Faculty Development Plan for:
Theatre and Media Arts Theatre Teacher/Artist

Personal Statement:
I see this opportunity to be at BYU as the result of divine design. A few years ago working at BYU was not even on my radar, but the Lord has led me here.

One day during fall semester I was sitting in my office feeling somewhat overwhelmed, and pondering on why I was here, when a part of Elder Holland’s October 2012 conference talk came to mind. His imagined conversation between Peter and the resurrected Jesus Christ on the shore of the sea where Jesus asks Peter, “Then Peter, why are you here? Why are we back on this same shore, by these same nets, having this same conversation? Wasn’t it obvious then and isn’t it obvious now that if I want fish, I can get fish? What I need, Peter, are disciples—and I need them forever.”

This message touched my heart and I thought, “I am here to be a disciple; I am here (at BYU) because The Lord needs me to use my education, experience and qualities as an individual to be his disciple and to teach others to be his disciples throughout the world.” I am here to be a role model. I am here to assist individuals in their quest for perfection. I am here to provide an education to students that is spiritually strengthening, intellectually enlarging, character building, and that will lead to lifelong learning and service. I am here because I fully embrace the mission and aims of Brigham Young University and The Church of Jesus Christ of Latter Day Saints and have been trying to follow those ideals in my own life wherever the Lord has led me. This has been and will continue to be what guides my life and work.

I. Teaching:
Who I am today owes much to those who went before me and shared their knowledge and expertise with me. Now I am blessed to share this with the next generation. Specifically I was hired to teach lighting design and/or scenic design courses and seminars, and to team teach beginning level design courses at the undergraduate level. Assisting in administration of theatre design and technology student-mentored projects is also part of my responsibility. (Job Description)

As a design tech area faculty member I am part of a multi year project to re-envision and restructure the design curriculum. I am excited to play a vital part in creating new classes, evaluating their effectiveness, and refining the course content to meet the needs of the students and the department.

As I look to the needs of the design tech area in the future, we are in need of greater depth in set design and the emerging field of projection design. I plan to expand my knowledge and experience to meet this need.

I want to be the kind of teacher who is constantly evaluating and improving the learning experience for my students to enable their quest for perfection. I want to be a teacher who is recognized by students as someone who cares for and inspires them to be their very best now and throughout their lives.

Strengths:
• Theatre education training and experience
• Experience working in commercial, Broadway, regional, and high school theatre
• Enjoy group discussion and exploration learning methods
• Professional experience in lighting design, technical design and theatre consulting
• Strong collaborative skills

Areas for Growth:
• Develop strategies for providing feedback on student work
• Expand my exposure to literature in the theatre design fields
• Develop more depth in lesson materials and activities
• Expand knowledge of set design
• Expand knowledge of projection design

Short Term Goals (1-3 Years):
• Collaboratively develop the curriculum for TMA 259, 369 and 489 with other Design Tech faculty.
• Develop curriculum materials for TMA 364 Lighting Design.
• Explore methods for teaching projection design, including host a guest artist at BYU for a master class, and speaking with other teachers of projection design to define the scope of what we need to teach.
• Expand my exposure to literature in the lighting, set and projection design areas.
• Attend conferences and workshops to stay current with theatre design area technologies and practices.
• Use SCOT, midterm and end of term evaluations to review effectiveness of my teaching, and find ways to improve.
• Find a venue in TMA or another department or college to share my theatre consulting experience, potentially as a seminar topic or guest lecture.

Long Term Goals (3-6 Years):
• Continue use of SCOT, midterm and end of term evaluations to review effectiveness of my teaching, and find ways to improve.
• Teach the set design class.
• Develop a new class in Projection Design.
• Develop a new class in Technical Design.
• Attend conferences and workshops to stay current with theatre design area technologies and practices.

Requested Resources:
• Space to practice more hands on activities with lighting design students
• Funding to purchase new software and equipment for teaching students the latest technology
• Funding to participate in conferences and workshops to stay current with theatre design area technologies and practices.
• Funding for the research and development of a projection design class, which may include travel to training and equipment purchased for class and production use.

