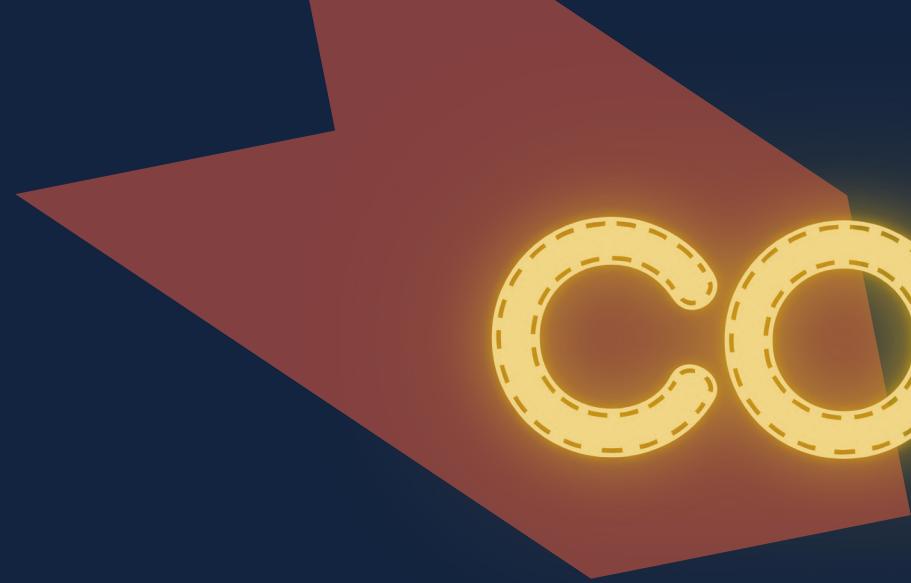


Lighting Portfolio

AMANDA HSU

Lighting Design & Technical Portfolio





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THE HARVEST



About The Play

The Harvest by Samuel D. Hunter takes place in a small evangelical church in Idaho, where a group of young missionaries prepare for a trip to the Middle East. As they pray, argue, and reveal their fears, the play explores themes of faith, isolation, and the longing for purpose. Through quiet moments of doubt and confrontation, The Harvest becomes a deeply human story about belief, love, and the struggle to find meaning in an uncertain world.

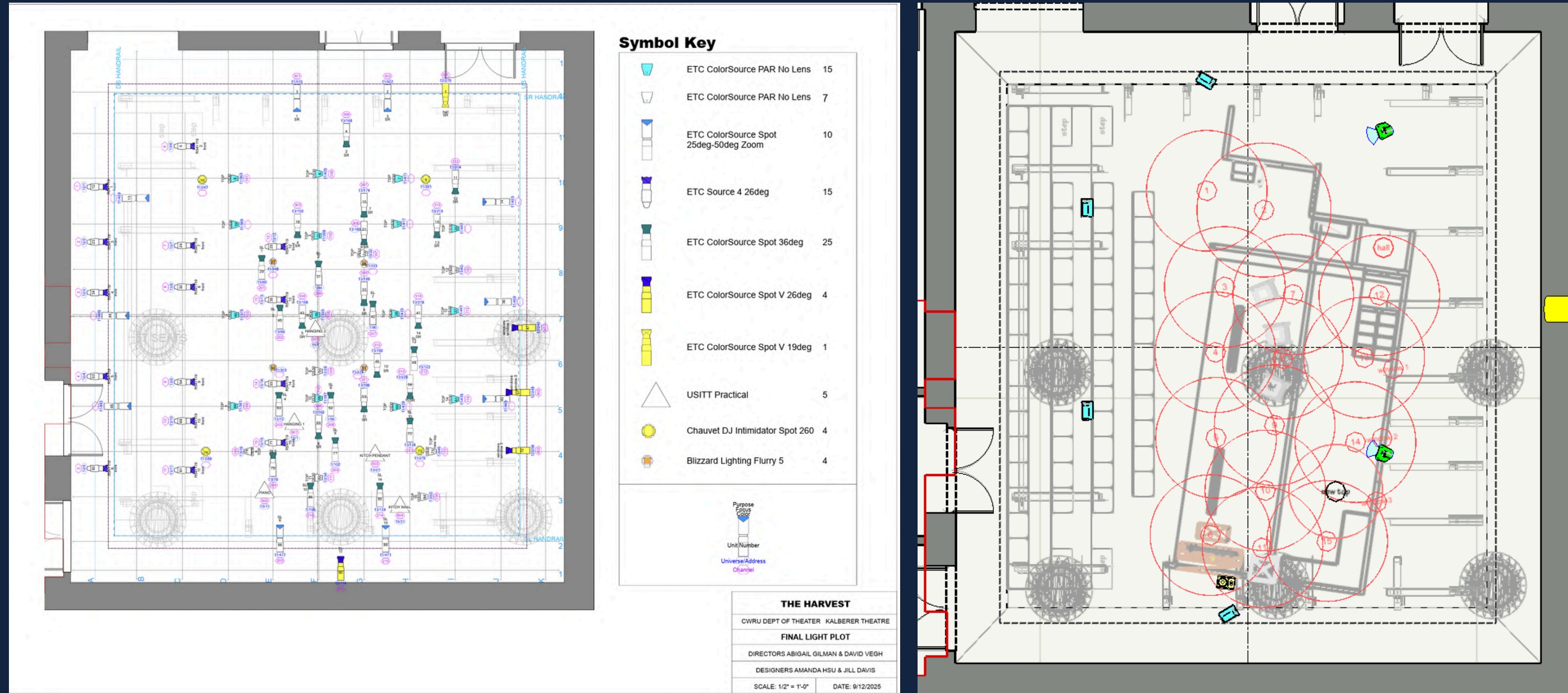
About Lighting Design

The Harvest is a production I designed in my junior year at Case Western Reserve University. Set entirely in a church basement, the lighting enhances the tension between faith, obligation, and personal struggle. Every cue is rooted in realism, with light appearing to come from practical sources: fluorescent fixtures, LED strips, small basement windows, and staircase lighting that guides movement between emotional and physical space.

