



Department of
Education

Lighting Design Package

YEAR 12 ATAR DRAMA



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Definition

Lighting designer: provides design for illumination, focus, mood and atmosphere through lighting technologies in a drama event.



Consider how you could create and communicate the 4 elements of this definition?

Illumination: Simply the light on the stage and what these choices highlight? Actors? Set pieces?

Focus: how, as a lighting designer, you can divert the audience's attention through your lighting choices.

Mood: How would you create mood? This could be through design choices using the visual elements of colour, line and texture.

Atmosphere: how do your choices create the atmosphere for the audience? What is the atmosphere you are wanting to achieve? How do you achieve shifts in atmosphere?

This definition is an effective way to start writing your lighting design vision.

Source of definition: School Curriculum and Standards Authority, Drama Year 12 ATAR syllabus: https://senior-secondary.scsa.wa.edu.au/_data/assets/pdf_file/0018/23751/Drama-Y12-Syllabus-ATAR-GD.pdf

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Specific Lighting Terminology

I like to remember specific terminology with a mnemonic. For lighting I have a few suggestions:

Tommy Is A Creative Person

Or

The Igloos Are Certainly Pretty

Or

True Indigo Is A Phenomenon

So what do these letters stand for?

Type of light

Intensity

Angle

Colour

Position

So let's expand this a bit more...

Types of Light (Lanterns)

There are many types of lights such as: Fresnel, Profiles, Birdies, Practical Lights, Floods, Blinders, Intelligent Lighting, Gobos, Followspot to name a few.

There are many websites to support this knowledge on types of lanterns. The website below also has the accepted diagram for each of the lights/lanterns:

<http://www.theatre crafts.com/pages/home/topics/lighting/types-of-lantern/>

Another site: <http://www.stagelightingguide.co.uk/>

So why choose one type of lantern over another?

In brief:

The Fresnel – creates a wash. It is soft edged.

The Profile – creates a special. Mostly the defined pool of light is hard edged, but can also be soft edged.

Birdie – is a small stage construction light. It has a bright light capacity. It can be used to highlight certain parts of the set.

Practical Lights – This is when you use every day lighting from the actual physical environment for example: lamps, streetlights, chandeliers.

Floods – an uncontrolled lighting source (for focussing). The name says it all! Used to light the cyclorama or stage space.

Blinders – The name also says it all! Can be used for great effect to light the audience.

Intelligent Lighting Equipment – Basically this means that the light/lantern is moveable such as laser beams, scanners. It is automated so can change colour as well as direction.

Gobos – are a metal film placed in the gobo holder. It is akin to a projected image. Gobos provide **texture**. Gobos can be anything: mottled grass, clouds, words...Check out: <https://au.rosco.com/en/products/family/gobos>

Followspot – Is another type of profile. It has a stronger source of light, can change colour and move.

Before we move onto Intensity. Consider the use of the **Hazer**. If you would like to see the beams of light in a lighting design then use the hazer (a smoke effect).

Intensity of the Light Source

In short this is about the brightness (or the dimness) of the light. I measure this from 0 – 100%.

So....you can bring in one light at 25% intensity and another light at 80% intensity.

See the following link for specific images to describe this:

<http://thtr382.weebly.com/intensity.html>

Angle of the Light

For lighting influenced by the historical style of Realism, most lighting will be rigged at a 45-degree angle. This causes no shadows. It is following McCandless theory.

<http://www.stagelightingprimer.com/index.html?slfs-angles.html&2>

<http://www.onstagelighting.co.uk/lighting-design/lighting-the-stage/>

When moving the angle of lighting, I always think about the impact a torch has around a campfire when telling a scary story. You will place the light under your chin to create shadows. So translate this now to the stage; if you have a light on the floor (footlights) you can place them at a 80 degree angle to create more shadows on the actors faces to highlight their personality traits or the themes of the play.

Colour of Lighting

The gels (or lighting filters) create colour. In intelligent lighting the colours are on a colour spectrum/wheel. As a lighting designer you can, pretty much, access any colour in the world.

