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| UnitecNZLogoB&W | **Department of Performing and Screen Arts****Bachelor in Performing and Screen Arts****Production Design, and Management** |
| Course No. | Course Name   | Semester | Year |
| **PASA7731** | **Entertainment Lighting**  | **1** | **2020** |
| Lecturer (s) | Course Co-ordinator |
| Nik Janiurek / Jane Hakaraia / Robert Hunte | Dr Daniel Nel |
| Marker(s) | Moderator(s) |
| Nik Janiurek / Jane Hakaraia / Robert Hunte | Mrs Charene Griggs |
| Assignment No. & Title | Course grade % | Due Date | Return |
|  **1** | **Design Aesthetics** | **40%** | 26 June 2020 | 2 weeks |

***Due to COVID-19 Management and production schedules moved – Due date is 2 weeks post Year 2 Plays***

*Students are expected to adhere to Unitec’s Policy on conduct in respect to staff, Fellow students, and in the use of resources and facilities. Students are required to attend 100% of all scheduled classes*

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| **Learning Outcomes:** |
| 1. Critically analyse advanced creative and aesthetic aspects of entertainment performance lighting.
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| 1. Contextualise the place of new and emerging lighting technologies within current practice – (added12 June) demonstrating advanced skills, research and experiment with moving lights, low voltage, discharge, LED lighting technologies and advanced control systems.
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| Assessment /Project Overview |

This assignment is made up of a series of guided workshops, and independent study. You will report on the activities of the workshops, describe your participation (or observation) in research and report on experimentation with new technologies and systems and the processes of design. You will complete this assignment in workbook form where you will record your observations and personal thoughts covering the success or failure of both your design and working process for these workshops. Include photo’s, reports, worksheets or any other evidence of your exploration and conclusions. This type of folio has the potential to be continued on with by you and if maintained over a number of years could develop into an excellent reference bible.

Some of the below topics will be covered in class, and some are research areas that will require you to undertake exercises and study in your own time. Your lecturers are on hand to assist with this as well.

**Topic 1 – Characteristics, principles and modelling qualities of light**

1. *Anyone using light on the stage – particularly lighting designers but including everyone involved in the production team – needs to develop an awareness of the behaviour of light in the natural environment and the way light is handled in various media.* (Reid, 1993)
2. In the light of the above statement undertake personal research that explores the main characteristics of lighting in nature, art, film, and video. You will need to set up a range of observation opportunities that will allow you to observe the way light behaves in a number of different situations

Document & describe your personal observations of the characteristics for each of the above areas. Ask yourself:

* + What is the main source of light you are seeing?
	+ Are there any other sources, or bounces of light?
	+ What are these sources of light?
	+ What do we know / assume about them?
	+ Describe what the light is doing in & to the scenario? (Fields of light, focuses, colour, etc)
	+ What is being lit directly and indirectly in the scenario?
	+ Describe the absence of light (shadow)?
	+ What story is being told about the subject of the light / shadow?
	+ If we added / changed / or modified the source, how would that change the scenario?
	+ How could we replicate this using theatrical equipment? Incl. units, angles, focus, etc. (Test this in your SDL or tutorial session & document)

You will observe and comment on at least **5 different** examples of light occurring in Nature, Art, Film (Cinema), and Television. This is a chance to branch out into new areas of art and nature to experience what these have to offer. Try to find examples that interest you personally, rather than every-day scenarios.

**Topic 2 – Characteristics of colour**

*As an element of design, colour is a powerful stimulus that can change the dimension of form, reverse the direction of line, alter the interval between forms, and generate optical motion. (Parker & Wolf, 1996)*

You will create an experiment where you explore the characteristics of colour in a theatrical setting. You will need to set up some lights in different positions and source some different coloured gels and materials to light.

