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APPENDIX A

Complete Cue Sheet for *Mama Mia!*

Cue#	Playback #	Purpose	Line/Movement/Song/Other
	#1	Opening House	N/A
#0.1		Speech	N/A
#0.2		Speech Joke	
#1		B/C	We are in darkness
#2		ISO	I HAVE A DREAM
#3		Stretch ISO	Stands and walks to the post
#4		B/O	Good Luck
#5		Gen 1	Sophie!!
#6		ISO (Red F)	Honey Honey
#7		Zone AB (Red F)	As she moves from spot
#8		Gen 1	So this guy
#9		ISO (Red F)	Honey Honey
#10		Gen 1	Oh my god Soph
#11		Gen 1 (Red)	
1 2		Yellow cyc & Blue FI (DC)	I heard about you
#13		B/O	Me.....
#14		Gen 1 + blue	Scene 2 (courtyard)
#15		Red SR ISO	
	#2	Flash	Ain't it sad?
	#2	Flash	That's too bad
#16		Low G1, DC and Reds	
#17		Red floor DC	AHA AHA
	#2	Flash	Ain't it sad?

#18		Stretch DC red floors	A man like
#19		G1 Reds	So I must
#20		DC & Ghost Reds	My Life will
#21		Gen 2 Purple	
#22		Purple with DC n Ghost	As she is center
#23		Ghost	End of song
#24		B/O	
#25		G1 + blue	courtyard
#26		G1 + blue	Thank you
#27		G1 + blue	courtyard
#28		G1 + blue	Thank you
#29		G1 + blue	courtyard
#30		G1 + blue	Thank you
#32		ISO SR + blue	Thank you
#33		G1 + blue	courtyard
#34		DSR + blue floor	Time freezes
#35		DSR & SR+ blue floor	Time freezes
#36		DC + blue floor (ISO on window)	Mamma Mia!
#37		DC + blue floor	Yes, I've been
	#3	Windows	Mamma mia
#38		DC + blue floor (ISO on window)	Mamma Mia!
#39		DC + blue floor	Yes, I've been
	#3	Windows	Mamma mia
#40		G1 + blue	courtyard
#41		B/O	Men exit
#42		Gen 1	Donna

#43		MSR ISO + blues	As they move towards the bed
#44		Gen 1	Donna
	#4	Disco	Dancing queen
#45		Disco light + ghost	End of dancing queen
#46		Orange G1	Beach
#47		Reds and G1	I wasn't jealous
#48		Orange G1	Beach
#49		Purples G1	I've had a few
#50		Dark blue small G1	Night time
	#5		
#51		DC	After Playback is done
#52		DC Ghost Blues	Wishing every show
#53		G1 blues	So i'll be there
#54		Small Blue DC Ghost	Super trouper (5 second)
#55		Ghost blue floor	Bump of sound
#56		Dark blue small G1	Night time
#57		Dark blue small G1 add yellow cyc	Is there a man
#58		Blue floor and SL	Sorry to drag
#59		Dark blue small G1 add yellow cyc	Is there a man
#60		Blue floor and SR	Fancy Donna with
#61		Dark blue small G1 add yellow cyc	Is there a man
#62		Blue floor and SR	Can I be noisy
#63		Dark blue small G1 add yellow cyc	Is there a man
#64		B/O	

#65		SR blue	Jetty
#66		SR n MSR blue	But sophie
#67		Small Ghost blues disco	People everywhere
#67.1		Small Ghost blues disco / yellow cyc	Glowing in the dark
#68		Add blue SL for the boys disco	And here we go again
#69		G2 purple f blue cyc disco	voulez-vous
#70		SL blue floor	Sophie, I don't
#71		G2 purple f blue cyc disco	voulez-vous
#72		SR blue floor	Oh, my God
#73		G2 purple f blue cyc disco	voulez-vous
	#6	Disco (BND)	C'est
#74		DC Blues and Disco	
#75		B/O	
ACT II	ACT II	ACT II	ACT II
#80		Ghost (Front light) purple F Red cyc	Sophie's nightmare
#81		Ghost (Front light) purple F Red cyc n Floor	Under attack
#82		Zones BC and C purple F	Under Attack
#83		purple F Red cyc	This is getting crazy
#84		G1 Green LEDs Blue floor Red cyc	Under Attack