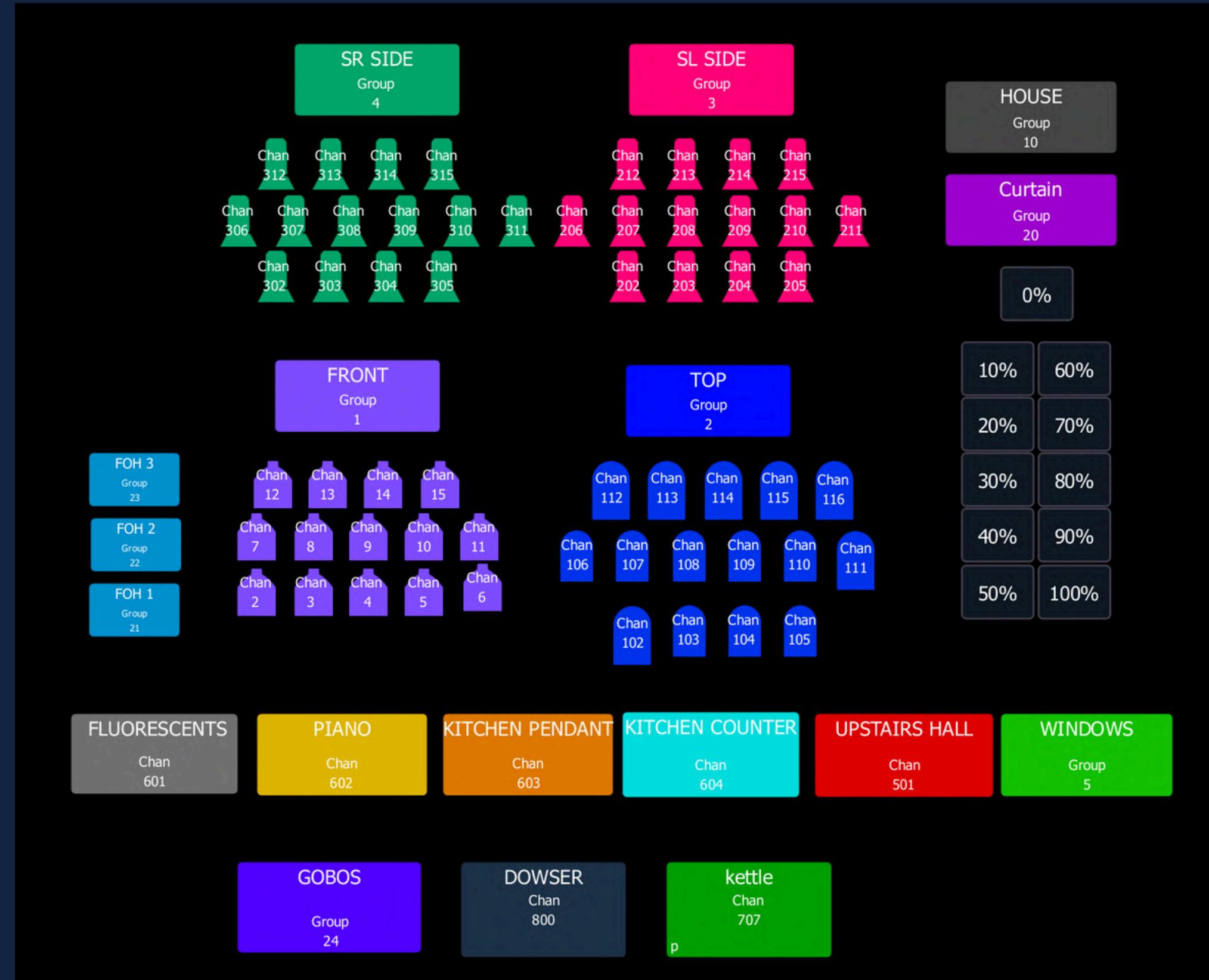
The windows act as natural light sources, shifting in intensity and color temperature to suggest time of day and emotional tone. Cooler, sterile tones reflect routine or doubt, while warmer tones evoke reflection or devotion. By shaping shadows and controlling direction, I created moments of isolation and connection. The staircase light highlights entrances and transitions, drawing focus as characters descend into tension or rise out of it.

Under the directors' vision of grounded realism, transitions remain subtle and seamless. The lighting reveals texture, sculpts faces, and supports the psychological landscape of the play making the basement feel both authentic and symbolically charged.

Paper Work - Light Plot & Focus Area



Paper Work - Magic Sheet



Paper Work - Instrument Schedule

The Harvest			Amanda Hsu				09/11/2025		
			Instrument Schedule						
Unit Number	Channel	Position	Universe/Address	Instrument Type	Focus	Purpose	Color	Gobo	Fixture Mode
1	501	SR HANDRAIL	12/270	ETC ColorSource Spot V 19deg	hall	SR			Direct
2	302	12	11/507	ETC ColorSource Spot 25deg-50deg Zoom	3	SR			Direct
3	301	12	11/510	ETC ColorSource Spot 25deg-50deg Zoom	1	SR			Direct
4	306	11	13/168	ETC ColorSource Spot 36deg	2	SR			Direct
5	6	C	13/6	ETC Source 4 26deg	2	front	R54+119		
6	106	F	11/405	ETC ColorSource PAR No Lens	2	TOP	OS30		Direct
7		10	11/411	ETC ColorSource PAR No Lens		TOP	OS30		Direct
8	101	10	11/363	ETC ColorSource PAR No Lens	1	TOP	OS30		Direct
9		10	11/261	Chauvet DJ Intimidator Spot 260					
10		10	11/247	Chauvet DJ Intimidator Spot 260					
11	312	I	13/204	ETC ColorSource Spot 36deg	12	SR			Direct
12	1	A	12/1	ETC Source 4 26deg	1	front	R54+119		
13		B	11/459	ETC ColorSource Spot 25deg-50deg Zoom					Direct
14		J	11/453	ETC ColorSource Spot 25deg-50deg Zoom					Direct
15	307	G	13/174	ETC ColorSource Spot 36deg	7	SR			Direct
16	313	9	13/210	ETC ColorSource Spot 36deg	13	SR			Direct
17		9	11/417	ETC ColorSource PAR No Lens		TOP	OS30		Direct
18	303	9	13/150	ETC ColorSource Spot 36deg	4	SR			Direct
19		9	11/369	ETC ColorSource PAR No Lens		TOP	OS30		Direct
20		I	11/447	ETC ColorSource PAR No Lens		TOP	OS30		Direct
21	308	G	13/180	ETC ColorSource Spot 36deg	8	SR			Direct
22	102	F	11/399	ETC ColorSource PAR No Lens	3	TOP	OS30		Direct
23	2	A	12/2	ETC Source 4 26deg	3	front	R54+119		
24	7	C	13/7	ETC Source 4 26deg	7	front	R54+119		
25	12	E	13/12	ETC Source 4 26deg	12	front	R54+119		
26	107	G	13/22	ETC ColorSource PAR No Lens	7	TOP	OS30		Direct
27		E	11/348	Blizzard Lighting Flurry 5					
28		G	11/333	Blizzard Lighting Flurry 5					
29	201	8	13/60	ETC ColorSource Spot 36deg	1	SL			Direct
30	112	I	13/40	ETC ColorSource PAR No Lens	12	TOP	OS30		Direct
31	206	F	1/84	ETC ColorSource Spot 36deg	2	SL			Direct
32	8	C	13/8	ETC Source 4 26deg	8	front	R54+119		
33	309	G	13/186	ETC ColorSource Spot 36deg	9	SR			Direct
34	3	A	12/3	ETC Source 4 26deg	4	front	R54+119		
35	13	E	13/13	ETC Source 4 26deg	13	front	R54+119		
36		J	11/459	ETC ColorSource Spot 25deg-50deg Zoom					Direct
37	113	I	11/441	ETC ColorSource PAR No Lens	13	TOP	OS30		Direct
38		7	11/423	ETC ColorSource PAR No Lens		TOP	OS30		Direct

