Beckfoot	Subject: Drama and Theatre	Topic: Lighting Design	Year Group: 12-13	enjoy learn succeed

THE PURPOSE OF THEATRE LIGHTING

1.	ILLUMINATION	The ability to see what is occurring on stage. Any lighting design will be ineffective if the audience has to strain to see the characters; unless this is the explicit intent. Using blackouts OR illuminating parts of the stage whilst other areas are in blackout can also help with the flow of the piece as this aids transitions.
2.	MOOD AND ATMOPSHERE	The feeling that the production creates for the audience. Audiences will associate different qualities of light with different moods. This can be done through the colour of the light used. For example, blue lighting is often said to create a cold or night-time effect on stage. Moods and atmospheres can also be achieved through the intensity of the light. Very low intensity levels of lighting, for example, can give a mysterious feel to a space, often placing the actors in shadow or half-light.
3.	TIME AND LOCATION	The 'when' and 'where' of a production. Lighting designers need to consider the period and genre of a play, as well as the venue where the performance will take place. They also need to respond to the social, historical and cultural context of the production. For a play text, this might mean thinking about when and where the play was written, as well as when and where it is set. Productions that are set indoors and at night will need a different quality of light to productions set outside in the midday sun.
4.	THEMES	The overall aim/message/focus of the play can be highlighted by lighting. For example, if the play has the themes of love and success, the overall lighting concept may be bright, with warm colours. If the main themes is loss of identify and freedom, the overall lighting may be dark with cool colours. We say that audiences 'read' the design: they identify important elements of the lighting and work out what they think these mean.
5.	AUDIENCE ATTENTION	There may be key words, phrases or lines that the actors speak that need highlighting. Lighting changes at these moments can help to highlight to the audience that something important is being said. For example, the character admits to a murder. A sudden sharp spotlight shines upwards onto their face. The character becomes frightening and the audience focus their attention on them.
6.	SPECIAL EFFECTS	A lighting designer can use lighting to create a variety of special effects as required by the production. For example, a quick succession of flashes can create the effect of lightening, while the slow fading of light, changing from a warm tone to a cold tone, can create the effect of a sunset.
7.	AUDIENCE EXPERIENCE	Lighting can create a specific experience for the audience. This can include using very bright light to make the audience feel uncomfortable, or bringing up the houselights at a certain point. This can make the audience very aware of being in the theatre and break any illusion of the fourth wall. Lighting designers can also use very low levels of light, meaning that the audience have to concentrate very hard to see.
8.	PART OF SET/PROPS	Lighting objects that exist in the play e.g. a lamp, a candle, headlamps, a torch. These can be used on stage to form part of the set/props, but also to actually light parts of the stage or actors.

LIGHTING EFFECTS CUE SHEET

1,2,5+6 = No Gels 3+4 = Red Gels

LFX	CUE	LIGHTING OPERATOR'S NOTES	BRIEF DESCRIPTION OF LFX
LFX1	When all actors are in place and begin to laugh	F.U(3) 1, 2, 5 + 6 to level 10	The stage is filled with wash of light to show the merriment of the bar.
LFX2	When Billy the Kid is USC	C.F(2) 1, 2, 5 + 6 TO 2,3,5 to level 10	A cross fade to show Billy has entered and is in a bad mood. The lights should be focussed on him.

'LFX' means 'lighting effects'. This is how to plot the lighting.