The style of play will influence your choices. For example, if the play is predominately in the historical style of Realism and then you would access more tints and hues.

If your lighting design is more presentational (symbolic) then you may access more saturated colours. However, as we know in reality, there are also times when saturated colours come into play...consider some of the magnificent sunsets you may have witnessed.

Colour is the primary way the lighting designer can portray mood and atmosphere. At the heart of this is the psychology of colour.

Check out: <https://zevendesign.com/color-association/>

So when describing colour in written work it is not enough to simply state the colour is blue. As we all know there are so many shades of blue, so the aim is to develop specificity in your descriptions so your markers can really visualise your design choices.

Lee is a distributor of lighting filters. For a full range and specific colours and descriptions then go to:

<https://www.leefilters.com/lighting/colour-list.html>

For example, if wanting a blue light then consider:

Lee075 Evening Blue – good for night scenes and romantic moonlight.

Lee712 Bedford Blue – A smoky warm blue. Good for skin tones.

So, as a lighting designer you may focus your choices firstly on warm and cool lighting colours and then go to specifics from there.

Position of Lights

For a simple diagram of positioning lights, see:

<https://finedesignassociates.com/resources/stage-lighting-angles-and-positions/>

Simply put:

Front Lighting – This lights the actors faces.

Back Lighting – creates depth and 3 dimensional **form**.

Side Lighting – creates muscular definition (good for dancers)

Top Lighting – can create a flood of colour. It can also create shadows on the actors faces if it is a tight special.

Footlights – creates theatrical effects for example: lightbulbs for a more Cabaret feel and to highlight the feet. Also it can create an eerie effect on the actors faces because of the upward shadowing.

There are also variations (for extension work) on all these positions. See:

<http://thtr382.weebly.com/direction.html>



So let's put this together....

4 fresnels from the front at 45 degree angles to create a soft warm amber wash. 2 fresnels with Apricot colour (Lee 147: Good for sunrise) at an intensity of 70% and 2 fresnels with Lee Yellow colour (Lee 765, useful for producing a strong sunlight effect) at an intensity of 30% to indicate sunrise over the stage.

Now your turn:

Consider the following images. **Teacher to download images for students not able to access the internet.**

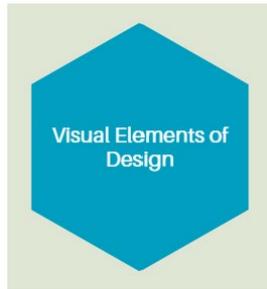
<https://www.pinterest.com.au/pin/519110294529170480/>

<https://www.pinterest.com.au/pin/519110294528735562/>

<https://www.pinterest.com.au/pin/519110294528722019/>

Analyse these lighting states in terms of:

T, I, A C, P



Visual Elements of Design

line, shape, texture, colour, tone/value, 3D form and space

In communicating ideas using the visual form, sometimes called the elements of art, the student may create meaning by manipulating the following elements:

- line – a mark created that connects at least two points. These marks can suggest other elements and concepts of the visual form. The various types of lines including straight, curves, continuous, broken, tapering and thickening all change the qualities and impressions of the lines. This includes horizontal, vertical, combinations, diagonals and curved lines.
- shape – the creation of abstract or recognisable forms in two-dimensional space using a combination of colours and lines. The conventions used in the creation of shapes also add to the meanings associated with the use of shapes. This includes form, geometric shapes and organic shapes.
- texture – the sense of feeling or touch created by the use of colour, lines and shapes in visual representations. Textures are described on either a textured-smooth continuum or are classified into subcategories according to texture spectrum. This includes two-dimensional textures and surface textures.
- colour – the selection of particular combinations of colours from the use of primary, secondary and tertiary colours, the use of complimentary colours, warm and cool colour patterns and particular emotional associations with colour combinations. This includes the palette of colours used and associations formed in the mind of an audience. This includes hues, value and intensity.
- tone/value – the use of light and dark, shadow and white in the design. Tone and value creates a sense of contrast as well as highlighting important elements in a design.
- 3D form – creating a sense of dimensionality or depth in a design that includes perceptions of distance, scale and connection.
- space – this includes both the use of the space in a performance for design elements including the placement of key objects. This includes the use of positive space (where important objects are placed) in relation to negative space (the portion of space outside of the important objects) and effect of that balance.



