

LIGHTING DESIGN

WHAT TO PREPARE

In a Lighting Design entry, the Thespian must prepare and present costume designs for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

- 1** A light plot (digital or physical; scale should be 1/4-inch or 1/2-inch = 1 foot), indicating all information necessary to ensure clear understanding of the designer's intentions and large enough for the adjudicators to see the details.
 - The location and identification of every instrument, accessory, and specialty unit should be represented on the light plot, along with the following information as appropriate:
 - Color medium;
 - Set and masking;
 - Areas;
 - Lighting positions with labels;
 - Type of instruments;
 - Unit numbers;
 - Circuit;
 - Channel;
 - Focus/purpose;
 - Gobos/patterns/templates;
 - Practicals;
 - Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.);
 - Instrument key.



- The light plot should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s);
 - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space for which the plot was designed);
 - Scale;
 - Entrant's name, troupe number (optional).
- 2** A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept;
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);

- Artistic and practical needs that impact the construction;
- Sources of inspiration for design and color palette (if used).
- Budgetary requirements or other constraints and considerations.
- Techniques used within the design.
- Instrument schedule.
- Magic sheet/cheat sheet.
- Sample color media used with explanations of choices.
- One of the following two options:
 - Description of three light cues, organized by act and scene with a stated purpose for the cue and planned timing of the cue. Include a description of the time of day and location of the scene (indoors, outdoors, etc.), as well as use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
 - OR-
 - Three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
- If the production was realized, a photo series or short video (no longer than 1 min.) that highlights the lighting cues should be included (no dialogue or music from the play may be included in the video).

3 A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the lighting designs. The Thespian should address category-specific topics such as:

- How did you use lighting design to help tell the story? Give a specific example and explain the

thought process that went into generating your design.

- What role(s) did the other design elements play in designing the lighting for this production?
- What would you say was the biggest lighting-specific setback you had to overcome while working on this design?
- Reflecting on your process, if you could change one part of this design, what would it be and why?
- Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot be clearly seen in the video, they should be included in your portfolio of support materials.

4 Optional written essay response to share additional information about the lighting design with the adjudicators.

SKILLS MEASURED

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the lighting design process;
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept;
- Basic understanding of the technology/equipment needed to implement and support the design;
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices;
- Ability to document, present, and clearly explain and justify design choices.

LIGHTING DESIGN RUBRIC

Lighting Design

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): School:
 Selection: Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Presentation Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation thoroughly explains the functional and aesthetic role of the executed design and the creative process, demonstrating an in depth understanding of their contribution to the unifying concept.	Presentation explains the functional and aesthetic role of the executed design, and the creative process, demonstrating an understanding of their contribution to the unifying concept.	Presentation offers a limited explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a partial understanding of their contribution to the unifying concept.	Presentation offers little or no explanation of the creative process and/or fails to explain the executed design and their contribution.	
Comment:					
Research Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and detailed research addresses the artistic and practical needs of the production and illuminates the unifying concept.	Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.	Limited research partially addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	Research fails to address the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
Comment:					
Interpretation Design choices merge the unifying concept with the designer's unique vision.	Design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	Design choices communicate the mood, style, period, locale, and genre of the play and align with the given circumstances.	Design choices partially communicate the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices fail to communicate the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
Comment:					
Design Justification Connecting the design choices to the artistic and practical needs of the production.	Comprehensive explanations justify the design choices, illuminating the connection between the artistic and practical needs of the production.	Appropriate explanations justify the design choices and demonstrate the connection with the artistic and practical needs of the production.	Partial explanations somewhat connect the design choices with the artistic and practical needs of the production.	Limited explanations fail to make the connection between the design choices and the artistic and practical needs of the production.	
Comment:					
Execution Products presented convey ideas and choices that support the script and unifying concept.	Detailed products communicate and enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.	Products communicate artistic ideas and choices that support the script and unifying concept.	Products partially communicate artistic ideas and choices and/or inconsistently support the script and unifying concept.	Products lack a clear focus and/or fail to support the artistic ideas and choices, script and/or unifying concept.	
Comment:					

RATING <small>(Please circle)</small>	4 Superior <small>(Score of 20-18)</small>	3 Excellent <small>(Score of 17-13)</small>	2 Good <small>(Score of 12-8)</small>	1 Fair <small>(Score of 7-5)</small>	TOTAL SCORE
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Judge's name (please print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: (_____ mm _____ ss)
- Rule Violation: _____ ; _____ ; _____
- Other Comments:

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center:
<http://learn.schooltheatre.org/thespy-standards-alignment>

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

Optional aligned state standards: _____

State standards website: _____