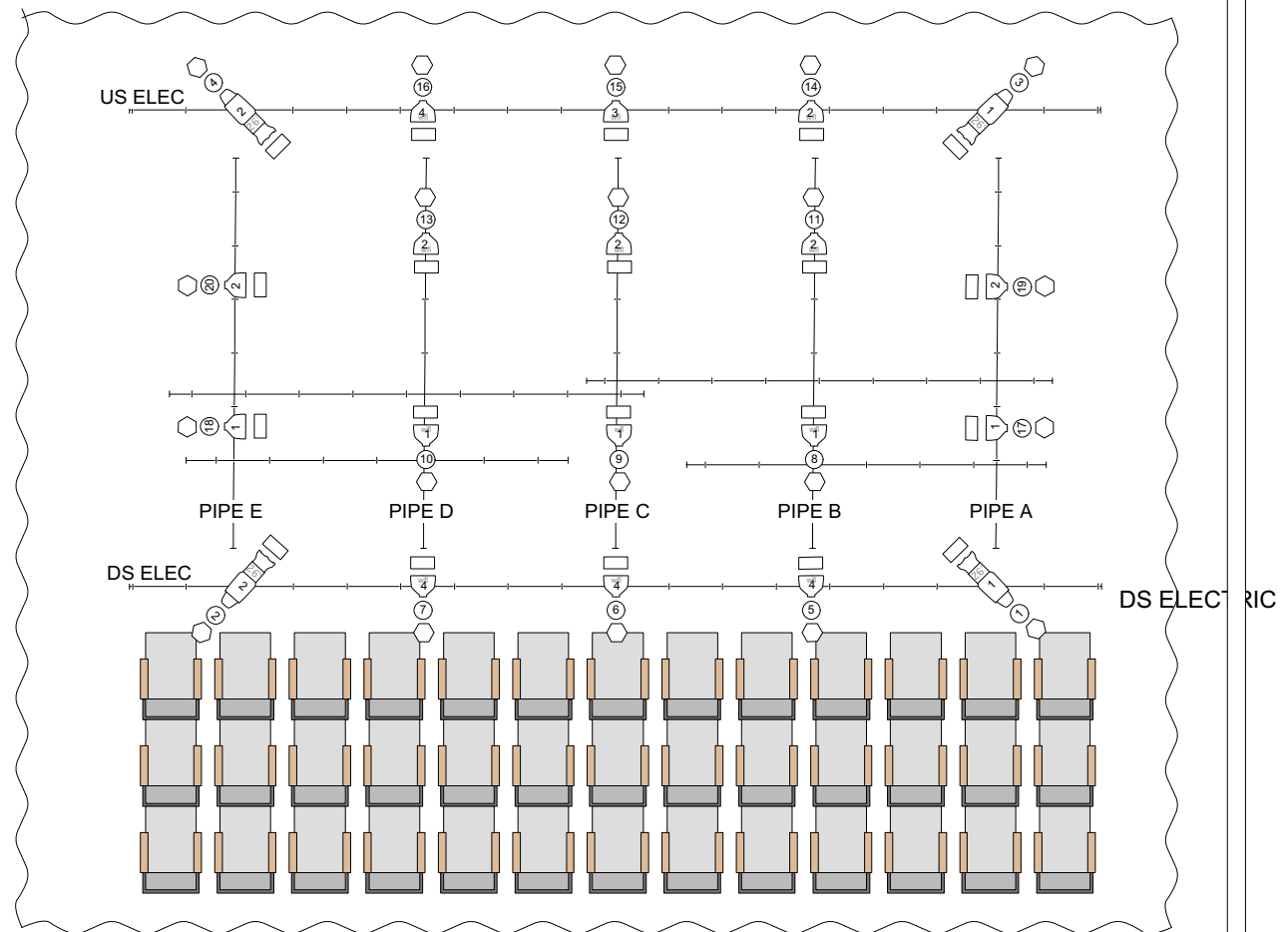+26'-3" +/- TRIM HEIGHT

PROJECTOR

How to read a light plot

- Certain shapes on a plot represent different types of lights

- The numbers behind those lights represent information about where the light is plugged in, the color of the light and other useful information
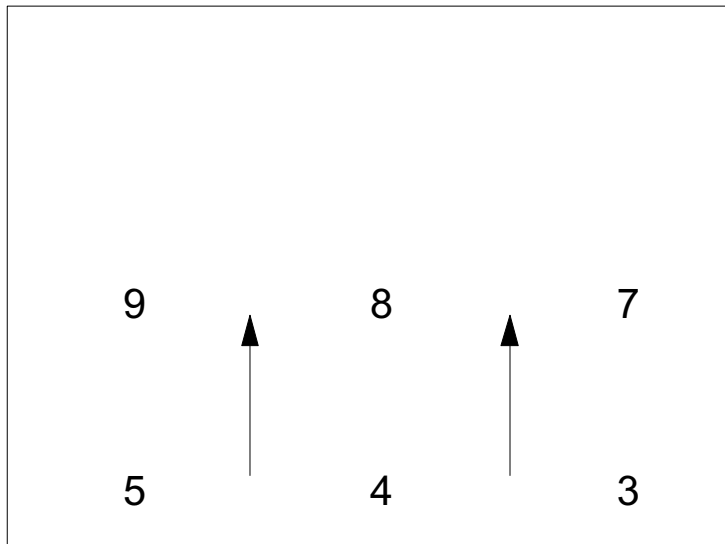
KEY

ETC SOURCE 4 JR. 26°

