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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 |
| **2** | **Design Journey** | | **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. (added 12 June – demonstrating high level of engagement in all phases of the production process and documentation) | | 3. Critically evaluate strategies used in the integration of complex multi-media for performance. | | 4. Evaluate advanced computer aided design tools. | | 5. Evaluate the creative aims of given projects and plan the application of specific techniques, which support and/or enhance them. | |

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| Assessment /Project Overview |

To be an effective designer in the entertainment industry you need to be part of the design team from the get-go. You need to be present, have ideas, participate in discussion, and attend as many production events as possible. This assignment will assist you with becoming part of the team and developing your ideas.

**To complete this assignment you will need:**

* **A ring binder with the script laid out as per performance scripts**
* **A journal/diary you can notate ideas and discussions**
* **A folder where you can store images, ideas, and discussions in a digital format,**

The process below may occur out of order, what is vital is you keep notes of every meeting and save reference images and ideas for use and comment on.

**YOUR INITIAL THOUGHTS:**

Once you have the preparation out of the way it’s time to start getting into the world of the text:

1. **Read the script.**
2. **Read the script again.** (Read it a third time if you are still confused!)
3. **Make notes** in your journal or diary about the major themes of the play and any ideas you may have for the scenes. (use research if you need to)
4. **Create a scene breakdown** appropriate to your area of design with notes from the script as to things that are mentioned.
5. **Create a character breakdown**. What role does each character have, why are they in the story, what are they like? Do you feel an aura about them?
6. **Attend the read through**, this can quite often start to make the world real.

Through the whole process be working on ideas, finding reference images, and deepening your understanding of the play.

**DIRECTORS THOUGHTS:**

Meet with your directors and question them about the world of the play they are creating (this will be different to the world of the authors play) continue to make notes and gather references.

Ask your directors:

* How are they staging this text? Style? Genre? The Scenography of the production is very important.
* What is it they are trying to say with this text?
* Are they setting this historically or contemporary? Why?
* How are they bringing out the characters? Why?
* Time period / Locations and why.
* Is there any reference material that demonstrate the style, genre, look, feel, of the text?

It is very likely that you will not have much knowledge about why and where the directors are setting this work, so you will have to do the research around politics, histories, cultures, conflicts, societies’, cities, etc. until you start to understand the world of the work.

Make sure you note down as many ideas as you can possibly get on paper. Where you complete research or follow up reference material make sure to note this in your folios. Comment on important references or pieces of research.

**REHEARSAL PROCESS:**

Start to attend rehearsals. In the early days you should attempt to see the whole play in stages (Act 1, Act 2, Act 3, etc.) as you will not likely see the whole thing. It is expected that you are at a rehearsal AT LEAST once per week, being more frequent the closer to opening night you get. Each time you are in rehearsals you should be making notes in your script of the following:

* Where are the actors (roughly) at any time?
* How much of the stage is being used?
* Where might any cues be placed?
* Do you hear any lines delivered that particularly resonate with you about a scene/the play?
* Continue to add/edit/notate your folio as your ideas generate.
* As you attend rehearsals get several copies of a blank stage plan & blank lighting plan and you can start to draw where the actors are and, as you have ideas, start to draw where your lights could go.

**PREPARATION FOR PRODUCTION WEEK:**

Throughout the whole process you should keep the following documents handy at all times, this will avoid you having a mad rush at the last minute to get documents produced:

* A cue list that gets added too, updated, or deleted from after every rehearsal and meeting you are part of. In the early stages, only note placements, as you see more of the work, start to think timings and flow.
* A master system plan that gets added to, updated, or deleted from after each rehearsal you attend.
* A list of any equipment / gel you know you will need to hire or purchase, added to and updated as you go.

As rehearsals get closer to production week you will start seeing larger chunks of the work, if not the whole thing. These can be good to get a sense of how the show flows, which will impact how your cues and system needs to work.

If you keep these documents in your folios then they will always be at hand and you will gain a good grasp on the text.

* Meet with your director the week before production week, talk through your ideas, your cue points, and any major reference imagry you have.
* Listen to your directors ideas about cues, placements, movements, and ideas.
* Prepare a final (dated) version of your system paperwork (plans and other paperwork) if you need to update this make sure you date the new versions.

**PRODUCTION WEEK:**

During Production you should ALWAYS have a notebook, pen, and torch. You will have to make many changes and you will get many notes in a short space of time. Make sure you have your writing materials. As you go through the production week process it can be a good idea to categorise your notes and prioritise them based on what is most urgent to fix.

Keep notes on all of the following

* Any cues that did not look right - programming (with ideas on fixes too)
* Any cue timings that just did not flow - programming (and ideas on fixes)
* Any actors that were not in a light – focus or actors note (ideas on fixes)
* Any moments that needed more light – focus or programming (ideas on fixes)

Be careful to balance your eyes before dress rehearsals. Spend 5 minutes outside before entering the theatre to best experience the work from your audiences perspective.

*Remember to be gracious and open to any notes you receive. Production week is a time where many departments have to come together at the same time. Remember the bigger picture of getting the best show*

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| Assessment Criteria |

For each part of the designers journey you will be graded:

**Initial Thoughts** – You demonstrated engagement in the text and were able to research the text and come up with your own initial ideas. ***(20%)***

**Directors Thoughts** – You attended design / production meetings with the director and took notes. You followed this up with research and reference checking. You kept track of ideas as they changed throughout the process. ***(20%)***

**Rehearsal Process** – You annotated a script as you were going and have shown the development of your ideas and structures throughout the process ***(20%)***

**Prep for Production** – You completed show documents on time and were able to hand over the system design to the crew. You also showed development of the system through versions and drafts of documents. ***(20%)***

**Production Week** – You were present and involved in production week, you kept track of your notes and your directors notes, you were able to prioritise and categorise notes and work on important ones throughout the week ***(20%)***

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| Due Dates |

**DUE DATE is June 29th 2018**

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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* |