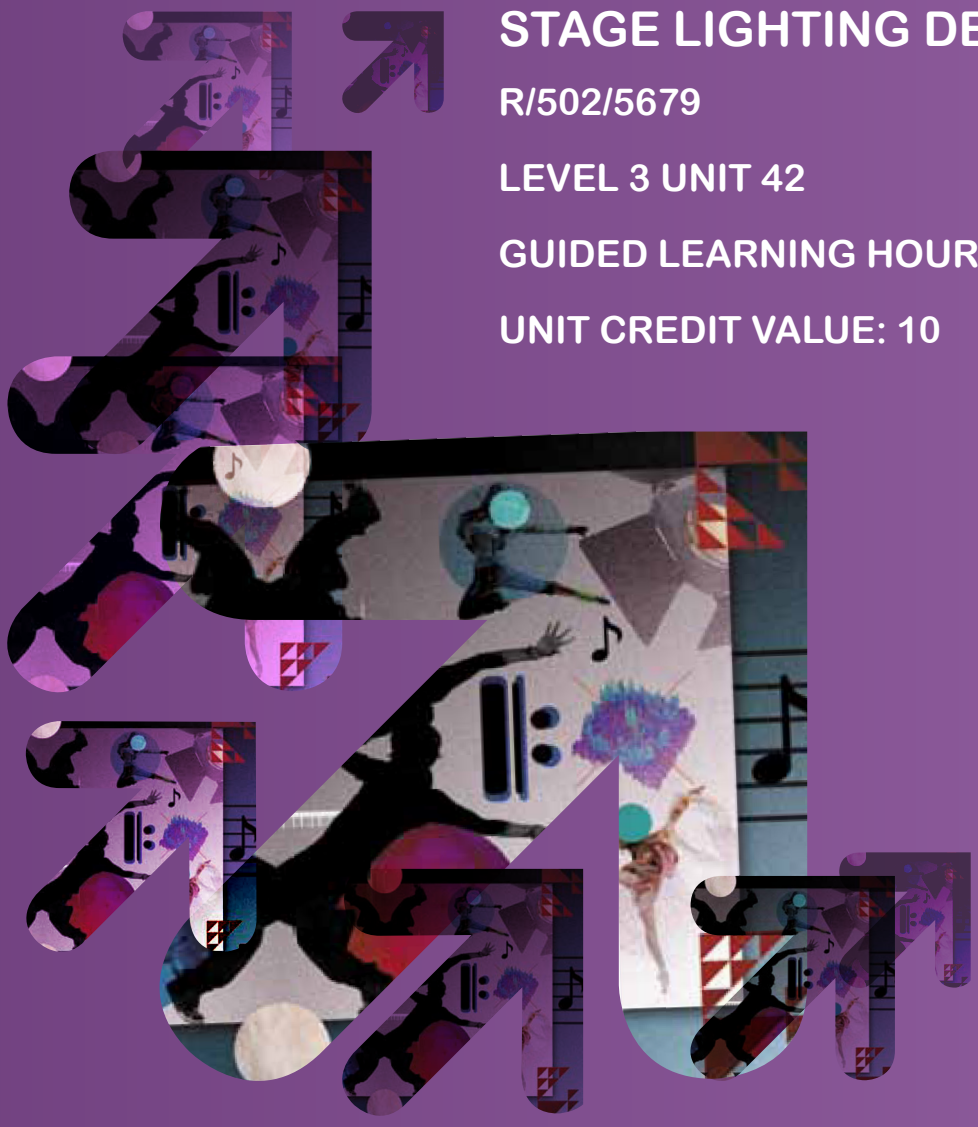
Cambridge TECHNICALS

Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL

CERTIFICATE/DIPLOMA IN

PERFORMING ARTS



STAGE LIGHTING DESIGN

R/502/5679

LEVEL 3 UNIT 42

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10

OCR

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AIM OF UNIT

The purpose of the unit is to familiarise learners with the skills, techniques and methodologies employed by lighting designers in a range of theatrical productions and genres. It is important to emphasise that the role of the lighting designer combines both technical and artistic skills with elements of psychology and as such may be seen as a highly sophisticated professional role. It is no longer deemed adequate simply to ensure that performers and set are adequately lit and so learners should be convinced of the importance of persuading and affecting an audience through the creative use of light. The unit strives to ensure that learners emerge fully conversant with an all-round understanding of what the role entails and also with a clear appreciation of the demands peculiar to professional lighting design.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO) The learner will:	Pass The assessment criteria are the pass requirements for this unit. The learner can:	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Know lighting design practices	P1 outline alternative approaches and techniques used in lighting design	M1 explain the differences between lighting design approaches for different art forms	
2 Be able to apply design skills in a variety of 2D and 3D forms	P2 produce accurate manual drawings using established conventions		
	P3 produce a complete design in a competent and functional manner, using an adequate level of technical skill, with some supervision		
3 Be able to undertake the role of lighting designer during the preparatory and rehearsal phases	P4 fulfil the role of the lighting designer within a production team		
4 Be able to manage the plotting session, technical and dress rehearsals	P5 manage the plotting session, technical and dress rehearsals with some guidance	M2 communicate effectively with key personnel, providing clear guidance and ongoing instruction	D1 conduct a post production analysis and evaluation of the of the lighting design

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

Know lighting design practices

Learners must be comfortable with the key terms and approaches to lighting design and should be introduced to the McCandless method, which forms the basis of stage lighting design theory.