II. Creative Works and Scholarship:

My appointment is as a Theatre Teacher / Artist in lighting and or set design. The expectation as stated in my job posting is that I will produce “significant creative design work in lighting or scenic design at the regional and national level.” Being a practicing theatre designer allows me to teach authoritatively on the subject and provides opportunities to bring along students to work at the professional level.

My work previous to BYU has been centered on lighting design, theatre consulting and technical design as a resident designer working on all of the projects for a specific company. To be a practicing designer at the regional and national level and a professor at BYU I need to branch out into the freelance model and design for a variety of professional organizations as time allows.

To make this change in the size and scope of my work much of my effort will need to focus on demonstrating my abilities and marketing myself to those organizations that work with freelance designers. In some respects this is similar to seeking research funding for a project. Once I have found an organization that wants me to design for them then the creative work begins.
My work as a practicing designer will focus on lighting, with some scenery and the emerging design field of projections. Projection design is an area that is utilized in more and more performances, but has not yet developed into a mature design field like lighting and scenery. Those who are working in this field have the opportunity to define what the field will become and this presents opportunities for both creative work and publication. Since I teach in the theatre area my work will focus on theatre, but I will continue to design in dance, music and broadcast as opportunities allow.

In addition, I would like to continue my work as a theatre consultant designing lighting and stage machinery systems. This is a melding of much of my graduate course work, my knowledge of lighting and set design, and the technology used to realize those designs. Although theatre consulting does not directly relate to responsibilities in my job description it is a related use of my design skills that allows me to keep up with emerging technologies, maintain professional relationships that I have developed over several years, assist theater practitioners with facility design perspective and support that is not readily available in our community, and provide my students with a view of alternate career paths for those with the skills they are developing. Some of the most recognized lighting designers today have started theatre consulting firms and have made significant contributions to the facilities that theatre designers work in. I would like to continue this work from time to time as a freelance consultant within the guidelines of the BYU conflict of interest policy. I will work with existing consulting firms providing services as requested. As I work with students who have the required skill I would like to be able to give students internship opportunities on projects.

**Strengths:**
- Professional experience in lighting design, theatre consulting, and technical design.
- Connections to a number of professionals in the entertainment industry
- Experience designing lighting in dance, concert, and broadcast environments as well as theatre

**Areas for Growth:**
- Expanding experience as freelance lighting designer
- Expand experience as set designer
- Expand experience as projection designer
- Finding the appropriate quantity of creative and scholarly works that allows my continued advancement, and balance in teaching, citizenship and family life.

**Short Term Goals (1-3 Years):**
- One to two lighting designs at the professional regional theater level
- Provide lighting designs for two to three BYU TMA shows
- Provide a projection or set design for a BYU TMA show
- Look for opportunities to write about and present my work at conferences
- Occasional theatre consulting projects

**Long Term Goals (3-6 Years):**
- One to two additional lighting designs at the professional regional theater level
- Provide lighting designs for two to three additional BYU TMA shows
- Provide a projection or set design for a BYU TMA show
- Present research at a conferences
- Occasional theatre consulting projects

**Requested Resources:**
- Time as needed away from the BYU for outside design work.
- Research time as needed
- Help with providing outside peer reviewers for my creative works
- Perspective on an appropriate creative works agenda
III. Citizenship:

Theatre is a collaborative art by its very nature. I believe in and support the work of many who make an event or an institution great. I want to build and support a vibrant and engaging theatre department in a great university. We have a great opportunity at BYU to teach and nurture artists and thinkers with a solid testimony of the gospel of Jesus Christ who will go out and be a light to the world. I plan to serve as needed on committees at the department, college and university levels to support the needs of students and my colleagues. I also plan on sharing my expertise and promoting theatre design with local and national theatre organizations, including UTA, USITT and others.

Strengths:
• Working with others
• Willingness to serve where needed

Areas for Growth:
• Finding ways of managing my time and commitments to committees and organizations to keep balance in all areas of work and life.

Short Term Goals (1-3 Years):
• Serve on Design Tech committee to promote cooperation between Arts Production and TMA and find ways to support student learning and growth through TMA productions.
• Work in supporting role with USITT at local or national level
• Support the development of the new design tech area curriculum
• Work to develop and support relationships with high school theater programs through UTA and other outreach programs.