39	108	7	11/393	ETC ColorSource PAR No Lens	8	TOP	OS30		Direct
40	103	7	11/375	ETC ColorSource PAR No Lens	4	TOP	OS30		Direct
41	314	7	13/216	ETC ColorSource Spot 36deg	14	SR			Direct
42	207	7	1/90	ETC ColorSource Spot 36deg	7	SL			Direct
43	304	7	13/156	ETC ColorSource Spot 36deg	5	SR			Direct
44		7	11/489	ETC ColorSource Spot 25deg-50deg Zoom					Direct
45	202	7	13/66	ETC ColorSource Spot 36deg	3	SL			Direct
46		F	15/1	USITT Practical	hall	HANGING 2			
47	401	US HANDRAIL	12/240	ETC ColorSource Spot V 26deg	window 1	windows			Direct
48	212	6	13/122	ETC ColorSource Spot 36deg	12	SL			Direct
49	310	6	13/192	ETC ColorSource Spot 36deg	10	SR			Direct
50		E	11/303	Blizzard Lighting Flurry 5					
51		G	11/318	Blizzard Lighting Flurry 5					
52	109	F	13/28	ETC ColorSource PAR No Lens	9	TOP	OS30		Direct
53	4	A	12/4	ETC Source 4 26deg	5	front	R54+119		
54	9	C	13/9	ETC Source 4 26deg	9	front	R54+119		
55	14	E	13/14	ETC Source 4 26deg	14	front	R54+119		
56	315	H	13/225	ETC ColorSource Spot 36deg	15	SR			Direct
57	402	US HANDRAIL	12/248	ETC ColorSource Spot V 26deg	window 2	windows			Direct
58	110	F	11/387	ETC ColorSource PAR No Lens	10	TOP	OS30		Direct
59	311	G	13/198	ETC ColorSource Spot 36deg	11	SR			Direct
60		J	11/465	ETC ColorSource Spot 25deg-50deg Zoom					
61	114	I	11/435	ETC ColorSource PAR No Lens	14	TOP	OS30		Direct
62	208	5	1/96	ETC ColorSource Spot 36deg	8	SL			Direct
63	203	5	13/72	ETC ColorSource Spot 36deg	4	SL			Direct
64	104	5	11/381	ETC ColorSource PAR No Lens	5	TOP	OS30		Direct
65		B	11/483	ETC ColorSource Spot 25deg-50deg Zoom					
66		5	11/429	ETC ColorSource PAR No Lens	TOP	OS30			Direct
67	601	5	15/1	USITT Practical	HANGING 1				
68	10	C	13/10	ETC Source 4 26deg	10	front	R54+119		
69	305	F	13/162	ETC ColorSource Spot 36deg	6	SR			Direct
70	213	H	13/128	ETC ColorSource Spot 36deg	13	SL			Direct
71	15	E	13/15	ETC Source 4 26deg	15	front	R54+119		
72	403	US HANDRAIL	12/256	ETC ColorSource Spot V 26deg	window 3	windows			Direct
73		4	11/275	Chauvet DJ Intimidator Spot 260					
74		4	11/289	Chauvet DJ Intimidator Spot 260					
75	115	4	13/46	ETC ColorSource PAR No Lens	new top	TOP	OS30		Direct
76	603	4	15/21	USITT Practical	KITCH PENDANT				
77	209	4	1/102	ETC ColorSource Spot 36deg	9	SL			Direct
78	105	4	13/16	ETC ColorSource PAR No Lens	6	TOP	OS30		Direct
79	204	E	13/78	ETC ColorSource Spot 36deg	5	SL			Direct
80	5	A	12/5	ETC Source 4 26deg	6	front	R54+119		
81	11	C	13/11	ETC Source 4 26deg	11	front	R54+119		
82	111	F	13/34	ETC ColorSource PAR No Lens	11	TOP	OS30		Direct
83	602	E	15/11	USITT Practical	PIANO				
84	116	3	13/52	ETC ColorSource PAR No Lens	15	TOP	OS30		Direct
85	214	3	13/134	ETC ColorSource Spot 36deg	14	SL			Direct
86	210	3	1/108	ETC ColorSource Spot 36deg	10	SL			Direct
87	604	on wall	15/31	USITT Practical	KITCH WALL				
88	205	2	11/477	ETC ColorSource Spot 25deg-50deg Zoom	6	SL			Direct
89	215	2	11/471	ETC ColorSource Spot 25deg-50deg Zoom	15	SL			Direct
90	211	1	12/114	ETC ColorSource Spot V 26deg	11	SL			Direct

Paper Work - Cue List

CUE	Page	Action or line to call cue	TIME	Cue description	Special Effects	Time	45	25	Early Evening, when actors are in place	early evening	Sunset warm light from window and general warm 75% light		5s
0.5				Blackout			50	28	Ada: ...let's do some Arabic Pictionary		transition light changes to night		5s
1		5 minutes before house opens		Preshow with house lights		10s	55	29	Night. When actors are in place	night; church is empty and dark	Darker light, cold temperatures light from window, side and top No piano light on		10s
5		with curtain speech		house to half with curtain speech		10s	57	29	Josh: No, it's okay		Josh turns the piano light on	consider warm side light from SR to light more of the room, motivated by the piano light	0.5s
10		after curtain speech	open dowser	fade to blue and show slide "Three days to departure"		10s	60	30	Tom: Have some fruit first (turns on kitchen light)		Kitchen pendant light on		0.5s
15	7	When actors are in place	close dowser	fade out slide and fade in afternoon natural bright light from window, top light white to show a vision of glow and sacred		10s	65	35	Let's just - pray. We can do that, that'll help. Right? (They look at each other for a moment. Finally, JOSH closes his eyes.)		Lights gradually brightened side/back light in bright as well		30s
15.1	8	When Josh looks at Tom		brighter on Josh		1s	70	35	TOM hears someone, stops, and looks up. JOSH stops as well, sees MICHAELA. A tense pause.) This is meant to be called before MICHAELA appears at the top of the stairs while they are still praying		Lighting shifts to a little bit warmer slowly	ups in 1s	20s
15.2	8	When Marcus puts his hand on Denise's shoulder		brighter on Denise		1s	71	36	when Tom leaves		upstairs light out		1s
20	16	Ada: Okay, let's regroup!		transition light		3s	72		Josh: It's just praying. He switches light on		overhead lights turn on		0.5s
25	17	when actors are in place		lights up on scene (afternoon sun through windows, overhead lights on) warm amber afternoon natural light		5s	75	38	Why didn't you come as soon as I told you that Dad died		Light shifts to a even colder color when they start to talk about dad slowly		15s
30	20	JOSH goes to the kitchenette, filling an electric kettle with water. Need to call LQ before JOSH turns on the light		small counter lamp on		0.5s	80	40	MICHAELA. I just - . . . I couldn't stand it anymore.		Slowly change back to warmer tone		20s
35	21	MICHAELA: By saving their souls				5s	85	43	Michaela: Can we please just talk?	transition light fades for slide, open dowser	transition light fades to black for slide		5s
40	24	Michaela: The meth		transition light	purple gobo + cyan window	1s							