ETC SOURCE 4 JR. 36°

ETC SOURCE 4 19°

ETC SOURCE 4 26°

ETC SOURCE 4 36° W/ SEACHANGER CMYG

ETC PARNEL

ETC PARNEL W/ WYBRON CXI 7.5' CC

ETC SELEDOR VIVD R LED

VARI-LITE - VL 880

ROBE COLOR SPOT 700E AT

MARTIN MAC 700 WASH

LEGEND

TEMPLATE

UNIT NUMBER

CHANNEL

GEL COLOR

DMX ADDRESS
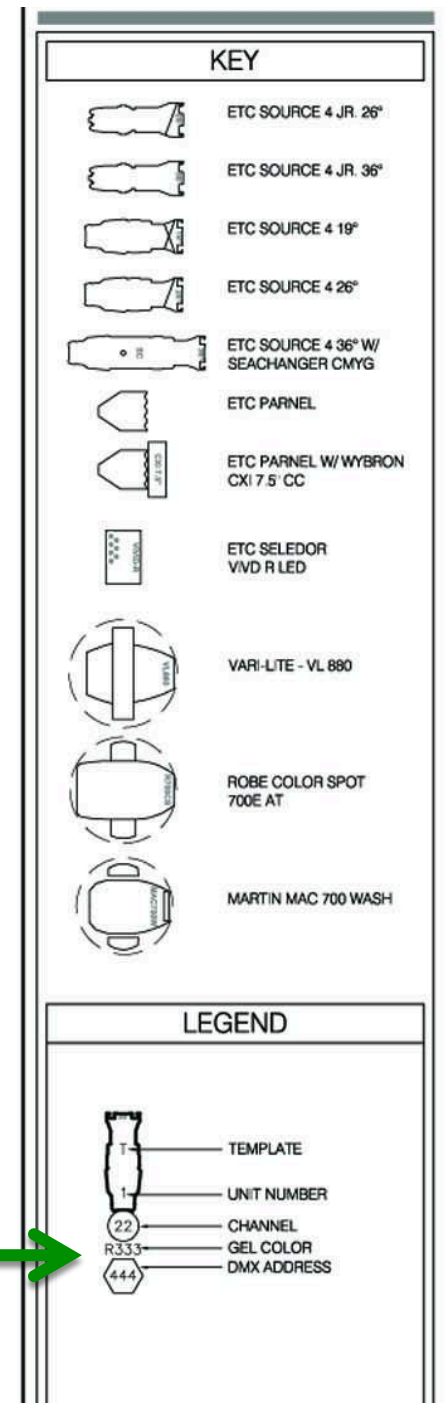
Our Light Plot

What do we notice about the lights on this plot?