Analyse images in terms of the visual elements of design

Really explore the definition of each of the elements as there are some gems in there! You may have to additional research for example: Textures are described on either a textured-smooth continuum or are classified into subcategories according to texture spectrum...what What does this mean? Consider https://www.researchgate.net/figure/A-texture-spectrum-arranged-by-texture-regularity_fig1_4246132

Before you get started: Consider how each of the visual elements of designs are relevant to the lighting designer. *Teachers to download images for those students who do not have internet access.*

Line – This can be created through light beams (a hazer will support this). Consider the use of vertical lines to imply strength and authority? Also a hard edged line from a profile and a soft blurred line from a fresnel.

<https://www.pinterest.com.au/pin/810859107897630583/>

Shape – this can be created through barn doors on a fresnel to create for example, corridors of light. Shape can also be created through intelligent lighting. Also consider how you could complement different shapes on the stage design through highlighting these? Also, as shape is 2 dimensional, as a lighting designer you would create this through front lighting (and not use back lighting).

<https://www.pinterest.com.au/pin/263882859395475686/>

Texture – is mostly created through the use of gobos.

<https://www.pinterest.com.au/pin/88664686387393512/>

Colour – see *Colour in Specific Lighting Terminology* section. Consider the use of warm and cool tones and the use of a colour palette. (Quentin Tarantino is known for his use of specific colour pallettes in fims)

<https://www.pinterest.com.au/pin/27373510219177319/>

Tone/Value – This can be achieved through different shades of colour as well as varying intensities. This can also be achieved through certain colour choices ie. Tints and hues over saturated coloured lighting. To create shadows this can be achieved through angles and then to create white this is achieved through colour and type of lighting (ie to create a special, use a profile.)

<https://www.pinterest.com.au/pin/306596687113079494/>

3D Form – This can be achieved through the use of backlighting which creates form and depth.

<https://www.pinterest.com.au/pin/216595063305679887/>

Space – if focussing on the use of negative and positive space, this can be achieved through choices in illumination or not.

<https://www.pinterest.com.au/pin/135530270019895315/>

Now you have more of the idea of this, consider the following images and analyse using the Visual Elements of Design.

<https://www.pinterest.com.au/don0138/theater-stage-lighting-examples/>

Now:

How does this influence your lighting design choices for both your set texts?

Consider the infographic: Research, Visualise, Research (some more), Create, Rehearse and Perform.

Then go to the page on Lighting exam questions from past ATAR exam papers and start rehearsing your writing.



Principles of Design

balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm

In creating the sensory environment, a scenographer or designer will select and control the following aesthetic principles that add to the quality of the experience:

- balance: objects, colours and other stage elements can be symmetrical, providing an impression of evenness, or asymmetrical, providing an impression of imbalance or discomfort.
- contrast: occurs when there is a marked difference between two aspects of drama. This can be used to focus audience attention or used as a symbol or metaphor, for example, use of contrasting light and dark colours in design or contrasting use of comedy and tragedy in a play.
- emphasis: bringing the audience's attention to something by making it bigger, stronger, louder, brighter or clearer. Emphasis can be part of writing, direction, acting or design.
- harmony: the arrangement of elements, for example, the use of particular combinations of colours, that create a sense of congruity, order or calm.
- movement: the sense of energy and motion created by patterns in design elements.
- pattern: the creation of sequences that encourages the audience to anticipate and expect that sequence to continue or change.
- repetition: the selection of elements to be featured more than once in a performance to emphasise as well as surprise especially when creating new associations.
- rhythm: both musical rhythms, for example, variation in tempo and beat, and the patterns formed in approaches to design (simple, gentle – complex, aggressive).
- scale/proportion: the relationship between the size of objects presented on stage and their relationship with observed reality.
- unity: the sense of connection and belonging created by the sharing of common qualities in the elements on stage.
- variety: the offering of new patterns to the approach of design and performance.