90	45	2 days to departure		close dowser, delay 10 sec	fade slide out as lights fade up on scene; Naturally stage light and warm from window		10s
95	47	ADA goes to the kitchenette, grabs a cup, and fills it with water. If we decide to have her switch the light on "Hey guys, sorry about that"		Kitchenette pendant lights on		0.5s	
100	49	Ada: Great!		transition light	transition light	3s	
105	50	Afternoon; when actors are in place	afternoon	Natural afternoon light, warm		5s	
110	55	Denise: I disagree		Gradually change to colder temperatures as Denise talks about not believing in god		20s	
115	56	Denise: Are we still going?	transition light turns to night	transition light turns to night		5s	
120	57	Night: when actors are set	night	Same setting as the night before(Piano lights on, cold wash on stage, windows light)		5s	
125	57	right before Tom enters	open dowser	Upstairs hall light turns on		1s	
130	60	P60 Josh puts the earbud in his ear. TOM presses play.)		Side light changes as the music was played (the tone is depending on the music, more cold purple or blue) just like they are both in their own world	timing will go with music, maybe 10-15s		
135	61	JOSH suddenly stands up, knocking the phone out of TOM's hand. He moves away from TOM, not looking at him. TOM picks up the phone, stops the music.)		Back to normal light		5s	
140	61	After Tom exit from stairs		transition light fades for slide	Upstairs lights off	1s	
145	63	1 day to departure, after actors in place	close dowser	Morning natural light with windows and tops, side		10s	
150	65	MARCUS: ...Why you're not staying with me (before Josh enters)			Upstairs lights on	1s	
155	66	Tom comes down the stairs		Lights shifting slowly to cold when Tom enters		20s	
160	69	After everyone exits		Some contrast color of side lights on Josh/ shadow		5s	
165	70	Ada smiles at him, then turns toward her cupcakes "I spent 2 hours..."		Ada turns on kitchen pendant light		0.5s	
166	72	with sound cue		some rain flickering in windows		2s	
170	72	Ada: So are you all packed?	transition light fades darker into night	transition light fades darker and colder into night		8s	
175	73	after crew clears		slow fade to black		5s	
175.1-175.9		several autofocus cues for the storm					
176		autofocus more storm					
178		when the thunder ends,		transition light with some dark color		5s	

180	74	autofollow; when actors are in place		overhead lights on	Raining effect Flickering with gobo from window	5s
185	76	MICHAELA: Yeah (before Josh enters)		Over all stage lights up a bit	upstairs hall light comes on before Josh enters	1s
190	76	JOSH goes to the kitchenette, taking a cup of ramen noodles and turns on either the pendant light or the counter lamp		Kitchenette pendant on		0.5s
195	78	MICHAELA: Okay, here we go.			some dimensional shadows when they are arguing	15s
200	81	just after MICHAELA exits up the stairs		Upstairs lights off		1s
200.5		autofollow		stage lights dim and gathered in center stage		8s
205	83	Josh: We have time	open dowser	fade into transition light with music and slide fades in		
210	85	departure day, when actors are in place	close dowser	slide fades out as lights come up on scene. Dawn overall stage light with dim natural light		
215	85	CHUCK slowly goes to the light switch, flipping it.	morning	turns on both the overhead fluorescent lights and the kitchen pendant light		
220	92	P92 TOM suddenly gets up and dashes upstairs, exiting		Transition light		5s
225	93	Later That Morning when actors are in place	later that morning	More natural warmer general lighting, include kitchen pendant light	some cooler side lights only on josh before Tom comes in	5s
230	94	ADA: There's one more... (just before Tom enters)			Upstairs lights on	1s
235	96	MARCUS grabs both their duffels, ADA and MARCUS both exit.		Josh's face light or side lights makes it more shadowy	Upstairs lights off	1s
240	99	Ada Denice Marcus all move away from one another. Ada turns off kitchen pendant light		Kitchen pendant light off		0.5s
245	100	AUTOFOLLOW		Brighten / darken josh's area (compares to others)	Some lighting starts flickering brighter but colder light as they play more top and side light less front light (incorporate with sound effects)	5s
250	102	Ada and Marcus in unison		bump lights on Ada and Marcus	bump lights on Ada and Marcus	1s
255	102	Ada, Marcus and Denise in unison		bump light on Denise	bump light on Denise	1s
260	102	Ada, Marcus, Denise and Tom in unison		bump light on Tom	bump light on Tom	1s
265	102	Josh turns and looks at them		bump light on Josh	bump light on Josh	1s
265.2-265.5	102	AUTOFOLLOW		changes to cold bright white light		
266	102	when sine tones cut out		stops the fluorescent light flickering		
270	102	silence, Josh breathing, beat	blackout		blackout	delay 3s
275	102	curtain call	lights up for curtain call		lights up for curtain call	3s

Reference



Lighting design for the moment when Michaela coming from the upstairs while Tom and Jason praying in tongues. The staircase lighting emphasizes her entrance and separates her from the cold moonlight coming through the window.



Tom and Jason listen to music together, but their emotions differ: Jason wants to leave, while Tom wants him to stay. I used cold moonlight from the window to isolate Jason in shadows, and a warm piano light to emphasize Tom's desire for connection.

Time of Day: Afternoon





Jason is soaked from the rain. The cold moonlight combined with the ceiling fluorescent light and warmer front light creates a sense of isolation.

This moment occurs in the final scene, where the characters pray in tongues. The director wanted the lighting to evoke a sense of hope and sunrise suggesting transformation and miracle. To achieve this, I designed a warm, rising light from the window that gradually fills the space.



Lightening Effect

Incorporated with thunder sound effects, three different sizes of lightning flashes build an escalating sense of intensity. At the director's request, the stage goes completely black during each lightning strike, allowing the audience to experience the sudden darkness as if they are inside the storm. As the sound of strong wind rises, the window lights flicker, further enhancing the immersive atmosphere.



175	73	after crew clears	slow fade to black
175.1-175.9		several autofollow cues for the storm	
176		autofollow more storm	
178		when the thunder ends,	transition light with some dark color
180	74	autofollow: when actors are in place	overhead lights on Raning effect Flickering with gobo from window