They should be introduced to topics related to genre, i.e. theatre, dance, musical theatre and others; also the key differences between lighting for proscenium, arena and outdoor productions. Learners should be clear about the meaning, relevance and practical application of the concepts of visibility, brightness, naturalism, mood, colour, form, composition, distribution, movement and direction.

In addition, learners should also be familiar with theatre hanging positions and with the range of luminaries available, together with how these may be used to achieve given effects in specific circumstances. Coupled with this, current technical vocabulary and symbols used in lighting design should become second nature.

Be able to apply design skills in a variety of 2D and 3D forms

Learners must command a complete understanding of the script, the scenic design and the venue in combination. From this they will be able to produce a scale floor plan of each scene drawn from the front (elevation) and from the above, (plan view).

Learners must be familiar with the locations, distances and angles to all permanent lighting positions in a given venue. They will be conversant with standard lighting positions found in most proscenium theatres including ceiling coves, balcony rails, wall slots, overhead stage pipes, booms, perches and floor lighting.

Although learners will be producing manual drawings, it is expected that they will, wherever possible, gain experience of at least one of the many CAD (computer aided design) programs currently available.

Be able to undertake the role of lighting designer during the preparatory and rehearsal phases

Learners will need to combine all the skills acquired under LO2 to produce a complete design. This design should be founded on the Lighting Concept and in order to achieve this, learners should be shown how to gain insight into the emotional dimensions of the text as well as the directorial vision provided by the director.

It is important that the Lighting Concept is expressed not only physically, in the form of the lighting itself, but also philosophically, in the form of a reasoned explanation.

Be able to manage the plotting session, technical and dress rehearsals

The learner will be encouraged to address all aspects of the role. This will include sound technical knowledge and understanding, good communication skills and effective liaison between departments, teams and individuals, and a strong artistic and creative vision. The role will require diligent attention to detail and the production of accurate drawings and models, continued attendance at production meetings, briefings, fit-ups and rehearsals, the ability to supervise and a strong element of self-criticism and self-evaluation.

DELIVERY GUIDANCE

Know lighting design practices

It is most important that learners first understand the basics of lighting design. It is expected that those learners pursuing Level 3 studies will have already gained some experience at Level 2 but even so it is well to ensure that the fundamentals are covered. This may be effected by a session or two based on the theories and practice of Stanley McCandless who is considered to be the father of modern lighting design.

Learners need also to be aware that lighting design is not based on an inflexible set of rules but is subject to constantly changing variables, options and constraints imposed by venue design and performance genre and thus it is essential that learners are able to visit and inspect the way different performance spaces are lit and how different genres, such as theatre, opera, dance and musical theatre dictate the way the lighting design is approached. The criteria of visibility, brightness, naturalism, mood, colour, form, composition, distribution, movement and direction each apply in different measure to achieve different purposes, related mostly to the art form being produced. It would be helpful therefore to set a series of activities based on given genres, scenes or moments in specific venue configurations and explore how each can be augmented, enhanced or sustained by the application or combination of these criteria.

Be able to apply design skills in a variety of 2D and 3D forms

A lighting designer must demonstrate attention to detail and must be able to produce accurate technical drawings. It is not possible to rely entirely on the assistance of CAD systems and learners must be provided with the requisite skills to use a draftsman's tools and to be able to record and reproduce accurate measurements to scale. It is not expected that projects undertaken at this level will be highly complex but even a relatively simple plot must be produced with accuracy and attention to detail. Professional designers either construct for themselves or have constructed for them an accurately painted model, to scale, of the set, in order to determine the distances and angles to any lighting position but failing this, learners should take pains to ensure that measurements are accurate.

They should be introduced to the use of drawing boards, rolling rulers and lighting designer's stencils at an early stage and skills may be built up gradually, starting with a single lighting bar and graduating to a stage grid and then on to a full rig.

It should be remembered too, that as fledgling designers, learners must be able to produce both plan and elevation drawings depicting the entire space (i.e. stage and auditorium) and so some time spent on reproducing the learning centre's own performance space in this way will pay dividends.