Subject: Drama and Theatre	Topic: Lighting Design	Year Group: 12-13

LIGHTING DESIGN FOR COMPONENT 3 TEXTS - **IMPACTS**

1.	**I**	**I**NTENSITY AND **I**NERACTION	Intensity level is how bright each lantern is. They are not just 'on' or 'off', but set at levels usually numbered 1 and 100 %. This allows the designer to balance the light across the stage space.
2.	**M**	**M**OVEMENT AND TIMING	Refers to the changing in the lights whether it be a change in intensity, colour or direction of origin. It is important to be clear about the timing of movement, for example, how many seconds a light will take to fade. Moving lights (a form of intelligent lighting) are lights that have automated or mechanical abilities beyond those of traditional, stationary illumination, for example, moving heads.
3.	**P**	**P**OSITION AND AMOUNT	Where your lanterns will be placed. Consider the configuration of the performance space and what influence this might have on where the lanterns are placed. Lanterns can be hung over the stage or over the audience pointing towards the stage on front of house lighting bars. They can also be placed in the wings or on the stage floor.
4.	**A**	**A**NGLE AND FOCUS	The point at which a light is hung and the point at which the light reaches the stage. Careful consideration of these factors determine visibility of the actor, depth and detail of the scenery, as well as other areas such as given circumstances and mood. Focus is how defined the edge of each beam of light is. The edges can either be sharp or soft. Sharp edges can highlight a certain area of the stage or performer (for example in a spotlight or pinspot), whereas soft edges can blend the light from one lantern into light from another lantern.
5.	**C**	**C**OLOUR	Different colours can create different effects and moods. Colours also have different associations for the audience. It is also important to consider the colour of the surface that the light is hitting: different coloured light can change the colour of different surfaces. Remember that how colours mix in light (called additive colour) is different to how they mix in paint (called subtractive colour). The primary colours of light are red, blue and green, and when these are all mixed together, the light becomes white.
6.	**T**	**T**YPE OF LANTERN	Stage lights are called lanterns. Different lanterns have different functions and create different effects.
7.	**S**	**S**HADOWS	Where the stage is dark- what the audience cannot see. Shadows can be used to great effect in creating atmosphere on stage. They can also give the audience a specific impression of a character. For example, an actor who emerges from the shadow might be playing a character who is 'shady' in their dealings. Gobos on lanterns also create shadows.

STYLE OF LIGHTING

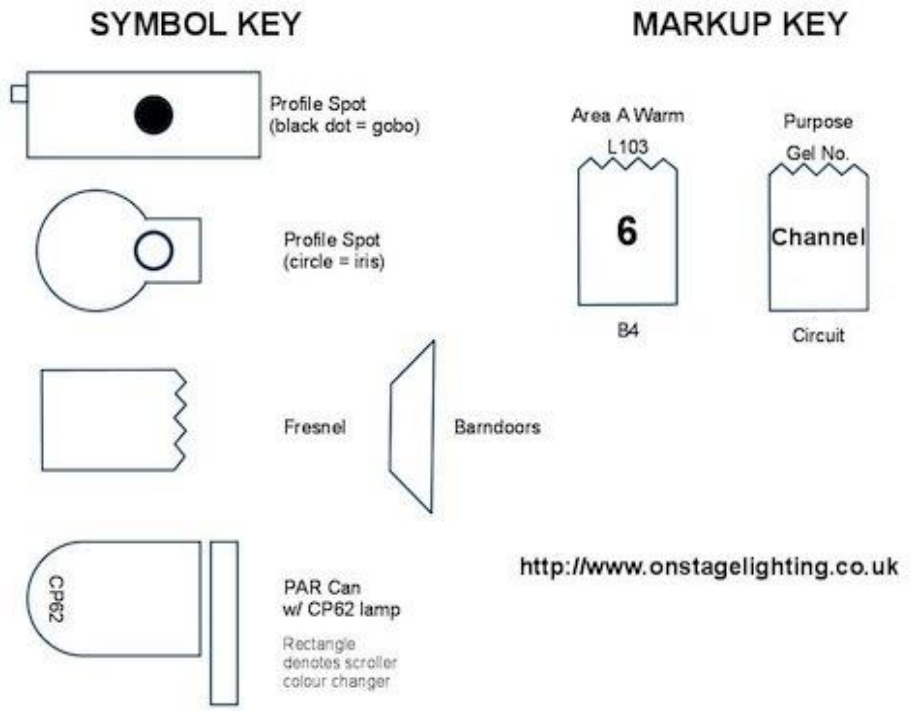
1.	**REALISM**	Incorporates elements that are meant to look like real life. Can be total or partial. Total realism means a production that looks as close to real life as possible, so lighting designs for these productions need to mimic lighting in real life. Partial realism incorporates realistic elements into a production that might not be realistic overall, for example using a lighting design that has some realistic and some non-realistic elements.
2.	**SYMBOLISM**	Interested in communicating an idea to the audience than in representing real life. Allows the lighting designer to create a design that communicates some of these ideas to an audience, perhaps through deliberately using certain colours for certain moments or spotlighting certain characters.
3.	**MINIMALISM**	Use empty spaces and rely on the actors to create an experience for the audience. Light can be used to create entire settings, or a location can be changed simply by changing the lighting state. Productions that use minimal costume and set often rely on complex Lighting.
4.	**FANTASY**	Allow the designer to create a new world. For lighting designers, this might mean the use of a range of colours or even internal or practical lights or strobe lights to create magical effects. Strobe lighting should be used very carefully as it can present risks to actors and audiences.