O2

FUN HOME



About The Play

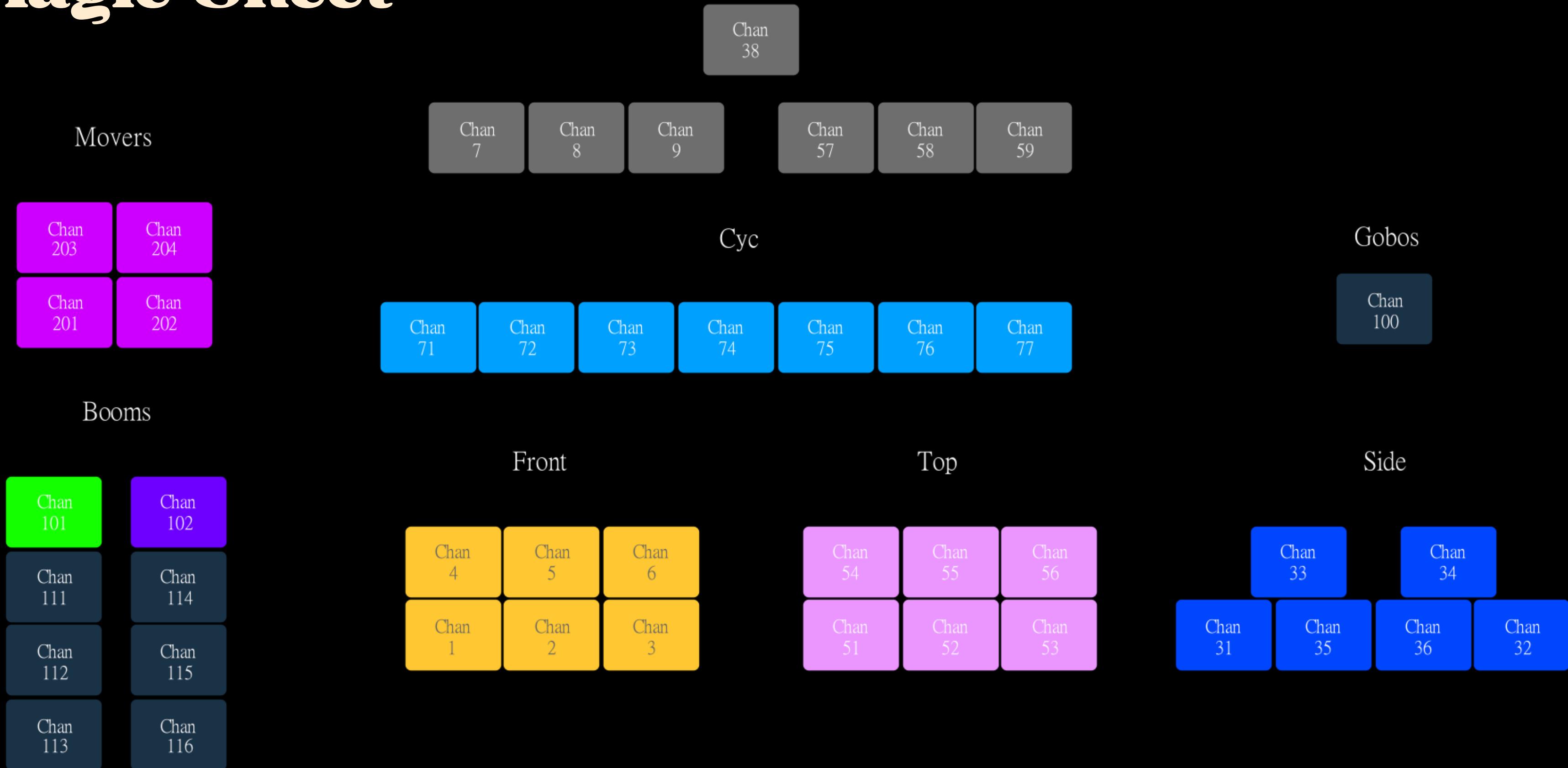
Fun Home is a musical based on Alison Bechdel's graphic novel. It follows Alison at three different ages as she unravels memories of her childhood, her coming out, and her complex relationship with her father, Bruce, a closeted gay man who runs their family's funeral home. Through a mix of humor, nostalgia, and emotional revelations, Alison pieces together the impact of her father's hidden struggles and her own journey toward self-acceptance.

About Lighting Design

Fun Home is a production I co-designed for the Player's Theater Group club during my first year in college. The lighting design reflects the emotional journey of the characters, transitioning from a lighthearted atmosphere to a much more somber, melancholic tone. As the story progresses, the lighting gradually shifts, mirroring the growing tension within the family and the deepening tragedy behind the comedy.

Given the nature of "Fun Home" as a musical, I utilized a mix of moving lights and color-changing effects, all synchronized with the music and choreography to create a dynamic and immersive visual experience. These lighting choices were carefully crafted to heighten the contrast between the outward appearances of the Bechdel family and the deeper, more painful truths beyond the surface.

Magic Sheet





The Bechdel family busily cleans the house while anticipating the arrival of a visitor.

As they prepare, they sing *Welcome to Our House on Maple Avenue*, which reflects Bruce Bechdel's obsession with order and appearances while revealing the family's underlying tensions.



While Helen plays the piano outside, Bruce Bechdel is privately engaged in a relationship with his student in the room. The contrasting indigo and magenta colors of the two rooms reveal the tension within the family.



As their relationship is revealed, the ambiguous pink-purple lighting spreads across the entire stage, creating a sense of ironic and subtle emotion.





Helen and the teenage Alison discuss Mr. Bechdel's suicide and reflect on how they fell in love.

As they sing *Welcome to Our House on Maple Avenue* again, the tone is cooler and calm compared to the first time, contrasting the cheerful lyrics with the underlying sadness.



03

HURRICANE DIANE

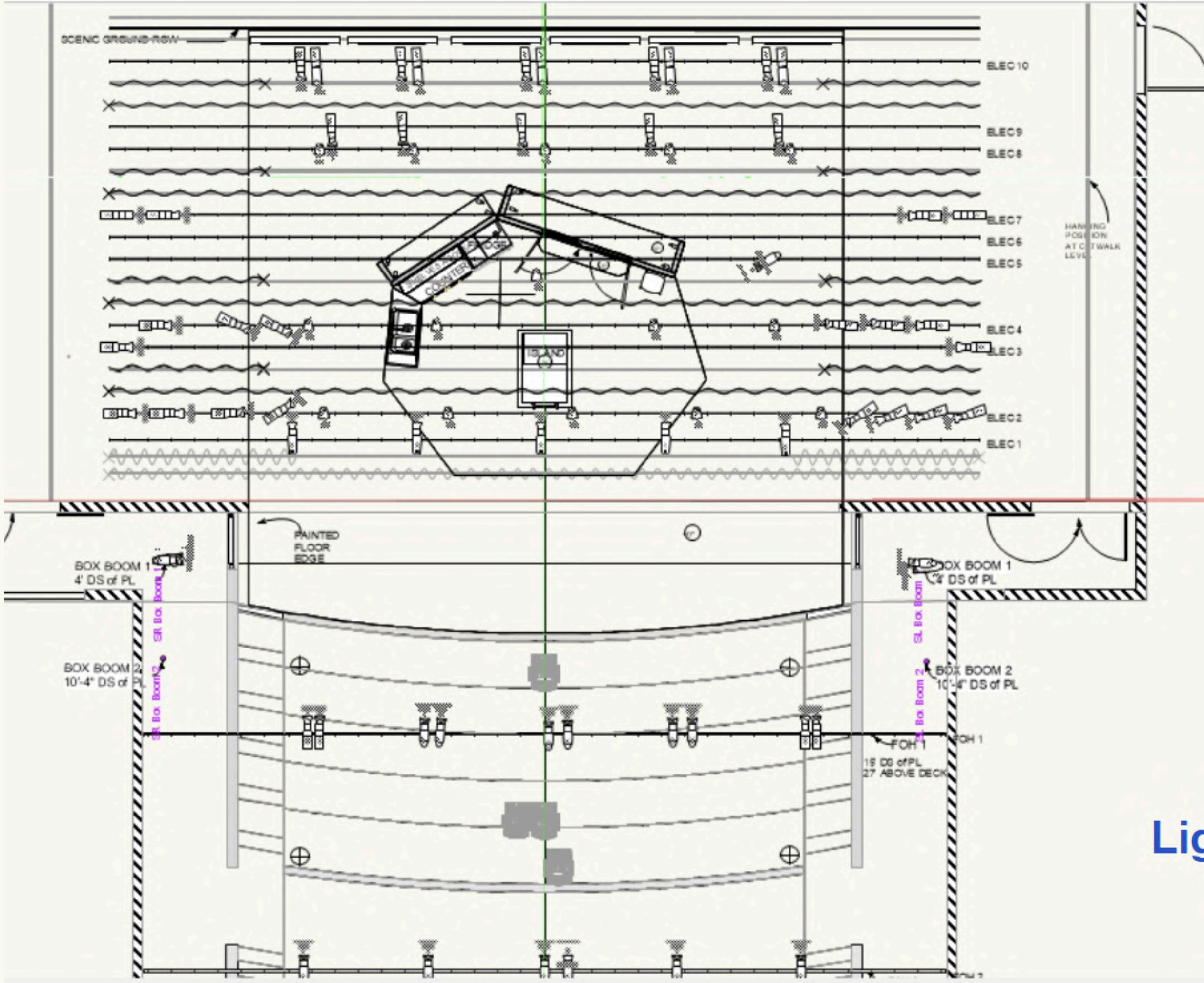


About The Play

The story centers on a modern-day version of the Greek god Dionysus, who returns to Earth as a woman named Diane. Her mission is to convince a group of women to embrace the wild, chaotic forces of nature and challenge the comfortable, controlled lives they've built.