Be able to undertake the role of lighting designer during the preparatory and rehearsal phases

A crucial element in understanding fully the role of the lighting designer is the ability to appreciate the notion of the Lighting Concept. At first, this may be difficult for learners to grasp since it is essentially esoteric in nature. It is, nonetheless, necessary for a lighting designer to establish first and foremost in his or her mind a visual picture of the way the lighting will look for any given scene or moment in the production. This vision will be influenced by a range of criteria including the director's vision and the demands of the text, as well as those criteria cited at LO1. The Lighting Concept forms the target upon which all the related design approaches and technical method are brought to bear and therefore without it, all efforts at creating a lighting design or plot are without a focus. It is highly desirable for learners to be able to explain their concept either verbally or in writing before they put it into practice and this may prove a challenge. Learners should, therefore, be encouraged to justify their approach in terms of their concept from the very outset with every decision being justified in terms of the desired end result.

Be able to manage the plotting session, technical and dress rehearsals

Central to the achievement of this outcome is the ability to communicate not only ideas and concepts but also instructions, procedures and method. The role demands much of team working and although the designer relies heavily on technical knowledge and artistic vision, without the ability to convey ideas and instructions to others, the Lighting Concept stands little chance of effective realisation. Learners should be encouraged to build relationships with every member of the production team and they should endeavour to understand how their own role both affects and is affected by the roles of others.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

For the fulfilment of LOs 1–3 it is expected that the learner will maintain a Lighting Design Portfolio. This document will provide the majority of the assessment evidence. The learner will produce a series of studies each of which will record findings gained from practical activity.

Assessment and Grading Criteria P1, M1

Learners will record their findings based on a number of exercises in the following:

- Intensity (including beam spread and effect on stage subjects and qualities of shadow)
- Angle (including height and direction)
- Focus (including focal length, soft and hard edge beams)
- Colour (addressing the effects of filters and colour mixing).

It is expected that notes will be explicit and will include diagrams and illustrations.

For **M1** learners will explain the differences between lighting design approaches for different art forms.

Referring to specific productions and performances, the learner will explain and illustrate the key differences between approaches to lighting the following:

- Dramatic theatre
- Dance performance
- Musical theatre
- Outdoor events.

Assessment and Grading Criteria P2

Learners will manually create a range of drawings for the following:

- FOH (Front of House) bar positions for a traditional proscenium arch stage
- On-stage bar positions for a traditional proscenium arch stage
- Grid arrangement for a basic arena stage.

It is expected that drawings will be produced to scale using recognised symbols and notation.

Assessment and Grading Criteria P3

Following a design brief for a specific show at a given venue, learners will produce:

- The technical specification of a specified venue
- A fully realised lighting plot in both plan and elevation fully annotated using recognised symbols
- A colour call chart or list.

Assessment and Grading Criteria P4

As a part of a production team for a given production at a specified venue the learner will:

- Produce a Lighting Concept
- Participate in pre-production design briefings
- Produce a lighting plot.

The above activities may be evidenced by a combination of assessment methods including teacher review, meeting minutes, reports, notes and video recordings.

Assessment and Grading Criteria P5, M2, D1

Learners will lead and supervise key technical team sessions central to which will be:

- Plotting
- Hanging
- Colour call
- Focussing
- Levels
- Technical run.

Learners should ensure that in these circumstances their instructions are well conceived, clear and unambiguous. Sessions may be evidenced by a combination of assessment methods including teacher review, meeting minutes, reports, notes and video recordings.

M2 should be awarded where learners demonstrate they can:

- Fully engage in meetings with creative and technical personnel
- Provide clear working parameters and attainment targets
- Constructively review work in progress
- Make suggestions for adaptations and amendments.

For **D1** learners will conduct an in-depth analysis on the approaches, techniques and methods adopted during the design process in fulfilment of the Lighting Concept. This will include:

- Selection of equipment
- Distribution and arrangement of luminaries
- Use of colour and effect
- Achievement of intended moods or atmospheres
- Overall strengths and weaknesses of the design in performance.

RESOURCES

Websites:

www.ald.org.uk

http://www.abtt.org.uk

http://www.onstagelighting.co.uk

www.starplazatheatre.com/files/lightingplot.htm

www.mts.net/~william5/sld.htm

http://www.jeffsalzberg.com/lighting.htm

http://members.shaw.ca/cad491/#files

http://members.shaw.ca/cad491/pdf/ABTT_CAD_Standards_v2.pdf

Books:

Richard Pilbrow	*Stage Lighting Design: The Art, the Craft, the Life*
Nick Moran	*Performance Lighting Design: How to Light for the Stage, Concerts, and Live Events (Backstage)*
Charles I. Swift	*Introduction to Stage Lighting: The Fundamentals of Theatre Lighting Design*

LINKS TO NOS

Suite	Ref	National Occupational Standard
Technical Theatre & Live Performance (Sound & Lighting);	**CCSSL1**	**Develop and refine lighting ideas for performance**
Live Events & Promotion	**CCSSL2**	**Plan lighting requirements for a production**
	CCSSL7	**Coordinate the rehearsing and plotting of the lighting**

CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.
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