Beckfoot	Subject: Drama and Theatre	Topic: Lighting Design	Year Group: 12-13	enjoy learn succeed

TYPES OF LIGHTING

1.	FRESNEL 	A good general lantern. Beams soft edges means that a number of fresnels can be used together to evenly cover a whole stage with light. Can have barn doors which can be adjusted to change the shape of the beam of light.
2.	PAR CAN 	Produces a strong beam that is suitable for creating bold colours on stage. Can be identified by their rounded shape. Do not normally have barn doors, so you cannot create the sharp shapes possible with a fresnel.
3.	FLOOD 	Can flood a space with light. Can be used against a backdrop or as a floor light. Cannot be focused, so better for lighting set than actors. Can be used individually or in a set.
4.	PROFILE SPOT 	Creates a defined beam of light useful as a spotlight for an actor, or to pick out details on a set. Good lanterns for gobos. Attached to the front of the profile is a gate where the gobo or gel can be placed
5.	FOLLOW SPOT	Manually operated moving light typically used to highlight a featured actor,. With traditional follow spots, the operator has control over the iris (circle).
6.	GOBOS 	Gobos can be used to create shapes with light. These are metal frames that are placed in front of a light source. The frames have shapes cut into them, so that when the lantern is on, the outline of the shape can be seen on the stage floor or wall.
7.	GEL	A transparent coloured material used to colour light.
8.	LED (light-emitting diodes)	An alternative to traditional stage lighting. LED lanterns contain a number of different coloured LEDs, often red, green and blue, and different light output colours can be achieved by adjusting the intensity of each LED colour group. LED lanterns should last longer than alternatives. Can be controlled directly using DMX and do not require additional dimmers; the intensity of the LEDs being adjusted by circuitry on board the fixture. Because of their low power consumption several units can be daisy chained to one power supply. Due to low heat output, LED instruments can be used in areas where the high amount of heat conventional stage fixtures put off would not be ideal.
9.	STROBE	Strobes rapidly pulse to create a special effect (for example to make the actors
10.	BIRDIES 	a miniature lantern that's ideal for hiding in small parts of a set or along the downstage edge of the stage. It provides a surprisingly bright soft-edged pool of light. Birdies are very small lanterns that look like par cans and use a par can lamp.

LIGHTING SYMBOLS FOR GROUND PLANS



OTHER SPECIAL LIGHTING EFFECTS

1	**Projection**	Allows you to project an image onto the stage through lighting (usually enlarged).
2	**LED video wall / pixel mapping**	A wall made up of small LEDs which creates full moving images/shapes. Pixel mapping involves programming the LED pixels in patterns.
3	**Pyrotechnics**	The use of real fire/fireworks on stage.