Analyse images in terms of the principles of design.

Really explore the definition of each of the principles.

Consider the following images. *Teacher to download images for students not able to access the internet.*

<https://www.pinterest.com.au/pin/519110294528721382/>

<https://www.pinterest.com.au/pin/519110294524025668/>

<https://www.pinterest.com.au/pin/440649144790195773/>

So next...

- How does this influence your lighting design choices for both your set texts?
- Consider the infographic: Research, Visualise, Research (some more), Create, Rehearse and Perform.
- Then go to the page on Lighting exam questions from past ATAR exam papers and start rehearsing your writing.



From the Scenography Package

From Unit 3: Spaces of Performance

Spaces of performance

- ways that performers and spectators can interact in a given space, such as shaping and directing the role of the audience during drama
- ways that different performance spaces (conventional theatre spaces, found or adapted spaces) shape audiences' interpretations of drama through the social, historical and cultural values they represent
- adaptation of purpose-built spaces for specific performance purposes

From Unit 4: Spaces of Performance

Spaces of performance

- ways that drama and audiences can interact flexibly for different performance spaces
- ways that limited performance spaces can be adapted for dramatic meanings, purposes and audiences
- selection and adaption of non-purpose-built spaces such as public spaces, natural landscapes and commercial buildings for specific performance purposes

Conventional Theatre Spaces

There are many websites which can be visited to show you the different types of Theatre spaces. ***Teacher to download images for students not able to access the internet.***

Some are:

- i. <http://www.theatretrust.org.uk/discover-theatres/theatre-faqs/170-what-are-the-types-of-theatre-stages-and-auditoria>
- ii. <https://www.ia470.com/primer/theatres.htm>
- iii. <https://simplebooklet.com/publish.php?wpKey=bxMkR8paDiW3cV44F94gej#page=0>

For resources on more unconventional theatre spaces and non-purpose built spaces visit:

- i. <https://howlround.com/making-theatre-non-traditional-venues>
- ii. <http://collaborativemagazine.org/2019/05/28/theatre-in-alternative-spaces/>



So why would I include this for the role of the lighting designer?

The theatrical space is significant for the lighting designer as it will determine the lighting rig. So for us, this starts with the positioning of the lights.

As a start on this, consider the following stage types:

A Proscenium Arch is one of the easiest spaces to light, as all positions can occur ie. From the front, top, side and back.

Thrust Stage – as the audience is positioned on 3 sides this needs to be taken into account. Front lighting will need to be described from the point of view of 3 fronts. Also side lighting from the wings cannot really occur unless it is high side lighting. If 2 actors are standing next to each other one actor will obstruct the light and causing shadowing on the actor standing to the side of the actor. So high sides will eliminate this. Back lighting can still happen.

Arena – as the audience is on all four sides, most of the lighting will need to happen from the top and rigs from the front on all 4 sides.

What stage type is the most ideal for your set texts? Why? How does this then influence your overall lighting design?

If the stage type is an unconventional space or a found space consider the implications for your lighting design? Where are the lights positioned? How does this influence the angle of the lights?

Please note: The style of the play and how this influences the lighting designer will need to be considered alongside these decisions.



Stylistic Influences

As with any role in theatre each one is greatly influenced by the style of the play.

The choices you would make for a play with the historical style of Absurdism will greatly contrast if designing for a realistic play.

With style: consider the historical style and also the performance style of each of your set texts. Conventions of these styles can be found on many websites. One such website is:

<https://thedramateacher.com/category/genres-and-styles/>



Consider the Historical and Performance style of both your set texts.

What conventions of these style/s have influenced your lighting design choices?

Consider the infographic: Research, Visualise, Research (some more), Create, Rehearse and Perform.

Then go to the page on Lighting exam questions from past ATAR exam papers and start rehearsing your writing.