Magic Sheets

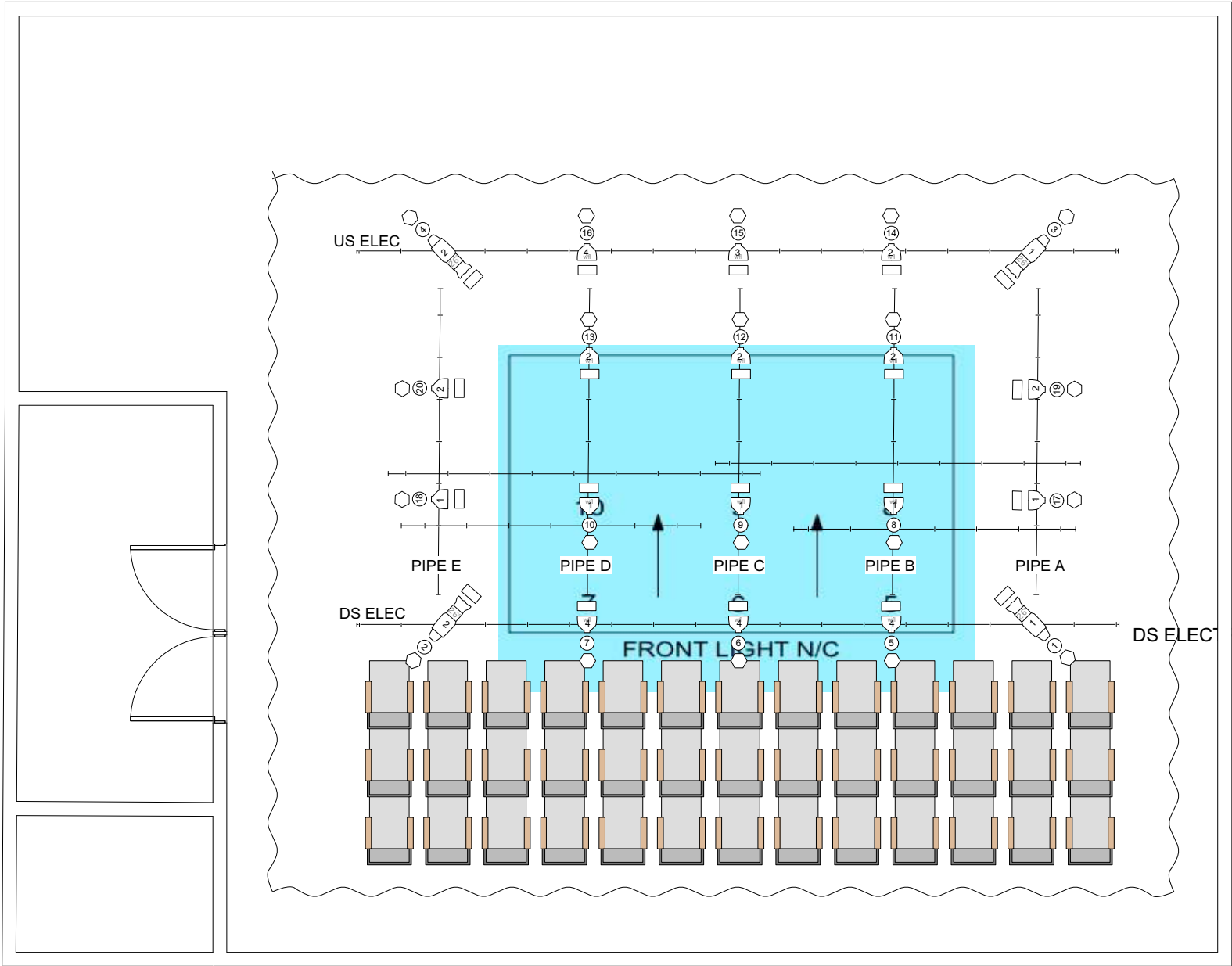- "A Magic sheet is a cheat sheet for designers to use instead of referencing a light plot." – NWF

```
  9        8        7


  5        4        3
```

