

Shrek Week 3 Worksheet: Lighting Design

If you like, you can watch the whole of 'Shrek the Musical' on this link: <https://www.youtube.com/watch?v=UZLWzsrvoBE> AFTER you have completed the tasks below!

Task 1 Knowledge Organiser (5-10 mins)

Read through the information on the Lighting Design Knowledge Organiser (included at the bottom of the last two pages of this document).

Task 2: Identifying Lighting Design (10 - 15 mins)

The screenshot below is from 'Shrek the Musical' and it shows Lord Farquaad's army marching into position.

Using the **Lighting Design Knowledge Organiser**, identify one example of **what** lighting the designer is using, **how** they are using it and **why** (what it communicates to the audience). There is an example below:

What: the **moving heads** and **colour LEDs** are being used

How: by using a **blue wash** and **shadows**

Why: the blue colour symbolises cold and fear, which communicates to the audience that **the army is merciless**. The light also reflects off their armour.



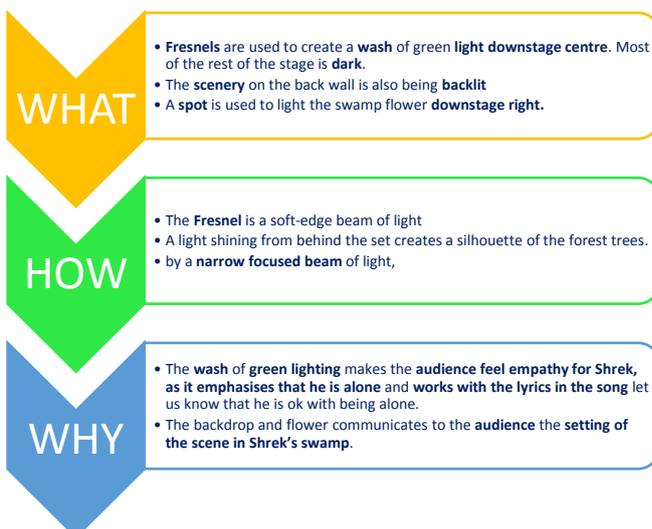
What:

How: by

Why: to communicate to the audience that

Task 3: Analysing a Key Moment (5 - 10 mins)

Read the example of how to write a 'what →how →why' evaluation of the lighting design for a key moment.



Example 1: In this extract,



What makes a successful answer?

Use **WHAT** → **HOW** → **WHY**

Task 4: Analysing a Key Moment (5 - 10 mins)

Look carefully at the image below and write a 'What → how → why' evaluation of a lighting skill that you see being used in the image. Use the Knowledge Organiser below to help you.

WHAT

HOW

WHY

Answer: In this extract,



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)

Lantern giving a soft edged beam of light

Film placed in front of a lantern to change the colour of the beam

Powerful profile used to follow actors around the acting area

Lantern giving a hard-edged beam of light

strong, bright coloured lighting that covers the stage

Lantern giving a wide spread of light

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.

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.

Projected fire effect from gobo



Capabilities of a Moving Head