Long Term Goals (3-6 Years):
• Greater involvement with USITT at national level
• Serve on college and/or university committee
• Development of resources for high school theatre teachers in the design area
• Involvement with other university or theatre organizations

Requested Resources:
• Time and funding sources to support travel and dues for involvement with USITT and other organizations as needed

Assessment Methods

This is an area that I need to do some further research in. I plan to use peer review extensively, but I want more information on the norms for lighting designers at similar universities so that I can appropriately contextualize my work to the rest of the university when the time comes.

Year by Year Map

Year 1 Planned:
• Adjust to new position
• BYU light design
• Build up curriculum material
• Get involved in the department and committees
• Theatre consulting work as occasion permits

Year 1 Accomplished:

Teaching
• Teaching TMA 364 Lighting Design
• Collaborated on the development of TMA 259 Principles of Design and TMA 379 Design Studio
• Team Teaching TMA 259, 379, 369/569

Creative Works and Scholarship
• Cleverest Thief and Selections from Gone Missing Lighting Design
• The Servant of Two Masters Lighting Design
• Publication of my article “A Light Beam Box” in Technical Design Solutions for the Stage Volume 3

Citizenship
• Student Fulton Fund Selection Committee
• Design Technology Curriculum Committee
• Faculty Advisor for STC
• UTA Conference Presenter
• TMA Representative on UTA Board

Year 2
• Out side light design
• BYU light design
• Start research – read the body of lighting design knowledge
• Prepare materials for CFS 3rd year review
• Work in supporting role at USITT in local or national level
• Build up curriculum material
• Theatre consulting work as occasion permits

Year 3
• Outside lighting design
• BYU Lighting Design
• BYU Projections or Set design
• Greater involvement in national level USITT
• Build up curriculum material
• Serve on a college committee
• Complete third year review
• Theatre consulting work as occasion permits

Year 4
• Outside lighting design
• BYU Design lighting, projection or set
• Present research at conference
• Greater involvement in national level USITT
• Go through KC-ACTF training and become a respondent.
• Serve on a college committee
• Theatre consulting work as occasion permits

Year 5
• Large outside lighting design
• BYU Design lighting, projection or set
• Present research at conference
• National Level USITT office
• Serve on a university committee
• Prepare materials for CFS 6 year review
• Prepare materials for rank advancement to Associate Professor
• Theatre consulting work as occasion permits
Year 6

- Outside lighting design
- BYU Design lighting, projection or set
- Present research at conference
- National Level USITT office
- Serve on a university committee
- Complete materials for CFS 6 year review and rank advancement to Associate Professor
- Theatre consulting work as occasion permits
Citizenship Project Proposal

1. I plan to bring an expert in the field of projection design to campus to present a master class and other presentations to theatre and media faculty and students. This is an emerging area in theatre design and more TMA productions each season want to use projections. The Theatre and Media Arts Department and Arts Production staff have provided the needed projections with varying success, but we do not have an established process for the design and use of projections. It is my hope that an expert will help all members of the production team from designers to directors to the production staff formulate a process for effectively integrating projections into our creative work.

2. I plan to explore the possibility of reestablishing a regional section of United States Institute for Theatre Technology (USITT). USITT is a national organization that provides a forum for theatre designers and technicians to share their craft. The regional sections provide professionals in a more localized area the same opportunity to create community and collaborate. The greater Utah Nevada area of the United States is the only area of the US that does not have a regional section of USITT.

My initial project will be to reach out to all of the USITT members in Utah and Nevada to see if we have enough members willing to support a regional section. I will also contact the national organization to see what it would take to establish a section. The possibility also exists to contact leaders of the regional sections in Colorado, Idaho or Arizona and discuss joining our area with theirs.

3. I am involved in restructuring the design and technology curriculum to better use the faculty resources we have to meet the needs of the students. This involves working with the other theatre design faculty members to develop a series of courses that we team teach in an effort to provide better mentoring of our students and create the collaborative environment that is at the heart of theatre production. This is a real departure from the way the curriculum was taught and students were mentored in the past. Each faculty member had their own series of classes and worked with the students who were interested in their area only. This is an ongoing project that I have been involved with for the last year and it will continue to need my heavy involvement in the coming years.