FRONT LIGHT N/C

```
  16       15       14


  12       11       10
```
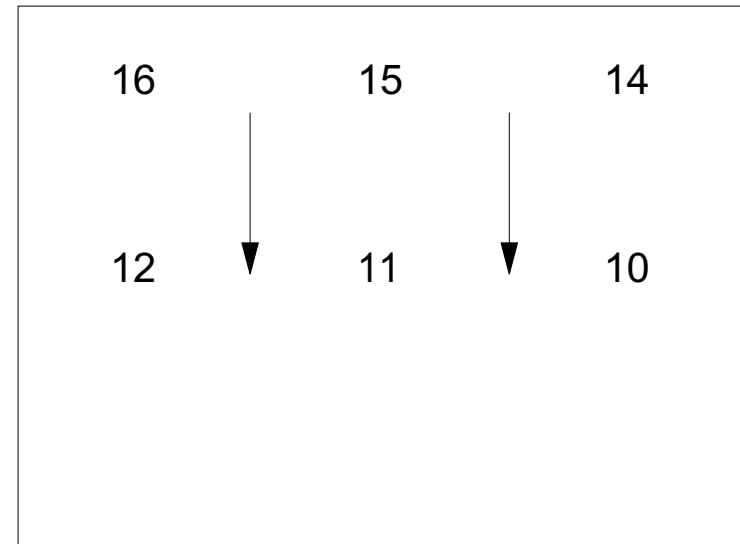
BACK LIGHT N/C

- Looking at these images, what do we think a magic sheet tells us?

US ELEC

16
4

15
3

14
2

4

1

13
2

12
2

11
2

20
2

19
2

18
1

17
1

10
1

9
1

8
1

PIPE E   PIPE D   PIPE C   PIPE B   PIPE A

DS ELEC

2

1

FRONT LIGHT N/C

7
4

6
4

5
4

2

1

DS ELECTRIC

LIGHT BOARD 101

How to program a light cue

Using a Light Board

Our Focus

- Faders
  - Individual Faders
  - Master Fader
- Number Pad
- Record button
- Cue button

Faders

Faders are used to…

- Control which lights are on

- Control the intensity of the light

- For our purposes, we won't slide the faders higher than 80% (or 8)

