GreatHearts®

Drama—Theatre Arts 11

April 6-April 9

Time Allotment: 20 minutes per day

For use during at-home instruction, Spring 2020 only

Student Name: _____

Teacher Name: Mr. Andrew Ward

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Packet Overview

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Additional Notes: With great reluctance, we have decided that it is necessary to cancel the mainstage production of *She Stoops to Conquer*. There is simply not enough time, given that our return date is now May 4, to proceed with the production. I would like to thank all of our actors for dedicating so much time to memorizing their lines, as well as for our production team who enthusiastically found every technical bit of data in the script for compilation. Though these were good skills to cultivate, it is difficult to not see them put into practice and have a pay-off for the effort.

***Instead of production**, **you will instead each be writing your own short one act play**. Starting next week, April 6, we will spend the next month on *playwrighting*. This will be an alternative way for you to flex your creative drama muscles, while still being able to respect the social distancing which we are all subject to in which a production simply cannot happen. I will have more information available for you next week, and you may bring any questions you may have about this new and exciting project to my office hours next week, which have been indicated for you on the front page of this packet.

Academic Honesty

I certify that I completed this assignment independently in accordance with the GHNO Academy Honor Code.

Student signature:

_____

I certify that my student completed this assignment independently in accordance with the GHNO Academy Honor Code.

Parent signature:

_____

Monday, April 6

Drama Unit: Stage Lighting
Lesson 1: Intro to stage lighting: Intensity and Distribution

Unit Overview: Stage Lighting

Although each of us reacts uniquely to our environment, we generally take light and lighting for granted. Like the veterinarian who is aware of things in an animal that even its owner does not notice, the lighting designer must be acutely aware of the presence of light: its quality, color, intensity, shadow and direction, warmth or coolness, texture, and movement. The first thing a student of lighting seeks to develop is such an awareness—not for theatrical lighting, that will come later—but for the light that surrounds us each and every day. The theatre has historically been the source of lighting design and continues to be a prime training ground for today's lighting designers, no matter what the field.

Objective: Be able to do this by the end of this lesson.
1. Identify and define key terms and ideas for theatrical lighting

Introduction to Lesson 2
Just as paint has traits particular to its medium, so light conforms to its own set of attributes. The study of light as applied to stage lighting involves four properties: intensity, distribution, color, and movement.

Intensity
The first and most obvious property of light is its intensity or brightness, which may be actual or comparative brightness. The actual brightness of the sun, for example, can be compared with the relative brightness of automobile headlights at night. Lighting fixtures in a darkened theatre offer the designer the same comparative brightness under more controlled conditions. To some degree, apparent intensity is also influenced by the color and distribution of light. (Image 13-1)

The entire composition of a stage picture depends on varying intensities of light. In addition, intensity greatly affects the mood and the atmosphere of a scene.

Varying the intensity of a light source is most often achieved by means of a dimmer. Groups of dimmers working together can direct audience's focus as well as alter stage composition. Light intensity is commonly measured in **foot-candles**[1].

Distribution
Most often we see light as it is reflected off various surfaces. How it is distributed onto these surfaces depends on the source's direction and quality—attributes completely controlled by the lighting designer.

Direction (and Angle)
The visibility of an object greatly depends on the direction of the light striking it. Light can strike an

[1] **foot-candle** A measurement of intensity of light reflected off a surface. Average stage brightness is approximately 70 foot-candles.

object from behind or from the front, or from one side or the other. In addition, it can come from a variety of heights. To clearly define the direction of a light source, one should specify direction (front, side, back) and height (in degrees).

Quality and Texture
The concept of quality is closely related to texture and depends on a source's intensity and diffusion. A highly diffuse light tends to have divergent rays, whereas a less-diffuse light has coherent and parallel rays. Diffuse light is perceived as soft and lacking in intensity. More coherent light is harsher and more intense and creates harder edges. Blatant texture can be created by introducing pattern into the beam in the form of a template, or **gobo**[2]. Creative use of the direction and texture of light introduces highlight, shade, and shadow into the stage composition.

Lesson 1: Reference Images

Images 13-1, 13-2 Intensity
Two contrasting images of high (right image) and low (left image) light intensity.

Images 13-3 Light distribution (direction)
Back light sources used to create silhouettes

Gobos used to create lighting texture

[2] **gobo** A pattern, normally cut into a thin stainless steel plate, which is placed at the aperture of an lighting instrument to project an image.

Lesson 1: Reference Images (Continued)

Images 13-4b Light distribution (texture)
Example of a lighting instrument with a gobo filter used to cast a grid texture on the wall, as shown.

Lesson 1 Review Question
Answer the question below using two to four sentences.