#85		DC purple F (red center) Red floor Red cyc	End of I wouldn't know how
#86		G1 Green LEDs Blue floor Red cyc	Under Attack
#87		Purp F (small) Red floor (C) DC Ghost (red cyc)	Thinking nothing can stop
#88		B/O	
#89		Night time	Courtyard
#90		Blue cyc G1 n Peach floor (LED)	One of us
#91		Night time	Courtyard
#92		Darker (LED) blue cyc	S.O.S
#93		SL & SR ISO Dark blues	So when you're
#94		Night time	Courtyard
#95		DC plus C plus Ghost blues	So when you're
#96		B/O	
#97		Orange-G1	Beach
#98		Pink G1 and Red cyc	You're so hot
#99		Pink G1 (lower) and Red cyc	Dance break
#100		DC purple F & cyc	I can see
#101		purple F & cyc add G1	Now you're so cute
#102		Pink G1 and Red cyc	You're so hot
#103		Blue & Red Floor Ghost n Cyc	END of song
#104		Orange-G1	Beach
#105		MSR & SR Red	Breakin' up
#106		MSR & SR yellow	Knowing me
#107		B/O	SLOW
#108		G1	Donna's room

#109		Green/blue F g1	I can still recall
#110		Blues g1	And now you're
#111		G1	Donna's room
#112		Orange g1 n yellow cyc	Schoolbag
#113		G1	Donna's room
#114		Blues and G1 yellow cyc	Sleep in your eyes
#115		Blues DC	School bad
#116		B/O	
#117		G1	Donna?
#118		Red F (Small) CH 14/15/35	I don't wanna talk
#119		Red dc	When he leaves
#120		B/O	SLOW
#121		Blue G1	courtyard
#122		Blue F yellow cyc G1	If you change
#123		Blue G1	courtyard
#124		Purp f	As they walk our
#125		Night time	jetty
#126		B/O	
	#10	bows	
#127		Purp n yellow G1	
#128		G1 bows	

APPENDIX B

Redacted Scene from Analysis: **Scene 2, Act 1: The Courtyard**

For Scene 2, I focused on the powerful message by Donna in the song “Money, Money, Money.” My goal was to establish the sense of passion; therefore, according to the psychology chart (**Figure A**) the color red is the most appropriate for the sense of passion, I applied this color in cues 15-20 (see **Table Z**). Throughout the song Donna is located in different parts of the stage where I used Kaluta’s ideology to “shape the visual frame” to focus the audience's perspective on Donna (Kaluta). I shaped the stage by designing isolation cues around the stage to focus on Donna; I also did this on cues 15-20.

Due to the request of my director, I created a flash playback to quickly light the stage when the ensemble sings with Donna to create tension within the audience and move their perspective towards the whole stage. By flashing the whole stage I am able to expand the audience's perspective of the stage. Towards the end, I changed colors from red to purple as Donna has an imaginary tone as she uses the word ‘If’ more often. As seen in **Figure A**, the change of color allows me to shift the audience's emotion from passionate to imaginary.

#14		Gen 1 + blue	Courtyard
#15		Red SR ISO	I work all night
	#2	Flash	Ain't it sad?
	#2	Flash	That's too bad
#16		Low G1, DC and Reds	Money, Money, Money
#17		Red floor DC	AHA AHA
	#2	Flash	Ain't it sad?
#18		Stretch DC red floors	A man like

#19		G1 Reds	So I must
#20		DC & Ghost Reds	My Life will
#21		Gen 2 Purple	Money, Money, Money
#22		Purple with DC n Ghost	As she is center
#23		Ghost	End of song
#24		B/O	

Table Z, Cue Sheet from Scene 2, Act 1

Cue #15

This cue represented in **Figure B**, the start of the song “Money, Money, Money” and the reason for this cue is to continue gathering the audience's attention by using Kaluta’s ideology of shaping the stage (Kaluta) by the use of an isolation downstage right (see **Figure C**). Channel 17 is a ERS light with a gel color of R02 and channel 80 is a source 4 LED with a hex color-code of FD2800. I have channel 17 at 70 percent and channel 80 at 100 percent so that the color red could be highly saturated and highly visible. I used the light on the stage right part of the theater for frontal lighting instead of side lighting (see **Figure C**).