Principles of Design is the first course in this series and it serves as an introductory course for all theatre design students. This is a team taught course that theatre design faculty members trade off taking the lead in. I will be the lead faculty member in winter semester and will work closely with other faculty members as we evaluate and revise the course.

The next course is the Design Seminar where students work in a closely guided collaborative environment to design a show. I will be taking the lead in this class in fall semester and will work closely with the two other theatre design faculty members to create the structure that students will work under. This is the second semester this class will be taught and the evaluations from the first semester asked for more structure.

The final component to this series of classes is faculty mentoring of student designers on TMA season shows. We have divided up the season of shows between theatre design faculty members so that there is always a faculty member there to advise the students on each production. We then meet regularly together to report on and discuss the progress of the student designers.

During spring and summer terms we are working together to revise the design guidelines that all of our student designers follow as they work as assistants or full designers on TMA season productions. We will be teaching the design process to our students using these guidelines so that they understand the process and are prepared when they reach the level of lead designer.
Scholarship Strategies Project Proposal

1. Themes and Scope of Scholarship:

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2. List of Goals:

1. Receive a design commission for a lighting design outside of BYU by February 2014
2. Create a new online portfolio of my previous work for networking by August 1, 2013.
3. Update two portfolio pieces with modern rendering practices by December 2013.
4. Create a projection design for a theoretical production by February 2014 in preparation for a realized projection design in the future.

3. Scholarship Strategies I Will Use:

1. I will network to establish mentoring relationships and gather information on norms and practices from key theatre designers who work in academics.
2. I will set aside blocks of time each day to work on creative activities.

3. I will reduce the distractions during creative work times by working away from my office or turning off phones and email.

4. I will hold myself accountable to a supportive partner who I will report to regularly on progress.

5. I will develop a list of theatre venues that would be good to design in and work on contacting each of them.

6. I will constantly be designing, either reworking a past project or a new theoretical project when I do not have an active fully realized design project.

4. Method for Evaluation of Progress:

1. I will keep a log of my scholarship activities in the next year.

2. I will review the Scholarship Strategies Project Proposal each month and my log of scholarship activities to access progress and make course corrections.

3. I will review my scholarship activities with my mentor regularly to discuss progress and make course corrections.
Course Development Project Grant Proposal
TMA 215 Stage Lighting Fundamentals/ TMA 364 Lighting Design
Instructor:

Statement of Need:
The new lighting class that I am working on is a combination of three older classes. It is important that students learn as effectively as possible in the one class now offered in lighting design. In addition stage lighting design is becoming more technically demanding as the prevalence of advanced lighting technologies increases. Students need to have experience using the newer technology.

To meet all of these needs I am designing a class that moves much of the existing lecture content outside of the classroom and focuses class time activities on using the content material in the lab in real world situations to increase understanding and retention of the content. I have created a number of hands on exercises that students will complete together in the lab, and then discuss what they have learned.

The light lab space we will be using already exists, but the exercises we will be working on in the lab are new and require addition equipment. I am applying for this grant to purchase some of the needed equipment and supplies to support the lab based exercises and experiments that the student will be carrying out.

Budget:

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Evaluation and Future Plans:
I will be looking closely at mid course evaluations and plan to use the SCOT program as well to evaluate how effectively the new curriculum and class activities are at helping the students to achieve the course objectives. I will modify my approach and classroom activities as needed. I will continue to develop new class exercises and may seek additional funding sources to facilitate the addition of these activities to the class.