Faders and Lights

- For our assignment, each light is programmed to its own individual fader
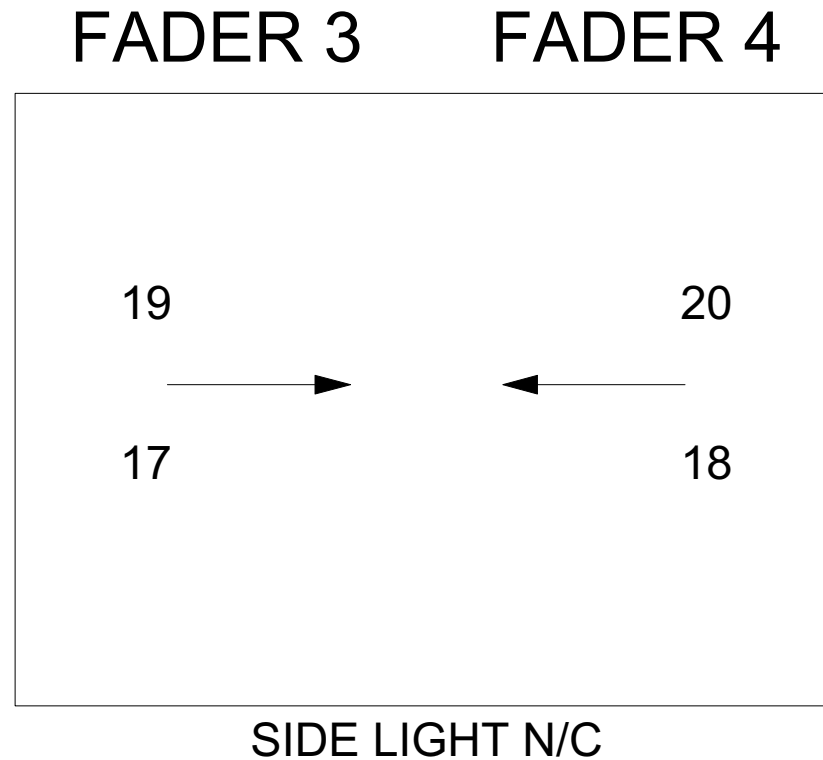
- This means that each number of the light lines up with the number of the fader

4   3

2   1
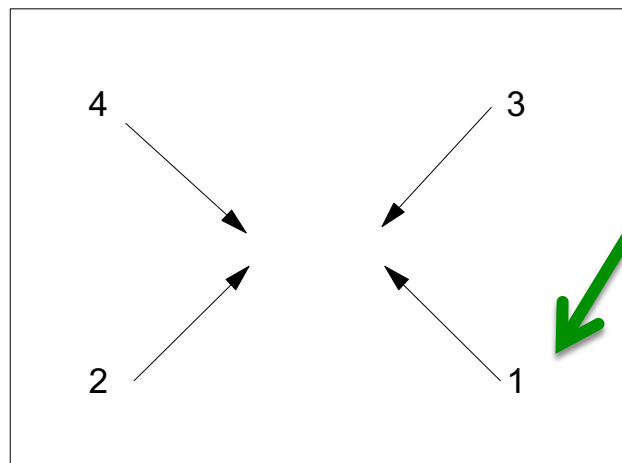
REFOCUSABLE CROSS LIGHTS R54

Light 1 is controlled by fader 1

- In professional theatre with lots of lights, sometimes multiple lights are assigned to one fader
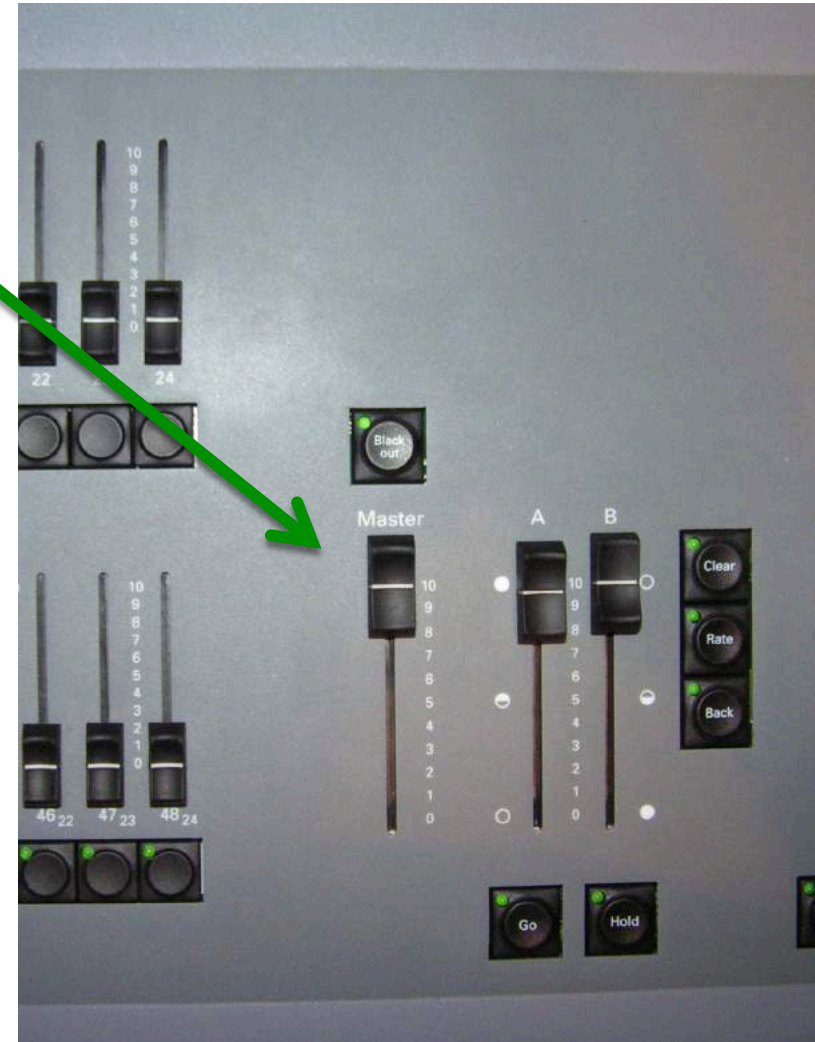
Light Grouping – On Magic Sheets