You should endeavour to look at each coloured gel on at least one (preferable two) skin tones, 2 brightly coloured fabrics, 2 dull coloured fabrics, and 2 hard painted surfaces. You will need to describe your personal observations and reactions to each combination of colour and material. Through this you will build up an understanding of how colour behaves on skin and materials in the theatre. You should comment on the following:

* + Before you put the colour in the light, write some thoughts on what you think the object colour is going to do to each scenario? How do you think the light will affect the surface colour? Think about vibrancy, dullness, saturation, contrast, and any potential underlying colours.
	+ Colour the light and make comments and observations about how the colour of the surface is affected. Pay particular attention to the list above, if necessary compare to the open light.
		- If you are observing skin tone, does the colour make the skin more, or less attractive/natural?
		- If you are observing a fabric, does the colour make the fabric vibrant, or dull, appealing or not?
		- If you are observing a painted surface do you assist with the paint effects, or not? • Move the angle of the light and see if there are any differences to the colour, texture or effect on the subject. Comment.
	+ See if you can find two different cultural references for each particular colour, as to what it might suggest to different groups of people.

**Topic 3 – Aesthetics and Modelling**

In this workshop you will explore the aesthetic qualities of a range of light sources. You will set out an experiment and describe the process of each in detail. You will need to set out your objectives, your personal observations and subsequent conclusions. The idea is to build up a body of knowledge and observation that you can reference in your design work. Explore the aesthetic qualities of a range of light sources including – *but not limited to* - the following:

**Suggested questions to address:**

* What effect / light source where we investigating?
* What did we think the properties of each would be?
* What experiment did we do to test the properties of the source?
* What results did we observe?
* If we photograph or document each source, does the photo represent what we saw?

**Topic 4 – Replication and Augmentation**  For this topic, you are to pick 5 scenarios from Topic 1 and use your exploration from Topics 2, 3, & 4 and start to formulate ways to replicate this inside a theatre context. You should propose 4 different ways of lighting each scenario, that you can then test and evaluate in order to discover the ‘best’ way to replicate this scenario. For each approach to each scenario you should document:

* + What am I trying to achieve, or replicate (description)?
	+ How am I going to do that (what lights, angles, colours, focuses)? *Rig the lights and set the scenario. Step back and evaluate (compare photos if you need too)*
	+ Did this achieve what I wanted it to? (*Why? What’s missing?*)
	+ If I added more elements (*sound, costume, set*) would I be closer (*experiment!*)?
	+ Was this more or less effective than my other attempts?
	+ This was a good example of re-creating this scenario, or not? And why.

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| Assessment Criteria |

You will be assessed against the following criteria for your workbook folio:

**Topic 1** : Collected and documented relevant scenarios and presented concise breakdowns of what is occurring, and in-depth analysis of the lighting scenario in each **(25%)**

**Topic 2** : Collected and presented relevant examples of personal observation for the colour workshop **(25%)**

**Topic 3** : Collected and presented relevant examples of personal observation for the Asthetics and Modelling workshop **(25%)**

**Topic 4** : Presented documented planning process (scenarios, and potential lighting methods) and presented clear thoughts about each tested scenario according to the suggested questions **(25%)**

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| Due Dates |

**DUE DATE is June 26th 2020**

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| Markers and Moderators |

**TO PASS THE COURSE, YOU MUST:**

* Complete ALL pieces of assessable work and accumulate an overall course mark of no less than 50%; and
* Meet the attendance requirements for each course.
* Penalties may include: a number of points off an assignment grade calculated according to the number of classes missed; exclusion from a key role in a project; or worst case scenario - outright failure due to non-attendance and therefore the awarding of a DNC.

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| Marking Indicators | *Pass with distinction, exemplary approach, application and organisation; clear evidence of creativity* | *10 points* |
| *Pass with excellent approach, application and organisation; comprehensive coverage of essentials* | *9 points* |
| *Pass with merit quality application and organisation; proficient coverage of essentials* | *8 points* |
| *Pass capable level of application and organisation; good coverage of essential points*  | *7 points* |
| *Pass satisfactory application and organisation; average level of understanding of essentials*  | *6 points* |
| *Pass (narrow) inconsistent level of application, organisation and understanding of essential points* | *5 points* |
| *Fail (narrow) insufficient level of application and perspective; minimal organisation* | *4 points* |
| *Fail inadequate standard of organisation, application and understanding* | *2 points* |
| *Fail not attempted; no material supplied* | *0 points* |