

AIC Lighting Design

Task 1 (10-15 mins)

Read through this website from BBC Bitesize:

<https://www.bbc.co.uk/bitesize/guides/zddh7nb/revision/1>

<https://www.bbc.co.uk/bitesize/guides/zddh7nb/revision/2>

<https://www.bbc.co.uk/bitesize/guides/zddh7nb/revision/3>

Then answer these questions:

Question:	Answer:
What is the most important function for stage lighting?	
How can you use lighting to communicate the time of day or the location to the audience?	
Name five other things that lighting can communicate to an audience.	
As a lighting designer, how can you use colour to communicate to the audience?	
Why is the direction of the light important to the way lighting designers use lights?	
What is a gobo? Why might you want to use a gobo	
Why is the way you transition between lighting important?	

Task 2

Watch this video:

https://www.youtube.com/watch?v=CucN43oB3yk&feature=emb_logo

Then answer these questions:

Question:	Answer:
What does PAR stand for?	
What do you need to be careful of when using PAR Cans?	
What kind of shadows do PAR Cans create?	
What is the main difference between a Fresnel Lantern and a PAR Can?	

What would you use Barn Doors for?	
What are the main features of a Profile Spot?	
What purpose does the Flood Light have and why would you use one?	
What are the differences between the Flood Light and the other lanterns?	

You can use the terminology on this webpage to help as well:

<https://www.bbc.co.uk/bitesize/guides/zddh7nb/revision/4>

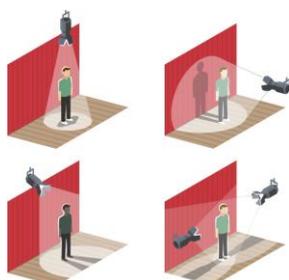
Task 3

Choose an extract from **An Inspector Calls** OR use the one printed at the end of this task.

You are going to design the lighting for an extract. It must be an original design, so it must be your interpretation of the scene, taking into account any **stage directions** so that you show that you have considered the **playwright's intentions**.

- Go through the extract and highlight or underline any stage directions about lighting.
- Write down the following things about the extract:

Question:	Answer:
What is happening in the extract? Give a brief summary.	
What themes/ideas are being explored in this extract?	
What's the month and season? (Look at the opening stage directions)	
What's the time of day?	
Which characters are on stage?	
Where are actors positioned?	
What is the atmosphere/mood of the scene?	



Think about how you would use **colour**, **intensity**, **focus** and the **direction** of your lights to **communicate** the **atmosphere**, the **time of day/year**, the **themes** and the overall **style** of the production (naturalistic OR naturalistic with symbolic features OR abstract?).

Extract Suggestion: Opening Stage Directions of 'An Inspector Calls'

It is an evening in spring, 1912.

ACT ONE

The dining room is of a fairly large suburban house, belonging to a prosperous manufacturer.

It has a good solid furniture of the period.

The general effect is a substantial and heavily comfortable but not cosy and homelike. (if a realistic set is used, then it should be swung back, as it was in the production at the new theatre. By doing this, you can have the dining-table centre downstage during act one, when it is needed there, and then swinging back, can reveal the fireplace for act two, and then for act three can show a small table with a telephone on it, downstage of the fireplace; and by this time the dining-table and its chairs have moved well upstage. Producers who wish to avoid this tricky business, which involves two re-settings of the scene and some very accurate adjustments of the extra flats necessary would be well advised to dispense with an ordinary realistic set if only because the dining-table becomes a nuisance. The lighting should be pink and intimate until the INSPECTOR arrives and then it should be brighter and harder.)

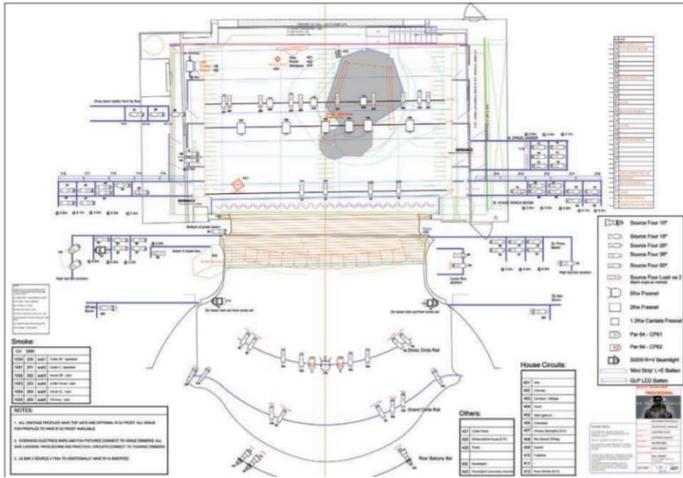
At rise of curtain, the four Birlings and Gerald are seated at the table, with Arthur Birling at one end, his wife at the other, Eric downstage and Sheila and Gerald seated upstage.