FADER 3   FADER 4

19   20

17   18

SIDE LIGHT N/C

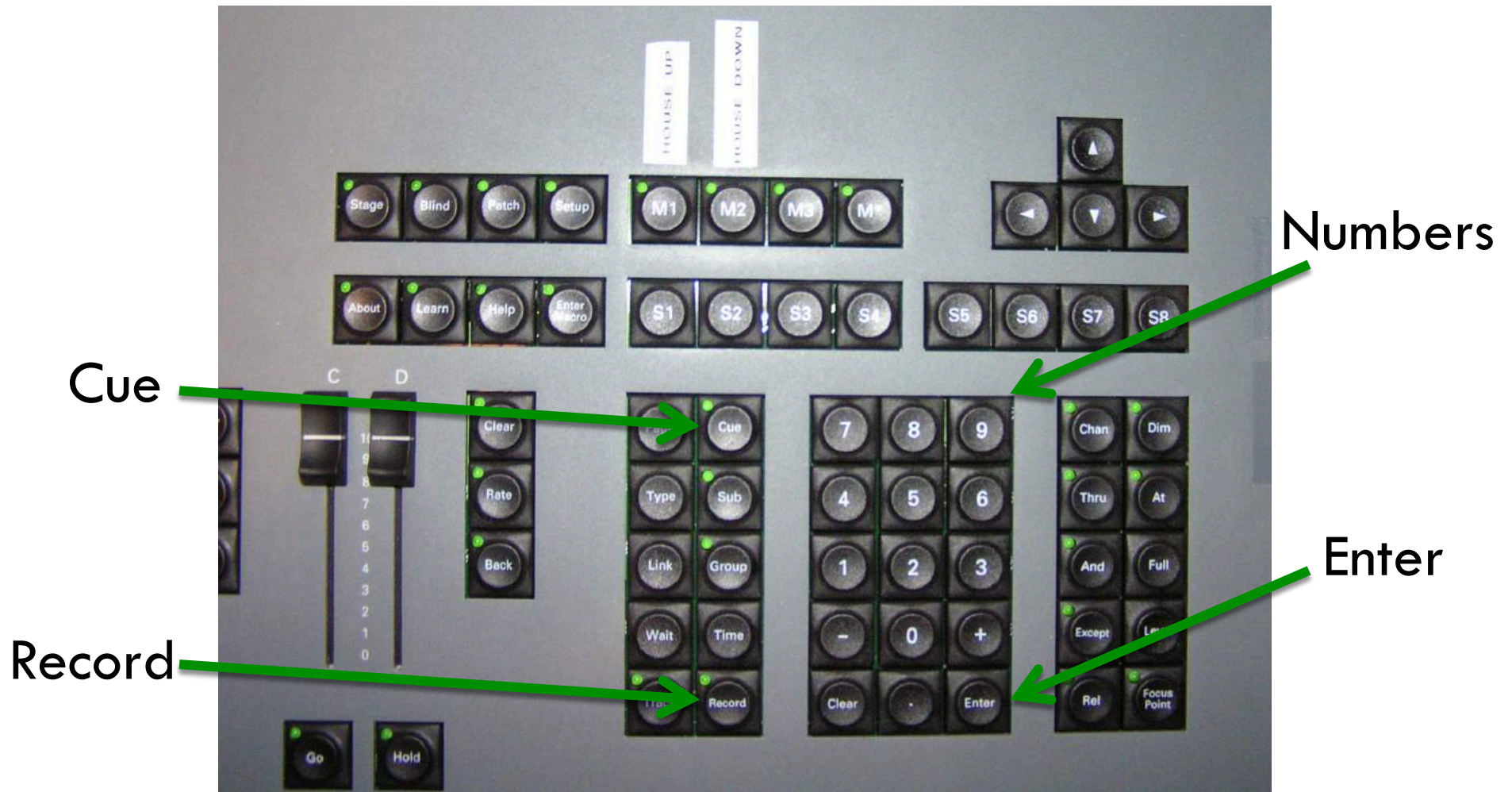If there are many light fixtures, how might grouping lights make a Lighting Designer's job easier?