1. What is the difference between intensity and distribution?

_____

_____

_____

_____

_____

_____

Tuesday, April 7

Drama Unit: Stage Lighting
Lesson 2: Continued Intro to stage lighting: Color and Movement

Objective: Be able to do this by the end of this lesson.
1. Identify and define key terms and ideas for theatrical lighting

(Review) Introduction to Lesson 2
Just as paint has traits particular to its medium, so light conforms to its own set of attributes. The study of light as applied to stage lighting involves four properties: intensity, distribution, color, and movement.

Color
The third property of light is its ability to transmit and reveal color. A forceful element in all areas of theatre design, color may be considered to be the most effective and dramatic quality of light. The use of colored light to enhance the mood of a scene is a common theatrical technique. The lighting designer may use color in a theatrically realistic way to convey time of day or atmospheric conditions; additionally, color choices may be heightened or exaggerated in order to stylize the look of a production.

Colored light is commonly created through the use of filters. However, the beginning lighting designer needs to recognize that light sources have an intrinsic color that can vary greatly from one type of source to another. This difference in the **color temperature**[3] of various light sources is a valuable tool for the lighting designer.

Movement
Although it is not an intrinsic property of light, movement is an extremely important characteristic of stage lighting. Besides the physical movement of a light beam, movement includes a change in intensity, distribution, or color that might be as subtle as a slow progression from predawn to daybreak or as blatant as a blackout.

Although movement in light is often controlled by means of dimmers, theatre audiences have long been accustomed to physical light movement in the form of follow-spotting. More recently, physical movement from automated fixtures creates a strong visual impact. Careful use of automated fixtures to direct the audience's attention or create specific moods adds significant tools to the designer's palette.

A lighting **cue**[4] in the form of a shift from one "look" to another encompasses movement. Movement can take and control focus. Movement alters composition.

[3] **color temperature** — A measurement in degrees Kelvin (K) of the color of light emitted from a source.
[4] **cue** — The movement of light from one stage "look" to another. A cue is usually assigned a specific number.

Lesson 2: Reference Images

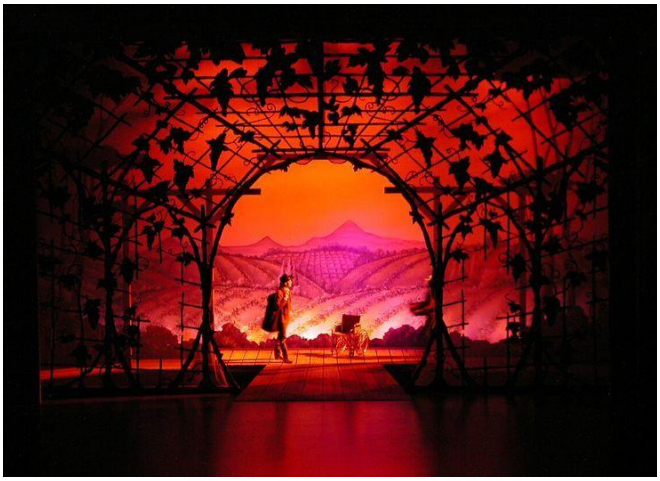

Image 13-5a Color Temperature (above)
Warm color temperature gives sunrise/set effect

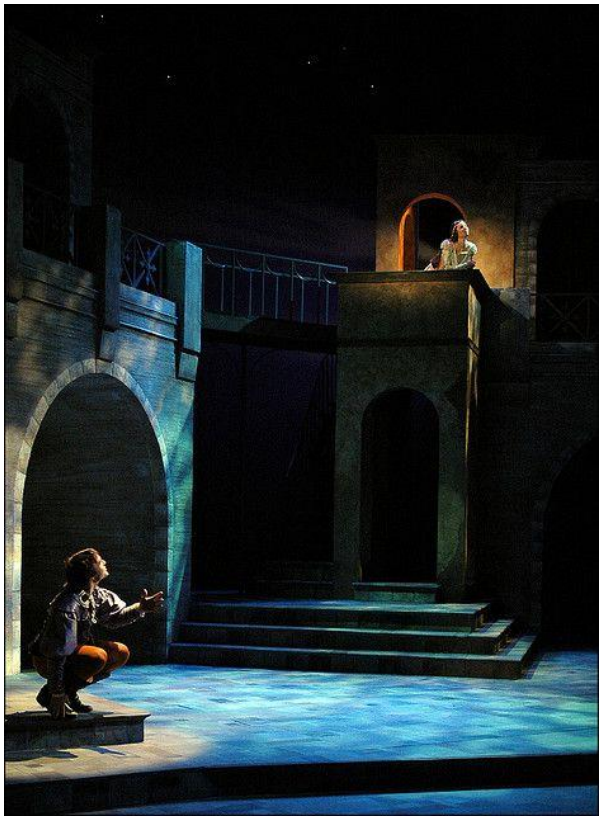

Image 13-5b Color Temperature (right)
Cool color temperature gives nighttime effect

Lesson 2 Review Question
Answer the question below using two to four sentences.