From Unit 3: Values, forces and drama practice

- impact of changing historical, social and cultural values on drama production for audience reception
- forces that contribute to the reinterpretation of drama for contemporary audiences
- development of theoretical approaches to drama, with a focus on particular approaches, in the context of historical and contemporary social and cultural trends

dramaturgical processes related to reinterpretation of scripted drama, such as historical, social and cultural customs and their meanings in context.

From Unit 4: Values, forces and drama practice

impact of drama that reinforces, shapes and/or challenges historical, social and cultural values

- forces that are challenged by contemporary and devised drama
- development of new/experimental approaches that synthesise practical and theoretical approaches to drama in the context of contemporary social and cultural values
- dramaturgical processes related to contemporary and devised drama including structuring drama for character journey



Just like any role in the theatre, the lighting designer must understand the forces that shape the play. They also need to have a thorough understanding of the dramaturgical processes; the inner world of the play including themes, characters, the setting, the style. All these factors will contribute to determining the story the lighting designer will tell.

For your set texts:

Consider the above statement as well as the terminology from the syllabus on the previous page.

What dramaturgical research has mostly influenced your design process?

Remember the definition of the lighting designer? One of your primary jobs is to communicate the mood.

Come up with a vision board with shifts in mood? Tension moments? Characters that need to be highlighted?

What colours could you use? Look at Lee filter colours as a starting point. Consider also the psychological meaning of colours. (page 5)

What types of light would be best used to communicate your story?

What is the story you would like to share/communicate?

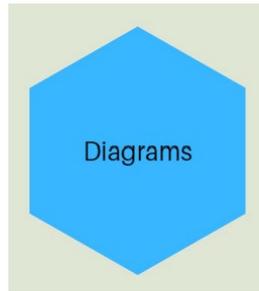
Analyse your choices using the visual elements and principles of design.

What textual evidence supports your ideas?

How does this influence your lighting design choices for both your set texts?

Consider the infographic: Research, Visualise, Research (some more), Create, Rehearse and Perform.

Then go to the page on Lighting exam questions from past ATAR exam papers and start rehearsing your writing.



Diagrams

Your diagrams need to REHEARSED!!!!!! Just like any other element of your writing.

You will be surprised how quickly you can create diagrams once you start rehearsing these.

In a drama exam watch carefully for the use of plurals when deciding how many diagrams to do. If the questions states diagramS then you will need 2 or more diagrams.

For lighting diagrams there are quite a few choices for you.

A website to support this is:

<http://www.theatrecrafts.com/pages/home/topics/lighting/lighting-design-paperwork/#cuelist>

Another is:

http://www.stagelightingprimer.com/index.html?sfs-drafting_the_plot.html&2

So...you could create

- a cue sheet of lighting states (LX 1, LX 2 etc)
- a birdseye view of the lights (coloured pencils are a must)
- side elevation of the lighting
- a layout showing the individual lanterns and what grids they are on

Remember:

Labelling of diagrams (see scenography package pages 13 – 15)

Use of coloured pencils

Annotations

Annotations

Consider the numbering system. What this means is: instead of having arrows coming off your diagram, you instead number your choices then you correlate the number to your annotations and write this on the side, underneath or in a table. It is about having clarity and neatness to your diagrams. Then detail your annotation.

Decision

Reason – style, visual elements of design, principles of design, themes, forces, values, elements of drama...

Evidence – textual evidence, quotes to support your ideas

Audience

Make the point – anything else – go back to reason – is there anything else you would like to pick up on.

An example:

D – the use of a single profile, positioned as a toplight with a 90-degree angle in a Lee789 Blood Red (for a deep saturated red effect) at an 80% intensity. The use of a hazer to enhance this light beam. (remember your checklist: TIACP)

R – The harsh line of the light beam and the spill of the light on the stage floor forming a distinct circle symbolises the confinement of the character. This blood red light contrasts with the negative space of the blackness surrounding this single light source portraying the inevitability of doom that this character faces.

E – *as I eat the last of the chocolate, I realise that there is no chance of getting more* (from the *Make Up Play, Act 3, scene 6*)

A – I want the audience to immerse themselves in this harsh environment and feel empathy for the central character, through their realisation.

M – This will then enhance the central theme of oppressed characters living in isolation.