Master Fader

The Master Fader…

☐ Is in the middle of the board

☐ Controls all of the lights

☐ It should be at the top position – meaning it is on all the way
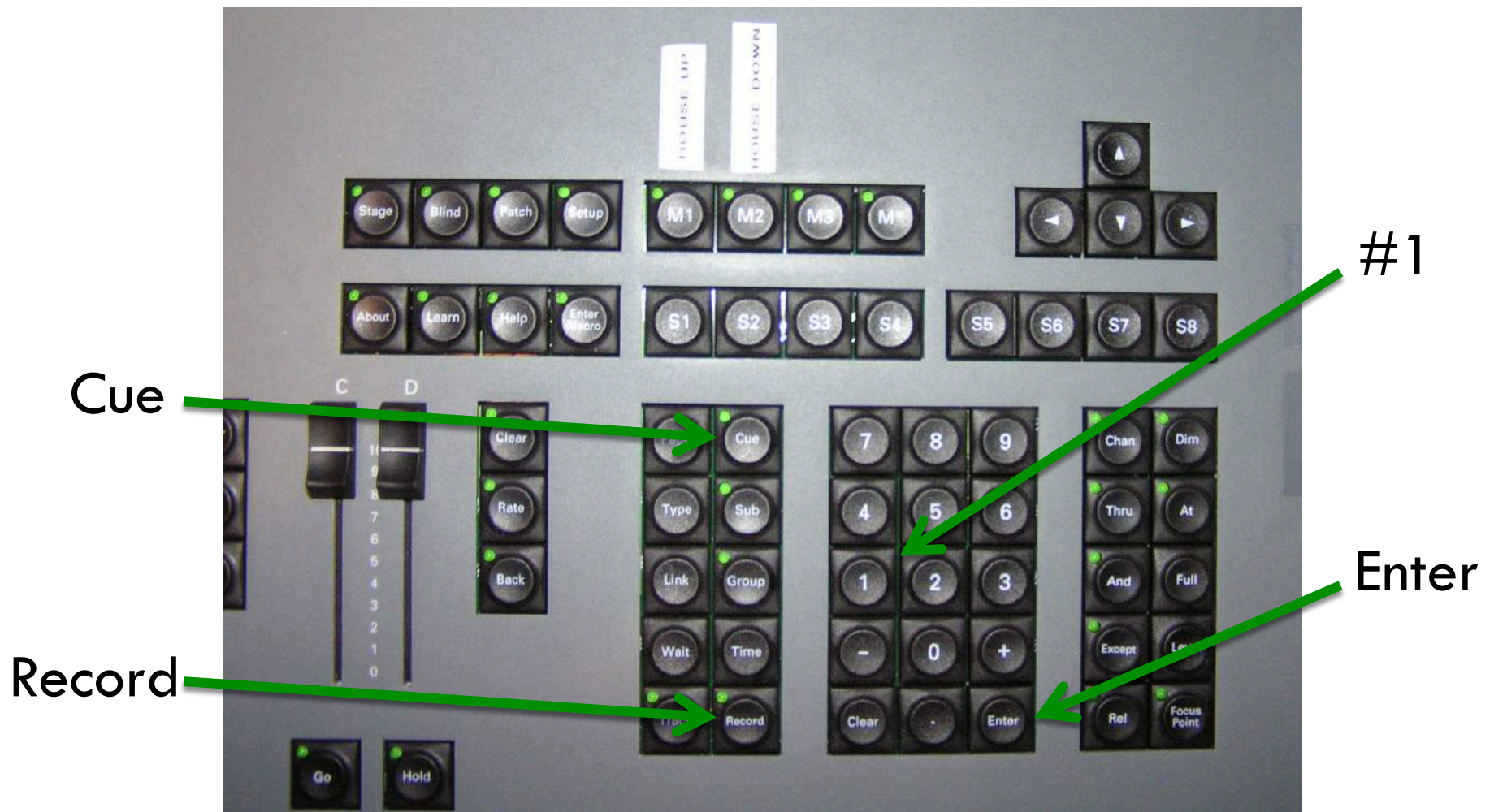
Buttons Used to Record a Cue