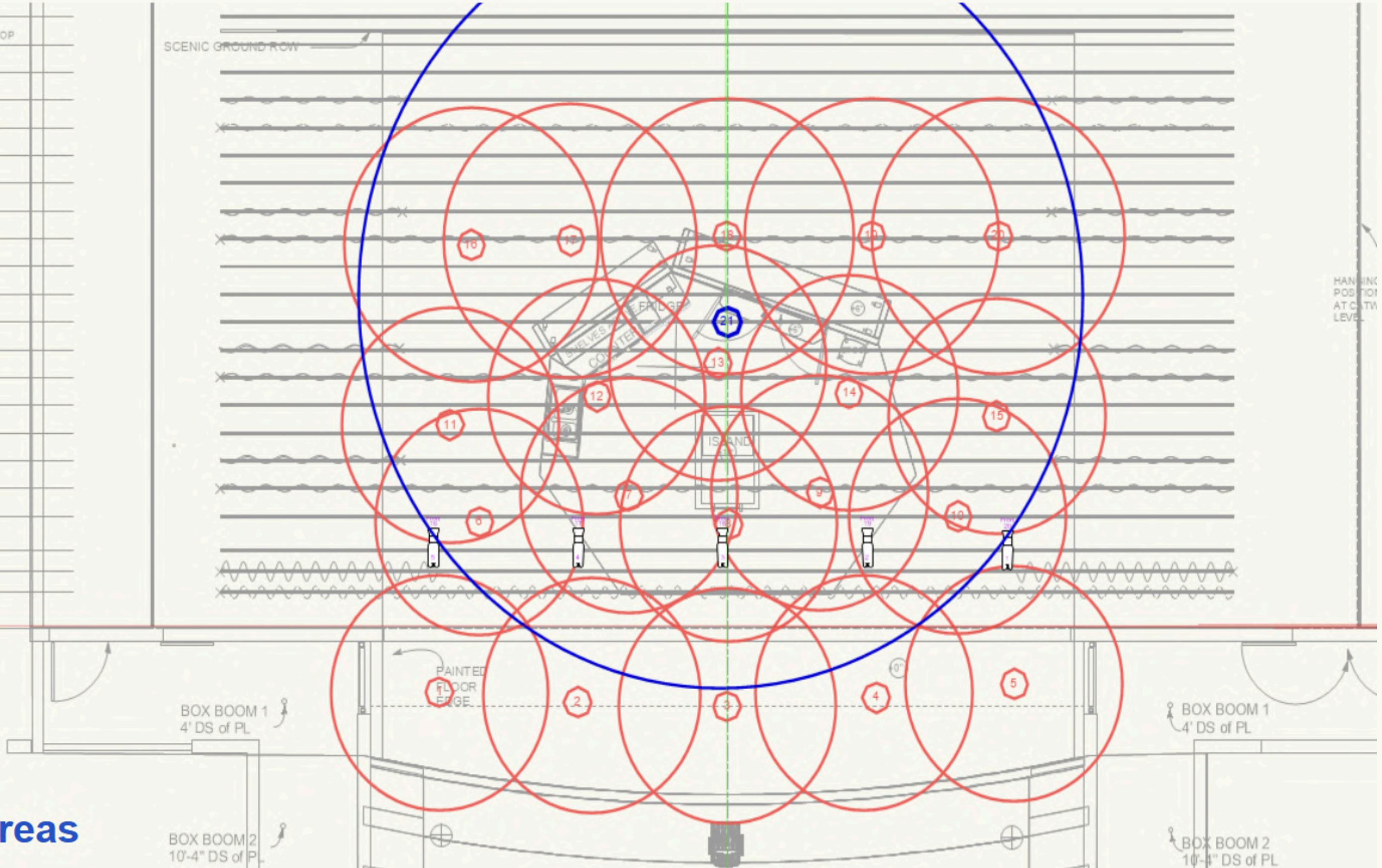
About Lighting Design

This production of Hurricane Diane was my first experience creating a full lighting plot, presenting as the final project for my lighting design class. The design starts with warm, steady lighting, gradually shifting into cooler tones and faster transitions as chaos builds. As the storm intensifies, bold hues blue, purple, magenta, green, and red are introduced to reflect the growing tension. Strobe effects enhance the impact of thunderstorms, and cue transitions accelerate toward the final destruction. At the climax, aggressive lighting shifts abruptly into silence, followed by a slow fade into cold, dim light, as if nothing had ever happened. To enhance emotional depth, I incorporated more dimensional lighting, relying on side lighting with sharp beams and selective effects to heighten intensity as the story unfolds.