1. What is the difference between color and movement with regards to light?

Wednesday, April 8

Drama Unit: Stage Lighting
Lesson 3: Approach to lighting in production

Objective: Be able to do this by the end of this lesson.
1. Understand organizational and design approaches to lighting for production

Introduction to Lesson 3
Several factors greatly influence the development of a lighting idea and the subsequent light plot. The production approach and the resulting scenery and costume designs influence color palette as well as style. In a more technical view, the scenery may affect the specific placement of lighting fixtures. The style of the production as well as the script guides the lighting designer toward an approach. Finally, budget and the physical form of the theatre will affect the lighting design.

Style
An individual artist's work possesses a unique look—a flair or technical approach referred to as a signature. If Monet and van Gogh had painted the same landscape, their works would appear quite different—the difference being a collection of viewpoints and techniques composing the artist's style. In the professional theatre, like in the art world, designers are known and often hired for their own style.

Approach
While many factors influence the lighting approach and the final design, the lighting designer's handling of each is always tempered by his or her initial reaction to the script. For example, a limited inventory or budget will undoubtedly affect the final light plot, but the use of those few instruments will be determined by the designer's reaction to the script. It is the lighting designer's responsibility to give meaning and logic to the action. Knowing how to do so begins with the script.

In formulating an approach, the lighting designer must think of numerous things:

- The script and resulting research that inform and guide all decisions
- Scenery color, texture, style, ground plan, form (including size and space usage), specifics such as windows and practicals, and masking
- Costume color, texture, value (light or dark), and mass
- Physical plant (theatre) limitations such as sightlines, lighting positions (including follow spots), available power, and inventory
- Budget and time
- Blocking, focus, and isolation requirements

Motivational and Nonmotivational Lighting
Two broad approaches that are often determined by the style of the production are motivational and nonmotivational lighting. As its name implies**, motivational lighting**[5] attempts to represent the look and feel of an actual light source such as the sun, a candle, or a streetlight. Such an approach tends to be appropriate in a realistic style of production. Strict motivational lighting attempts to exactly duplicate a specific light source, fitting in with a naturalistic production style. Environmental conditions such as time of day, weather, time of year, and locale are all taken into consideration.

[5] **motivational lighting** The theatrical use of light based on an actual source or sources.

In choosing **nonmotivational lighting**[6], the lighting designer ignores concerns about realistic light. Instead, he or she determines lighting colors, fixtures, and angles in response to a desired mood, a compositional requirement, or simply a "feeling" about the scene. Of course, strict motivational and nonmotivational styles stand at either end of a spectrum that includes endless variations and combinations of the two.

Lesson 3: Reference Images

Image 13-5a Motivational Lighting (left)
Light sources limited to knowable, realistic sources to create natural lighting effect. In the image to the left, from *1776*, all light appears to come from the chandelier and candles.

Image 13-5a Nonmotivational Lighting (right)
Nonrealistic lighting sources are used to give the effect of mood or emotion. In the image to the right, there is no clear lighting source, instead all lighting focuses on the actor with an array of fantastic colors, suggesting an emotional or psychological reality.

[6] **nonmotivational lighting** Light used as a pure element of design, without reference to any actual sources. often such use is based on the designer's emotional reaction to the script.

Lesson 3 Review Question
Answer the question below using three to five sentences.

1. What is the difference between motivational and nonmotivational lighting, and why might you choose to use one over the other as a lighting designer?

Thursday, April 9

Drama Unit: Stage Lighting
Minor Assessment Two: Vocabulary Quiz

Directions
Using the word box, please provide the correct vocabulary word for each definition below. **You may not use any notes or refer back to the lessons while taking this quiz**. When you have finished, mark each incorrect and put the number of total correct in the indicated box at the end.

Motivational Lighting	Color Temperature	Gobo	Cue
Foot-candle	Nonmotivational Lighting		

1. _____ A measurement of intensity of light reflected off a surface.
2. _____ A pattern, normally cut into a thin stainless steel plate, which is placed at the aperture of an lighting instrument to project an image.
3. _____ A measurement in degrees Kelvin (K) of the color of light emitted from a Source.
4. _____ The movement of light from one stage "look" to another. A cue is usually assigned a specific number.
5. _____ The theatrical use of light based on an actual source or sources.
6. _____ Light used as a pure element of design, without reference to any actual sources. often such use is based on the designer's emotional reaction to the script.

Total Correct: _____ /6