Conclusion:
With the equipment this grant will allow me to purchase and other equipment recently acquired I will be able to provide my students with the best possible educational experience in lighting design.
Course Information

Description
This course teaches the fundamentals of stage lighting and provides a process and tools for designing lighting for stage. The course is divided into two halves and students may enroll in the first block half, TMA 215 Stage Lighting Fundamentals or the full semester class, TMA 364 Lighting Design. Students enrolled in both classes will attend class together during the first block and work on the same projects. During the first block, students enrolled in TMA 364 will receive additional assignments and meet together for one hour each week after TMA 215 students are released to focus on content that is specific to their course.
TMA 215 Stage Lighting Fundamentals is intended for students who do not plan to study design for theatre in depth but would like to learn about stage lighting equipment and systems and how to use them. The content is aimed specifically at theatre teachers and covers what they will need to know to operate and maintain the lighting system in the school they work in. The culmination of class activities will be for each student to design a repertory light plot that could be used to meet the needs of events in a multi-use performance venue.
TMA 364 Lighting Design is for students who are studying design for theatre, and in addition to covering stage lighting equipment and systems and how to use them, will focus on the process of designing light for a theatrical production. During the second half of the semester students will work through the design process for a script assigned by the instructor, and the class will culminate in each student presenting all of the required lighting design documentation to be ready for technical rehearsals for a production of that script. Students will learn how to create the documents on industry standard software, Vectorworks and Lightwright.

Prerequisites
For TMA 215 Stage Lighting Fundamentals:
There are no prerequisites.
For TMA 364 Lighting Design:
Learning Outcomes

Technical Skills
For all students:
Students will demonstrate the technical skills required to operate and maintain stage lighting equipment. Students will demonstrate conceptual skills in creating a repertory light plot for lighting generic entertainment events.

For 364 students:
Students will demonstrate analytical skills in evaluate lighting designs. 
Student will demonstrate conceptual skills in practicing a process for designing lights for the production of a theatrical script.
Students will demonstrate technical skills in generating industry standard paperwork for use in communicating and documenting their lighting design.

Creative Voice
For all students:
Students will use technical and collaborative skills to create lighting designs that communicate ideas and/ or are aesthetically pleasing.

For 364 students:
Students will integrate script analysis and technical lighting skills to designs ways to creatively tell the story found in a script.

Personal Ethics
For 364 students:
Students will develop spiritual sensitivities necessary to navigate the demands of an entertainment designer and maintain temple recommend worthiness.

Career Development
For all students:
Students will develop the lighting skills necessary to operate lighting equipment as part of their profession.

For 364 students:
Students will develop standard lighting design deliverable documents that can be included in a design portfolio.

Materials

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Grading Policy

All students will be graded in the three categories of homework, class participation and projects. Students in TMA 364 will also be graded on design evaluations. Please see the class schedule for when assignments are due. Assignments are each assigned a point value in their grading category and the categories are evenly weighted to determine your final grade. Homework and class participation are directly related to the work that will be performed in class that day. If you are not keeping up with homework or attending class this will impact what you can learn in this class. Please make every effort to keep up with assignments in this class. Because much of the class work we do is lab related it is very difficult to make up for missed class work. Please see the attendance policy and speak with your instructor to make arrangements to make up excused missed class work.

It is crucial that students learn in this field that promptness is key to success, and getting in late work as quickly as possible is the professional way to handle a project that is not completed by the original deadline. Late assignments are graded down a third of a letter grade for EACH DAY they are late. However, any complete assignment turned in by the last day of regular class will receive some points. A less severe late penalty may be possible if arrangements for turning in the assignment late are made prior to the assignment due date.

Since this class focuses on developing student’s skill and their artistic sensibilities projects and design evaluations can be reworked and resubmitted for a possible increase of the student's grade. Please include the original work for comparison with resubmitted assignments. All back work or redone assignments are due by the final day of regular class. They will not be accepted on the final exam day. In the field of design there is an added evaluation that may be somewhat subjective, evaluating a student on creative or artistic achievement. The question is not only did you complete the assignment, but have you completed it in such a way that you have used the design tools at your disposal to create something that works so well together that the whole is more than the individual parts. On many assignments a component of your grade will be about creativity, work that inspires, or demonstrates a high aesthetic. If you feel that your grade in these areas does not measure up to your expectations, please speak with your instructor. Additional consideration and adjustment may be possible.

Participation Policy

Students are expected to participate fully in homework and class activities. Students who do not actively participate will lose points on homework and class participation assignments.