To Program a Cue…

- You determine which lights you want to include in the cue
- Then adjust the Faders connected to those lights to the desired levels

To Record or Program a Cue, Press…

Review The Steps

1. Determine which lights you need for the cue
2. Adjust the faders (attached to the lights needed) to the desired levels
3. Press Record
4. Press Cue
5. Press the Number of the Cue
6. Finally press Enter

Make sure you spend time figuring out your cues before recording them!

Small Group Tutorial

- The groups will come up to the booth in the following order to practice programming a cue:
  - Blue Group, Green Group, Red Group
- While you are not at the board, you will…
  - Teach a different group (not in the booth) your tableaus
  - Why? We will act as each other's stand-in actors tomorrow while we program cues
  - Green group teach Red group your tableaus
  - Red group teach Blue group your tableaus
  - Blue group teach Green group your tableaus

Post-it Reflection

On your purple post it, finish the prompt:

☐ One thing that made me think today was…

On the yellow post-it, finish the prompt:

☐ One thing that will make programming cues tomorrow successful is…

When you're done, post them on the big sheets of paper, and read the other responses.

OUR WORK DAY

3 Tasks for Today

Each group will have 15 minutes to try out and program their three cues

While you are not working at the light board you are either…

1. Acting on stage – you will stand in for the group and perform the tableaus they taught you yesterday

2. Practicing your tableaus in the hall. As you practice, add three lines of text to your tableaus to help tell your story. Think about what lines of narration or dialogue you might add and practice those lines. Write out a short script for your performance.

Order for the day

1. **Green group** in the booth, **Red group** on stage as the stand-in-actors, **Blue group** rehearses tableaus

2. **Red group** in the booth, **Blue group** on stage as the stand-in-actors, **Green group** rehearse tableaus

3. **Blue group** in the booth, **Green group** on stage as the stand-in-actors, **Red group** rehearse your tableaus