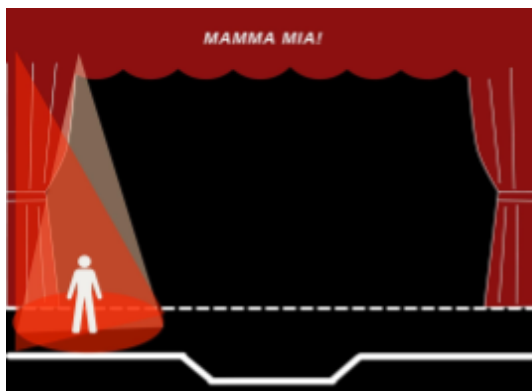


Figure B, Light board perspective for Cue 15. Light 17 is an ERS light on the cove; Light 80 is a LED light. **Figure C**, Rendering of light effect from audience perspective for Cue 15.

Therefore, I am able to light her whole body and still have the sense of passion through the use of the color red. While creating this isolation light I had to focus on bleeding light. Bleed of light is a large pool of unnecessary light and is avoided by a more narrow angled barrel. This is a simplistic but important light as isolation lights are able to shape the stage the best.

APPENDIX C

Redacted Scene from Analysis: **Scene 8, Act 1: The Courtyard**

For Scene 8, Act 1, I knew based on the script I needed to capture the responsible nature of the three men as they approached Sophie to walk her down the aisle. Therefore, I explored color theory to make sure I captured the aspect of responsibility as I portrayed this to the audience. The color theorist, Hailey van Braam, states that, “In a similar vein, purple has a long-standing association with dignity” (van Braam). This largely impacted my decision to utilize the color purple for the scene. After not being in Sophie's life for 21 years each one of the men want to step up to finally become her father and be part of Sophie's life. Thus, the importance demonstrates the use of the color purple to portray the nature of dignity. Additionally, as this was the last scene of Act 1, I wanted to make sure the audience could picture all the characters clearly. Therefore, I made sure to use isolations when time freezes. According to Shimizu, I am able to convey the audience's emotions by persuading their attention by focusing on a certain area in the stage (Shimizu). Therefore, in cues 70, 72, 74 (**Table Y**), I made sure to use isolation lights with a dim blue floor for the actors that are not being focused on. As a lighting designer I try my best to avoid cues that include decimals, but as I move forward with my creation and I make edits to my cue sheet I have to find space for new cues within the other cues. I try my best to avoid decimals to avoid any confusion with a stage manager and decimals also take longer to say through a microphone. Thus, I used a decimal number to include the cues such as cue #67.1.

#65		SR blue	Jetty
#66		SR n MSR blue	But sophie
#67		Small Ghost blues disco	People everywhere

#67.1		Small Ghost blues disco / yellow cyc	Glowing in the dark
#68		Add blue SL for the boys disco	And here we go again
#69		G2 purple f blue cyc disco	voulez-vous
#70		SL blue floor	Sophie, I don't
#71		G2 purple f blue cyc disco	voulez-vous
#72		SR blue floor	Oh, my God
#73		G2 purple f blue cyc disco	voulez-vous
	#6	Disco (BND)	C'est
#74		DC Blues and Disco	
#75		B/O	
ACT II	ACT II	ACT II	ACT II

Table Y, Cue Sheet from Scene 8, Act 1

Cue #67.1

In this cue (**Figure D**) I wanted to keep the sense of a party as the song “Voulez-Vous” takes place in Sophie's party outside in the courtyard late at night. As said by Purnell, when creating the setting of each scene one must create a different feeling when differentiating time zones in the musical (Green). My inspiration for this cue was based on his creation as I used dark blue color LED lights (**Figure E**). I was also inspired to keep the cue dim as there is no dialogue in this part of the song. I added the yellow cyc because of the correlation between the script as it says, “Your eyes are glowin’ in the dark” (Johnson). As well as using the disco light to keep the audience attention towards the theme of a party for this song, and using channel 25 the ghost

light for backlighting to create a small silhouette for the actors and help out to diminish shadows

(Figure F).

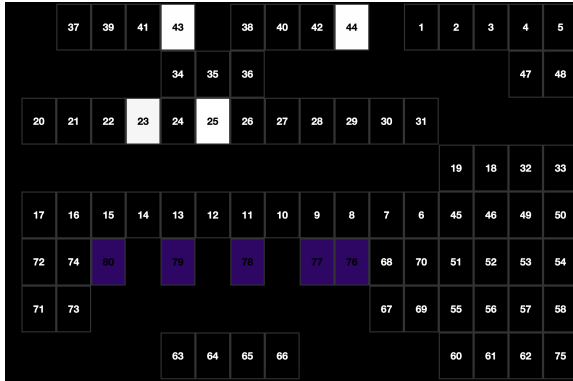


Figure D, Light board perspective for Cue 67.1. Lights 43 and 44 yellow cyc; Light 25 operates as a ghost light; Light 23 is a disco light; Lights 76 through 80 are LED lights.