Attendance Policy

We will start class promptly with announcements and assignment of the days work. Please be on time so that you do not disrupt the rest of the class. Because of the lab-based nature of class assignments and the emphasis on the collaborative nature of production design, students will only benefit from the experience by participating fully in the class activities. On most class days there will be either an individual or group assignment that students will turn in at the end of class. If a student is ill or cannot attend a class for a legitimate reason, the student should contact the instructors through email or phone messaging immediately for an excuse. Such notification will allow the student to make up the assignment or turn in an alternate assignment as directed by the instructor.
You are responsible for class material that you miss. If you will be absent from class please make arrangements with a fellow student to take notes for you. If you have additional questions please talk to your instructor outside of class time. The instructor does not have time and it is not fair to your classmates for you to try and make up for missing class during class time.

**Grading Scale**

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**Classroom Procedures**

This course will be using a mastery model that asks you as the student to learn the material and complete a quiz or other assignment before class to demonstrate that you have learned the basics of the topic. Classroom time is then used in an activity designed to develop your understanding of the concept through hands on experiment and collaborative work with your classmates. Classes will typically end with a discussion of what the class discovered as part of the classroom exercises.

**Study Habits**

Because of the flipped classroom nature of this class it is essential that you complete the class preparation work before class. Read or study the material and complete the mastery quiz, study guide or other activity to determine if you have learned the material. Because of the varying background of students in a class there are some subjects that you may already understand well and you are welcome to skim the material and complete the assignment as quickly as you want. You are free to take a homework quiz as many times as you like until you have demonstrated that you understand the material. Your most recent score will be the one that is used for your grade.

**Teaching Philosophy**

I have the philosophy that a teacher needs to facilitate learning and encourage discovery. I hope to provide my students with tools and ideas that they can then use and develop to meet their needs. Because of this I try and present materials and ideas and ask students to think about and explore what they can do with those material and ideas. I love questions and the discussion of ideas. Sometimes I don’t know the answer to a question, but that provide an opportunity for all of us to learn more. My favorite teaching moments are when a student takes something we have talked about in class or as part of an assignment and goes out and
discovers something new about that subject that they then bring back to share with me and the rest of the class. I hope that I can be a resource for your learning in this class and in the future.

University Policies

Honor Code
In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university’s expectation, and my own expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

Sexual Harassment
Title IX of the Education Amendments of 1972 prohibits sex discrimination against any participant in an educational program or activity that receives federal funds. The act is intended to eliminate sex discrimination in education and pertains to admissions, academic and athletic programs, and university-sponsored activities. Title IX also prohibits sexual harassment of students by university employees, other students, and visitors to campus. If you encounter sexual harassment or gender-based discrimination, please talk to your professor or contact one of the following: the Title IX Coordinator at 801-422-2130; the Honor Code Office at 422-2847; the Equal Employment Office at 801-422-5895; or Ethics Point at http://www.ethicspoint.com, or 1-888-238-1062 (24-hours).