EDNA, the parlourmaid, is just clearing the table, which has no cloth, of the dessert plates and champagne glasses, etc, and then replacing them with decanter of port, cigar box and cigarettes. Port glasses are already on the table. All five are in evening dress of the period, the men in tails and white ties, not dinner-jackets. Arthur Birling is a heavy-looking, rather portentous man in his middle fifties with fairly easy manners but rather provincial in this speech. His wife is about fifty, a rather cold woman and her husband's social superior. Sheila is a pretty girl in her early twenties, very pleased with life and rather excited. Gerald Croft is an attractive chap about thirty, rather too manly to be a dandy but very much the well-bred young man-about-town. Eric is in his early twenties, not quite at ease, half shy, half assertive. At the moment they have all had a good dinner, are celebrating a special occasion, and are pleased with themselves.

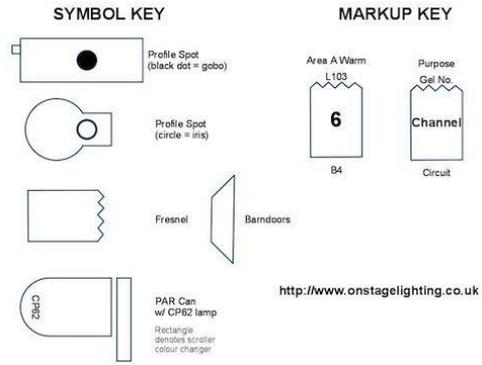
Task 4: Designing Lighting for An Inspector Calls

- a) Create your designs on paper and draw them for your chosen extract. They only need to be sketches.
 - ★ First, draw the type of stage that you would choose for your production
 - ★ Next, draw a key of symbols that you would use to represent characters/set/stage furniture/lantern types
 - ★ Draw a new sketch for each new lighting state.

Here is an example of a stage plan:



Here is an example of a lighting symbol key:



Use the Lighting Design Knowledge Organisers to help you with the terminology:

Lighting

Colour: the colour of the light itself, which can be altered using lighting gels (thin pieces of coloured plastic that are placed over the lantern).

Different colours can create different effects and moods.

E.g. using red and orange light might give the impression of a fire.

Colours also have different associations for the audience.

E.g. blue light=cold and amber or yellow light=warm.

Intensity: how bright/dim each lantern is.

Theatre lanterns allow the designer to change their intensity (or level) for different effects: they are not just 'on' or 'off', but set at levels usually numbered between 1 and 10 or 1 and 100, depending on the lighting desk.

This allows the designer to balance the light across the stage space.

Shadow: where the stage is dark.

Lighting designers do not only control what the audience see, but also what they 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!

Focus: how defined the edge of each beam of light is.

Theatre lanterns allow the designer to alter the size and focus of the beam, so that edges can either be sharp or soft.

Sharp edges can highlight a certain area of the stage or performer (for example in a spotlight).

Soft edges can blend the light from one lantern into light from another lantern.

Key Vocabulary for Lighting:

- Lantern** – lighting term for theatre lights
- Moving heads** – computerised lights that offer flexibility and variation.
- Backlit** – Light coming from behind the action. This can create silhouettes.
- Crossfade** – One lighting state fades down and another fades up, without darkness
- Direction** – Where the light is coming from – the source of lighting
- Shutter** – Device in a lantern used
- Transitions**- When a lighting designer wants to move from one lighting state to the next, it is called a transition. Transitions can vary in speed from very fast (called a snap) to very slow. When one lighting state fades into another slowly, the audience may not notice the change until it is complete or nearly complete. Some designers use this to great effect in performances, slowly shifting the mood on stage or the time of day represented.
- Blackouts**- When the stage is left in complete darkness a blackout occurs. Blackouts can be useful for indicating to the audience that a production has finished or that a time or location has significantly changed. You can also use blackouts for changing scenery although you will need to add some working light (light for the stage crew to see by!). Many directors prefer audiences to see a set change in order to retain their attention and focus. to shape a beam.

Capabilities of a Moving Head

Projected fire effect from gobo →

Lighting

WHAT is it?	HOW is it used?	WHY is it used?
A Fresnel lantern is a small fixture	To give a soft-edged spot of light.	To create an intimate atmosphere
A PAR can lantern is powerful and bright	to light a large area with a defined edge.	Can be combined with other lanterns to create a range of effects
A Profile spot is a long lantern	Provides a hard-edged spot of light.	Often used to highlight key moments on stage.
A flood light is a squat, powerful lantern	Lights a large area with no edge.	When the whole stage needs to be brightly lit.
Crossfade	When one lighting state fades down and another fades up, without darkness	As a transition from one lighting state into another.
Colour gels are thin coloured plastic cut-outs inserted into a metal frame in front of the beam of light.	To change the colour of the beam.	Colours can be used to represent mood, location and time (of day/year)
Gobo – A plate shape; a metal cut-out	placed in front of a spotlight to project a shape or image on stage floor or the back wall.	Shapes can represent locations (e.g. a cross projected onto the back wall=church)

Why use lighting?

- ✓ defines different areas of the stage
- ✓ denote time of year (using colour to represent seasons) or time of day (using intensity levels and/or colour)
- ✓ creates mood and atmosphere for the audience
- ✓ highlights key moments of action
- ✓ directs the audience's focus and shows them where to look
- ✓ creates special effects; e.g. fog/rain
- ✓ emphasises the characters' emotions
- ✓ creates contrasts; e.g. a foreground and a background – making the actor stand out, but be present within the location.

