

University of Winnipeg and the School of Contemporary Dancers  
**THFM-2605-716 Lighting for Dance Practicum (Winter, 2016; 2 credit hours)**  
Course Outline

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January-February, 2016

Class location:

Week One: SCD Studios

Week Two: Rachel Browne Theatre

Instructor: Hugh Conacher

E-Mail: info@hughconacher.com

Phone: 204-291-4844

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**COURSE OUTLINE**

The course is intended specifically for students enrolled in the Honours Program in dance with the objective of providing these students with a more advanced look at stage lighting for dance. The format will be an intensive two-week series of classes and workshops, culminating in public performances. The course is open only to those students who have successfully completed the introductory course, THFM-2604 Introduction to Lighting for Dance. It is being run concurrently with the *Student Choreographic Workshops* which will provide the choreographic material for the lighting process. Choreographers may not light their own pieces. Each Lighting Designer will also function as Stage Manager for the piece that they are lighting.

The course content will commence with a brief review of the concepts covered in the introductory program. Next we will review the choreography and the lighting designers' concepts and ideas and refine them to create one unified concept for the performances. Finally we will hang and focus the lights, create the lighting for the pieces, rehearse and perform the show. The public performances will be on Friday, February 12<sup>th</sup> and, Saturday February 13<sup>th</sup>, 2016..

**TEXTS**

None

**NOTE**

Students will be required to work with the equipment, climb ladders, and so on. Please wear suitable clothing and footwear and be prepared to get dirty! Work gloves, work boots and a 6" Crescent Wrench are highly recommended.

**EVALUATION**

Assignment #1 .....	10%
Assignment #2 .....	16%
Assignment #3 .....	17%
Assignment #4 .....	17%
Integration and Effective Use of Concepts in Assignment #3 According to the Objectives of Lighting (Selective Visibility, Revelation of Form, Composition, and Creation of Mood) .....	20%
Class Participation/Lab Work .....	20%
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<b>TOTAL .....</b>	<b>100%</b>

**Late assignments will not normally be accepted, but if there are extenuating circumstances, please talk to me!**

***Six Criteria for Grading Participation***—The criteria the instructor considers in assigning participation marks includes the following points (which reflect the above remarks):

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- a. **Preparation:** Was the student prepared for class, including demonstrating she/he read the required readings in a timely manner?
- b. **Quality of the participant's contributions to the discussion:** Did the student contribute some relevant remarks about matters arising in the discussion?
- c. **Nature of the participant's interaction with others:** Did the student listen well? Did she/he encourage others to speak up? Did she/he ask helpful questions or offer useful follow-up remarks to keep the flow of the conversation polite and relevant?
- d. **Some negative points:** Excessive digressions; verbal or non-verbal hostility, indifference, boredom, ridicule; over-eagerness to contribute; refusal to put any views on the table; Facebooking, texting, emailing, and the like.
- e. **Environment conducive to scholarly interactions:** The student helped maintain an environment conducive to scholarly interactions (e.g. respecting fellow students, which is important since it is more likely to lead to lively debates and discussions). In other words, students helped generate an environment where all participants felt comfortable and motivated.
- f. **Attendance:** Students should note very, very carefully that in this scheme missing several class sessions will lower one's mark exceedingly. Even if your participation is very good, missing many classes can result in a very low participation mark.

### **CONVERSION SCALE**

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%

Please note that this is a Pass – Fail course, worth 2 credit hours.

### **ASSIGNMENTS**

#### **#1, due Monday January 18<sup>th</sup>**

1. Describe the major types of Lighting Instruments and give examples of their use;
2. Describe the major objectives of Stage Lighting;
3. Describe the qualities of light and give an example of how each might be used in a theatrical environment.

#### **#2, due Monday February 1<sup>st</sup>**

- Pick a film from the list below and watch it. Describe the general approach to lighting in the film and how it affects the viewer's experience. Pick one scene and using your answers in parts 2 and 3 of Assignment #1, specifically describe how the filmmakers use the qualities of light and how they achieve the objectives of lighting; and the emotional effect of the lighting on the viewer.

*Chicago, the Draughtsman's Contract, West Side Story, Casablanca, the Reader, the Birds*

**#3, Part One, due Wednesday February 3<sup>rd</sup>**

Part Two, due Friday February 5<sup>th</sup>, both at the beginning of class:

- Describe your concept for the lighting of the choreography that you have been assigned. Be specific, using all the information from Assignment #1 as a guide. Provide information regarding the choreographic concept of the piece and any lighting ideas around it, and summarize your discussions with the Choreographer thus far.
- Write a Cue Sheet describing the nature of each cue and where it will be placed. Include any additional information that might be useful in our discussions about each work.