Rehearse

Practise drawing the different types of lighting diagrams.

Try in 5 minutes then 2.5 minutes then 1 minutes and then 30 seconds?

And keep rehearsing this.

Choose 2 – 3 diagrams types that work for you.

Then rehearse adding more lighting choices and exploring different lighting states.

Next step is: annotating

Ensure you follow DREAM.

Try this in 5 minutes then keep rehearsing to see if you can do in 2 minutes or even less?

Textual Evidence

Always remember that, as a designer, any ideas that came to you have stemmed from something you have read.



Flip through your play (again!) and highlight/jot down what has influenced your design/s.

Keep a record of these...

Do you have textual evidence for:

Theme/s

Forces

Values

Style

MOOD

Tension

And specifically for your design ideas....

Start compiling these and start memorising. If you can have a few quotes for each dot point you will be doing well! As a number start with 3 for dot point 1 and 4 – 5 for dot point 2 and 3....particularly when you are in the stage of creating and rehearsing.

LIGHTING QUESTIONS FROM 2017-2019 Western Australian Certificate of Education ATAR DRAMA Course Examinations.

2019 Year 12 Drama ATAR Written Examination

Section 2

Question 5 (26 marks)

As a lighting designer, you are focusing on performance space and principles of design.

- Outline a key feature of the chosen performance space you will highlight for each set text. (6 marks)
- Explain how the chosen performance space will influence your lighting design choices for each set text. (10 marks)
- Discuss how you will apply one principle of design in your specific lighting design in a key scene or section of each set text. (10 marks)

2018 Year 12 Drama ATAR Written Examination

Section 2

Question 7 (26 marks)

As a lighting designer, you are focusing on form, style and audience response.

- Outline the form and style of each set text. (6 marks)
- Explain how the form and style will affect your lighting design choices for each set text. (10 marks)
- Discuss how your lighting design choices will shape the audience's response to a key scene or section of each set text. (10 marks)

2017 Year 12 Drama ATAR Written Examination

Section 2

Question 5 (26 marks)

As a lighting designer, you are focusing on theme and dramatic tension.

- Outline the key themes of each set text. (6 marks)
- Explain how you will use particular visual elements to support these themes. (10 marks)
- Discuss how you will use lighting techniques to create dramatic tension in a key scene or section of each set text. (10 marks)

The 'How to' of Year 11 ATAR Writing



1. RESEARCH

Your drama course is broken up into Roles: Actor, Designer (Lighting, Sound, Scenographer, Costume), Dramaturge, Director. Find out what you can about each of these roles, cross referencing to the syllabus and glossary.

2. VISUALISE

Once you have researched your particular role, visualize what this may look like in the space. You can explore past productions, Pinterest images, google images. Your inspiration can come from movies, books, paintings, photographs, conversations...



3. RESEARCH (SOME MORE)

Go and explore some more. However, remember to put a time limit on it. Consider style, consider the 1st production and subsequent productions. Consider an audience for 2020 Consider forces at the time the playwright wrote the play and the relevant forces now...

4. CREATE

This is now the time to write up your ideas... whether they be a sound design vision, the directorial vision, information specific to an old exam question and a particular dot point.. You now create this in writing: you can use paragraphs, graphic organisers, diagrams or a combination of what works for you. this will also form your study notes...



5. REHEARSE, REHEARSE AND REHEARSE SOME MORE

Just as it is for a performance, with writing you need to do loads of rehearsal. This will take the form of 'timed writing'. As you have created what you want to write you then practise under timed writing conditions. For example: in an extended response dot point 1 writing time is about 15 minutes (7/8 minutes for each text). So rehearse this. Then dot point 2 and 3 is 20 minutes of writing each (10 minutes for each text). You will get better the more you rehearse this.

6. PERFORM

The performance season runs throughout the whole of year 12. The last performance is your ATAR written exam. You will get 'notes' from your director/teacher throughout the year. You will work on these notes to make the next 'performance' better. After each performance (written assessment/exam etc) you will refine steps 1-5 so your 'performance' is always better than the one before.