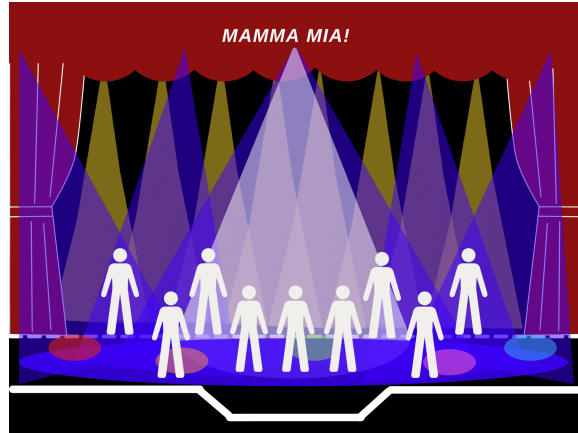


Figure E, Rendering of light effect from audience perspective for Cue 67.1. Note: Dots on ground indicate Ch. 23 as a disco light.

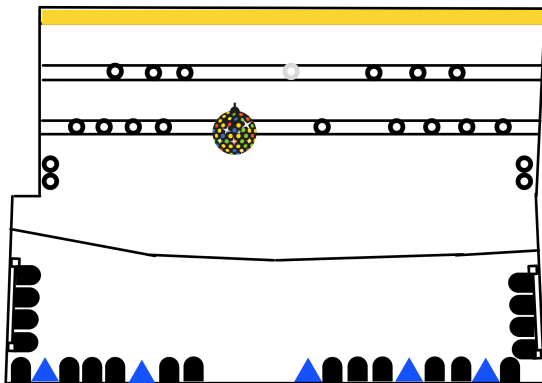


Figure F, Light plot/Bird's Eye View of Cue X with operating lights on. Note: cyc light in back is yellow to connect with lyrics from song in Scene 8, Act 1.

Academic Paper

Note: Student samples are quoted verbatim and may contain spelling and grammatical errors.

Sample: A

Score: 5

This paper earns a score of 5. There is a clear, focused topic of inquiry that is carried out through the methods and conclusion. The research question is presented on page 10: “Based on the theories of professional lighting design, how do I develop lighting playbacks and cues for *Mamma Mia!* using high school rigs and technology?” The paper presents a clear gap as it is asking if a professional standard of lighting can be accomplished using only high school-level equipment (also page 10). The paper presents a step-by-step method (pages 11-16), and this method is logically defended in multiple places. For instance, the paper discusses how “the creative framework was inspired by Evan Shimizu’s work” on page 11, showing logical defense based on the literature. On page 14, the paper justifies the color design choices based on color psychology by Avoleoo, displayed in Figure 9 on page 15. The result of the creative process (the finding) is discussed on page 16, and the full creation can be found in Appendix A, which is referenced in the main body of the paper.

The paper also analyzes the creation of lighting design on pages 16-18. In the analysis, the paper outlines the creative choices and rationale for those choices. The paper presents the limitations of the conclusion on pages 25-26. Specifically, the paper notes that the creative process will not be done until the last night of the show (page 25), the limitation of the set not being finished and impacting final lighting choices (page 25), and the fact that the creation was designed without actors on the stage and thus doesn’t accommodate for different heights and skin tones (page 26). Implications are outlined on page 27. These implications include that this creation demonstrates that high school level productions can design lighting utilizing advanced color theory and that this creation can serve as a template for future students to design lighting using high school equipment. The paper is written in a style that is easy to understand, and the design choices, including many charts, graphs, and visuals, help to enhance the communication of the paper.

This paper does not earn a score of 4 because the new understanding is justified through a logical progression of inquiry choices. The paper justifies each step of the creative process and then shows through a critical analysis how the creation of the lighting design was made and justified. There are clear limitations on the conclusion (pages 25-26), and a discussion of the implications for the community of practice (other high school lighting designers) can be found on page 27. The paper also does not earn a 4 because the many design choices, clear figures, and strong writing help to enhance the communication for the reader.