**#4, due February 13th, before the show**

- Given our discussions of the functions of lighting for dance, analyze the success of your practical work in meeting these objectives. In the event that your project did not require that you meet one or more of these functions discuss, by way of rationale, why these guidelines did not apply in this instance.

**CLASS SCHEDULE**

Week One:      LOCATION: SCD Studios  
Please see separate Studio Rehearsal Schedule for rehearsals, etc.

**Friday January 22<sup>nd</sup> 09:30 – 12:30**

Introduction to: The Instructor  
Course Objectives  
Expectations, Assignments and Grading  
Review of concepts covered in the introductory program.  
Discussion of completed Assignment #1.

**Wednesday February 3<sup>rd</sup> 11:00 – 14:30**

Presentation of choreography and general discussion of the choreographers' and lighting designers' goals.

**Thursday February 4<sup>th</sup> 10:00 -14:00 & 16:00 – 18:30**

Discussions between the Instructor, individual choreographers and lighting designers.  
Dance rehearsals can be run concurrently to this.

**Friday February 5<sup>th</sup> 13:00-17:00**

Preparation of the Lighting Plot and paperwork.  
How do we take all the ideas and make them all work together in a practical way?

Week Two:      LOCATION: Studio: SCD Studios; Theatre: Rachel Browne Theatre  
Please see separate Studio Rehearsal Schedule for rehearsals, etc.

**Sunday February 7<sup>th</sup>**

09:00 – 13:00 Lighting Hang  
14:00 – 18:00 Lighting Hang  
19:00 – 23:00 Lighting Hang – begin Focus?

**Monday February 8<sup>th</sup>**

09:00            TBA  
10:15 – 13:00 Lighting Focus  
14:00 – 18:00 Continue Focus  
19:00 – 23:00 Continue Focus

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**Tuesday February 9<sup>th</sup>**

09:00 TBA – be available  
10:15 – 13:00 Continue set up, as required  
14:00 – 18:00 Continue  
19:00 – 23:00 Lighting Levels

**Wednesday February 10<sup>th</sup>**

Morning TBA – be available  
14:00 – 18:00 Lighting Levels  
19:00 – 23:00 Lighting Levels

**Thursday February 11<sup>th</sup>**

09:00 – 12:00 TBA – be available  
13:00 – 17:00 Tech Dress of show, followed by notes and discussion  
Evening: Kathleen Hiley Dress Rehearsal @ GSAC

**Friday February 12<sup>th</sup>**

Morning TBA  
12:00 – 17:00 Dress Rehearsal, followed by notes and discussion  
Clean-up and prepare for Show  
18:00 – 22:00 Show Call and Performance #1 – 7:30 PM Show

**Saturday February 13<sup>th</sup>**

10:00 – 12:00 Notes  
13:00 – 20:00 Show Call and Performance #2 – 2 PM Show  
Followed by Strike (please bring food for yourselves)

**PLEASE NOTE** that all students are required to stay for and participate in the entire strike.

**ACCESSIBILITY STATEMENT**

This class involves physical, cognitive, and/or vocal demands. Those with challenges in these areas must seek departmental guidance PRIOR to registration: 204-786-9955 or [theatre@uwinnipeg.ca](mailto:theatre@uwinnipeg.ca).

**ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

**GENERAL NOTES**

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge

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consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students with documented disabilities, temporary or chronic medical conditions requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or <http://www.uwinnipeg.ca/accessibility> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

Students facing a charge of academic or non-academic misconduct may choose to contact the University of Winnipeg Student's Association (UWSA) where a student advocate will be available to answer any questions about the process, help with building a case, and ensure students have access to support. For more information or to schedule an appointment, visit our website at <http://www.theuwsa.ca/academic-advocacy> or call 204-786-9780.

We ask that you please be respectful of the needs of classmates and instructors/professors by avoiding the use of unnecessary scented products while attending lectures. Exposure to scented products can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. Please consider using unscented necessary products and avoiding unnecessary products that are scented (e.g. perfume).

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect).

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

**WEDNESDAY, FEB 1, 2016** is the final date to withdraw without academic penalty from this course.

### **STUDENT PARTICIPATION POLICY**

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

### **COURSE CONTENT NOTE**

#### All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

#### Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.