Student Disability
Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

Academic Honesty
The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

Schedule
<table>
<thead>
<tr>
<th>Date</th>
<th>Class Activities</th>
<th>Class Preparation/ Homework</th>
<th>Projects/ Design Evaluations</th>
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| W - Sep 04 | Day 1  
Parts of a Light Fixture |                                                                                               |                              |
| F - Sep 06 | Day 2  
Fixture Types and Accessories D1  
Lighting Design Analysis (364) | CP (364)-Analyzing Lighting Designs: Readings and Quiz (1hr)  
HW- Read course syllabus and take a quiz (.5hr)  
CP-Fixture Types and Accessories: Readings and Quiz (1hr) |                              |
| M - Sep 09 | Day 3  
Fixture Types and Accessories D2 | CP-Fixture Types and Accessories D2: Readings and Quiz (1hr)                                  |                              |
| W - Sep 11 | Day 4  
Electricity                 | CP-Electricity: Readings and Quiz (1hr)                                                      |                              |
| F - Sep 13 | Day 5  
Lighting Systems  
Vectorworks Intro (364) | CP-Lighting Systems: Readings and Quiz (1hr)                                                  |                              |
| M - Sep 16 | Day 6  
Control Protocols-DMX, ACN, Networking | CP- Control Protocols-DMX, ACN, Networking: Readings and Quiz (1hr)                           |                              |
| W - Sep 18 | Day 7  
Theatre Survey            | CP- Theatre Types & Lighting Locations: Readings and Quiz (1hr)                               | Evidance Opens               |
| F - Sep 20 | Day 8  
Light Plots & Paper Work Day 1  
Vectorworks Cont. (364) | CP- Light Plots & Paper Work: Readings and Quiz (1hr)  
(364) Vectorworks Tutorials and Log W1 (3hr.) |                              |
| M - Sep 23 | Day 9  
Light Plots & Paperwork Day 2 |                                                                                               |                              |
| W - Sep 25 | Day 10  
Hang and Focus Lights 1 | HW- Create a Light Plot to Hang (.5hr)  
CP- Hang & Focus Lights: Readings and Quiz (.5hr)                                               |                              |
| F - Sep 27 | Day 11  
Focus Lights 2             | CP- Focusing a wash: Readings and Quiz (1hr)                                                  | The Nightingale Opens        |
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<th>Notes</th>
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<td>Photometrics</td>
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<tr>
<td>W - Oct 02</td>
<td>Day 13</td>
<td>Lighting Angles 1</td>
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<td>F - Oct 04</td>
<td>Day 14</td>
<td>Lighting Angles 2 Lightwright Intro (364)</td>
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<tr>
<td>M - Oct 07</td>
<td>Day 15</td>
<td>Working with Color</td>
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<tr>
<td>W - Oct 09</td>
<td>Day 16</td>
<td>Color/ TBD</td>
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<td>F - Oct 11</td>
<td>Day 17</td>
<td>Intro Rep Plot Lightwright/Vectorworks Integration (364)</td>
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<td>M - Oct 14</td>
<td>Day 18</td>
<td>Rep Plot Work</td>
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<tr>
<td>W - Oct 16</td>
<td>Day 19</td>
<td>Cue Programming</td>
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<tr>
<td>F - Oct 18</td>
<td>Day 20</td>
<td>Rep Plot Work Script Introduction (364)</td>
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<td>M - Oct 21</td>
<td>Day 21</td>
<td>Rep Plot Work</td>
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<td>W - Oct 23</td>
<td>Day 22</td>
<td>Telling the Story With Light</td>
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<td>F - Oct 25</td>
<td>Day 23</td>
<td>CP- Prepare Script Outline</td>
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<td>Day</td>
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<td>Session</td>
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<tr>
<td>M</td>
<td>Oct 28</td>
<td>Genres and Styles Lab</td>
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<td>W</td>
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<td>Research Discussion</td>
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<td>F</td>
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<td>Working with Concepts</td>
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<td>M</td>
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<td>Nov 08</td>
<td>Visualization Methods</td>
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<tr>
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<td>TBD Day/ Work on Light Plot</td>
<td><strong>Friday Instruction</strong></td>
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<td>W - Nov 27</td>
<td>No Classes</td>
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<td>Th - Nov 28</td>
<td>Thanksgiving Holiday</td>
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<td>F - Nov 29</td>
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<tr>
<td>M - Dec 02</td>
<td>Day 38</td>
<td>CP- Broadcast Lighting: Readings &amp; Quiz (1hr)</td>
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<td>Broadcast Lighting Topic</td>
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<td>W - Dec 04</td>
<td>Day 39</td>
<td>CP- Focus Charts: Readings &amp; Quiz (1hr)</td>
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<td>Focus Charts</td>
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<td>F - Dec 06</td>
<td>Day 40</td>
<td>CP- Prepare Light Plot Presentation (2hr)</td>
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<td>Rough Draft Light Plot Presentation</td>
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<td>M - Dec 09</td>
<td>Day 41</td>
<td>CP- Tech/Programming a Show: Readings &amp; Quiz (1hr)</td>
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<td>Tech/Programming a show</td>
<td>(364) Show Design Evaluation- The Light in the Piazza</td>
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<td>HW- Work on Light Plot 2 (2hr)</td>
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<td>Work on Final Project in Class</td>
<td>(364) Show Design Evaluations- Non Theatre</td>
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<td>F - Dec 13</td>
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<td>Final Exam:</td>
<td>Block 2 Final Project: Lighting Design for To Kill a Mockingbird</td>
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<td>A470 HFAC</td>
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