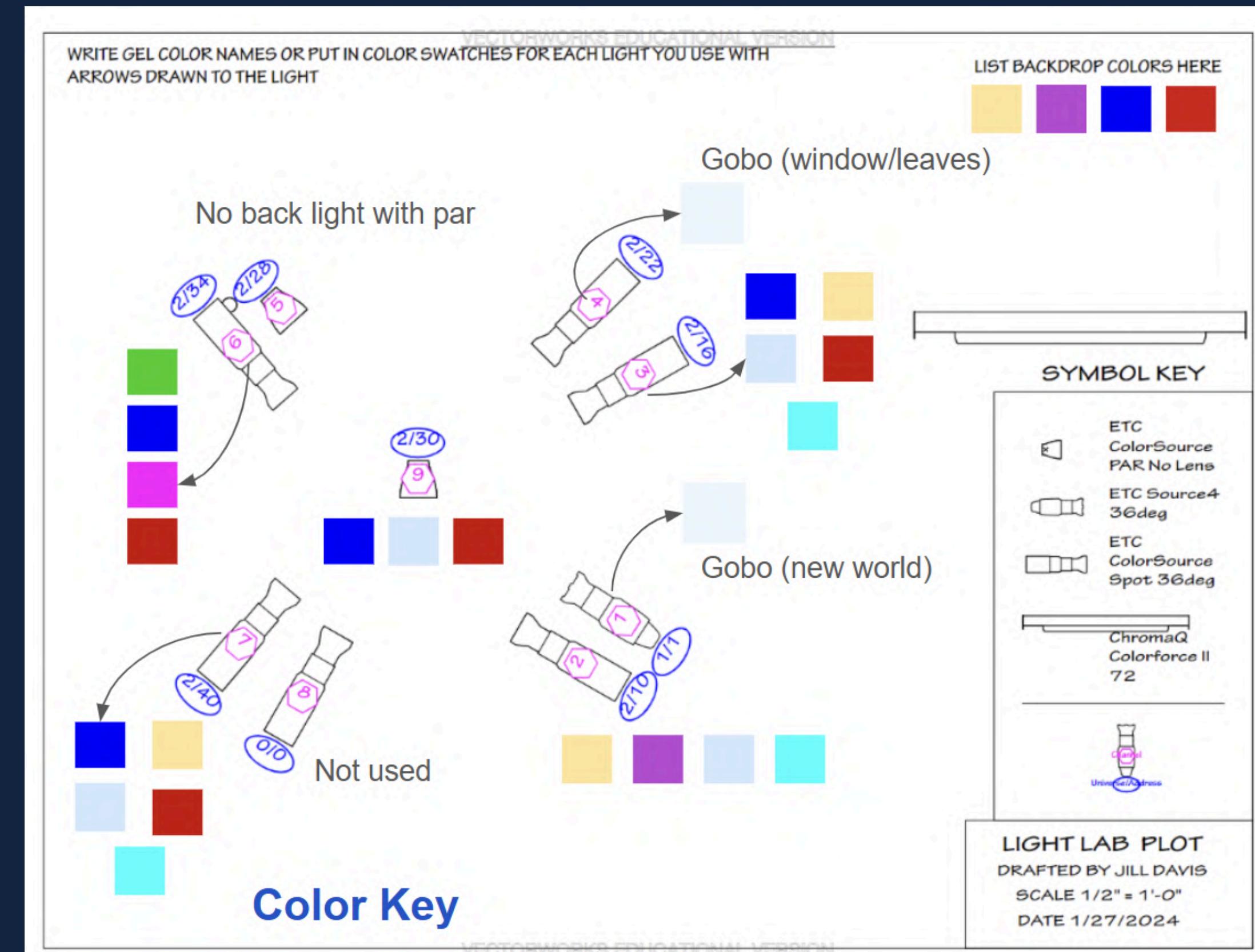
Light Plots + Symbol Key

22. BLACK SCRIM
21. BACK WALL/DROP
20.
19. LEGS
18. BORDER
17.
16.
15. LEGS
14. BORDER
13.
12.
11.
10. LEGS
9. BORDER
8.
7.
6. LEGS
5. BORDER
4.
3.
2. MAIN RAG
1. VALANCE
FIRE CURTAIN



Focus Areas

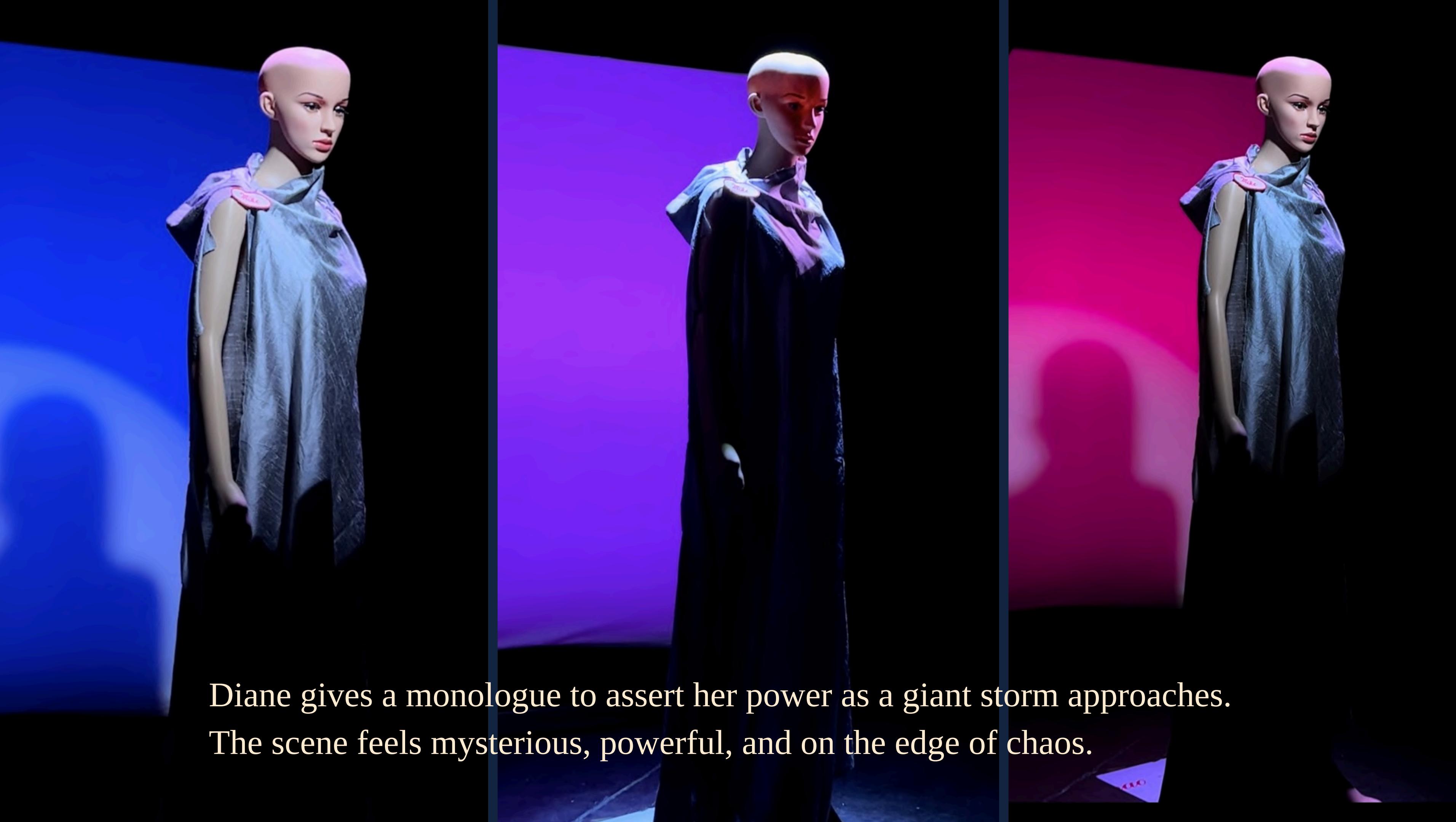
Plots for Demo:



C U E L I S T

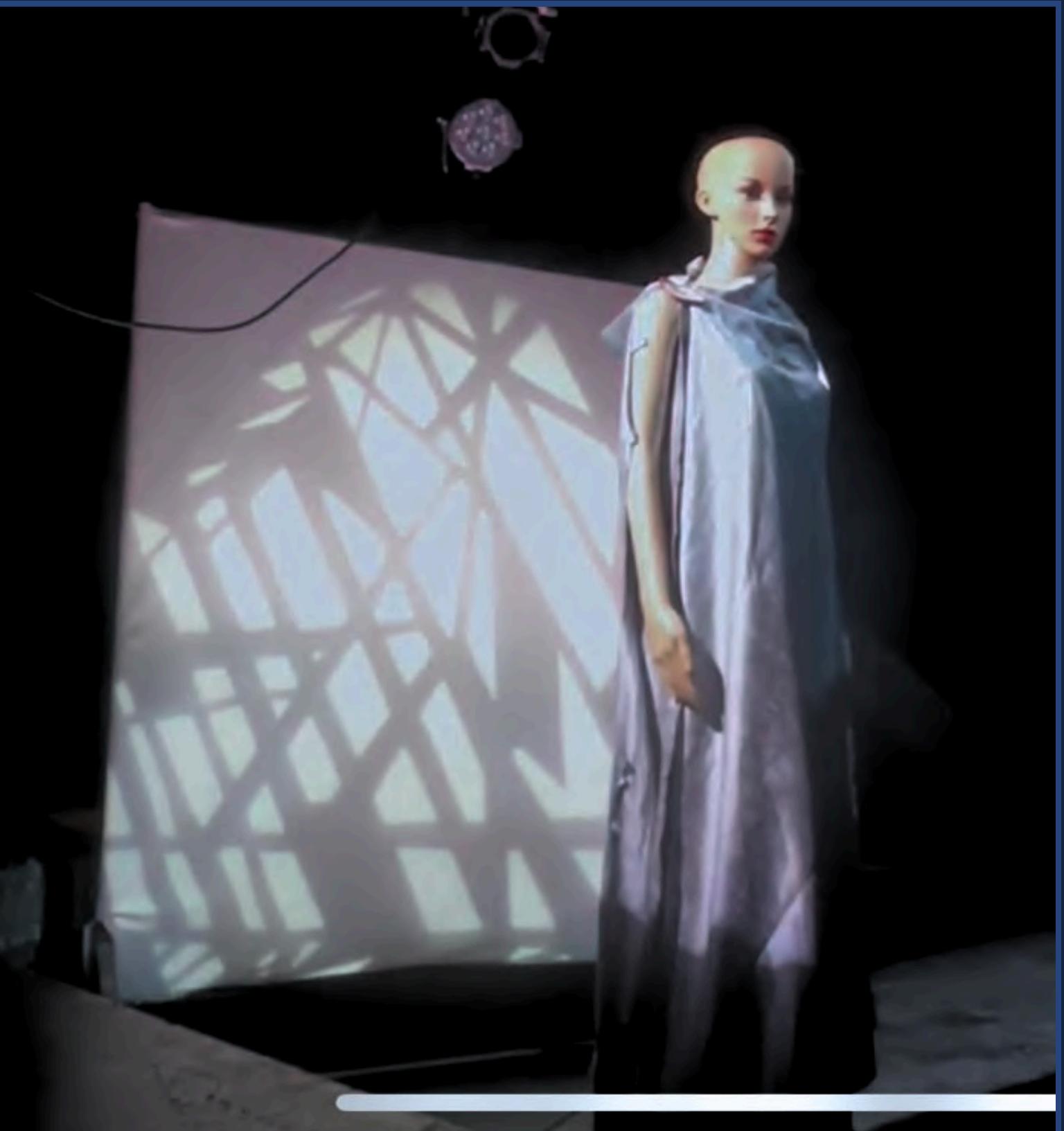
cue #	page #	WHEN CUE IS CALLED (line or action in the script)	timing	description
1	23	Lights up on Carol's Kitchen, red- and - white checked dish towels.	2s	bright warm from front and two side light color spot, cold blue light with leaves gobo from SLside. Dim yellow cyc light. (Show a more chill, relax sunday morning)
5	54	Diane outside. Diane: Half way their.	1s	top light deep blue, with two side light color spot and cyc dim puple. Front light color spot dim blue/pueple. Back light strobe to represent lighting. (excited, chaos, mysterious and sacred mood as Diane appeared as a god, also the strobe of light creates the thunder and lighting)
5.1	54	And now there is a giant storm coming?(with music beat)	2s	top light deep blue, with two side light color spot and cyc dim puple. Front light color spot dim blue/pueple. Back light stop the strobe and change to magenta.
10	57	the overall heads are out, Pam moves around the kitchen...	3s	cyc deep blue, with the top cold blue light dim.
10.1	57	Pam moves around the kitchen, turning on her collection of emergency lanterns one by one	5s	cyc gradually change to red and step based in the order of top, SL, SR, front light with cold blue color. the step based try to depicts the moments when Pam turn on the emergency light one by one, and the red cyc gradually increase its intensity until Pam was shocked
10.2	57	Pam: holy shit, Diane, what in the holly hell.	0.5s	cyc back to blue light, and front, side, blue light with colder while. the blue light shows the time of the day, and how bad the weather is outside
30	64	Diane enters Carol's kitchen	1s	Deep blue cyc light with front, and two side lights in cyan. There's a contrast between Carol and Diane, with Diane well-lit, urging Carol to step into the brightness, yet Carol chooses to remain in her zone of darkness

cue #	page #	WHEN CUE IS CALLED (line or action in the script)	timing	description
30.1	68	with the pound of an ancient drum, the god departs	0s	cyc blue, with two side light color indigo, and front light dim cold white, the world start to destroyed, from a night view changed to an emotional, violence and chaos mood.
30.2	68	when music change the beat	0s	indigo color spot side light strobe, withe the beat
30.3	68	when music change the beat	0s	add back light color spot green with the beat
30.4	68	when music change the beat	1s	back light change to indigo
30.5	68	when music change the beat	0s	whole cyc and back light change to red with the beat, side light still strobe
30.6	68	when music change the beat	0s	add top light with color red, and change the side strobe faster and change color to red. Front light dimmer with purple/bkue light
30.7	68	when music change the beat	0s	back light and front light off, keep rest of the light red
30.8	68	when music change the beat	0s	cyc light and top light off, stop the strobe effect, and keep two side red
30.9	68	when music change the beat	3s	black out (suddenly silent)
31	68	Lights up - pre dawn, on a ruined world	5s	cold front light dim the whole stage, with plaid gobo. White light just like nothing had happened



Diane gives a monologue to assert her power as a giant storm approaches.
The scene feels mysterious, powerful, and on the edge of chaos.

Reference Image:



In the final scene, as the old world is destroyed and a new one is born, the lighting transitions from chaotic to a cold, bright glow in sync with the music beats.

OZ
II

A MIDSUMMER
NIGHT'S DREAM



About The Play

Four young lovers get lost in an enchanted forest, where the fairy king Oberon and his servant Puck stir up chaos with a love potion. Meanwhile, a group of human actors rehearsing a play also fall into the fairies' antics, one of them, Bottom, being turned into a donkey. After plenty of mix-ups and magical confusion, everything is set right, and the play ends in weddings, laughter, and classic Shakespearean comedy.

About Lighting Design

This production of "A Midsummer Night's Dream" was the first time I fully designed the lighting on my own. Since the play explores love, magic, and the connection between the human and fairy worlds, I focused on using warm and cool tones to shape the atmosphere. My goal was to highlight the emotional contrasts: warmer lighting for moments of connection and love, and cooler tones to create distance, mystery, and tension. Playing with these shifts, I wanted to immerse the audience in a world where reality and magic blend together.



Titania, the Fairy Queen, stays close to the Changeling Boy, with warm lighting reflecting their bond. Oberon, driven by jealousy, is bathed in cooler tones to symbolize his emotional distance. The other fairies are surrounded by brighter lighting, representing their emotions of respect and symbolizing intimacy, connection, and shared emotion.

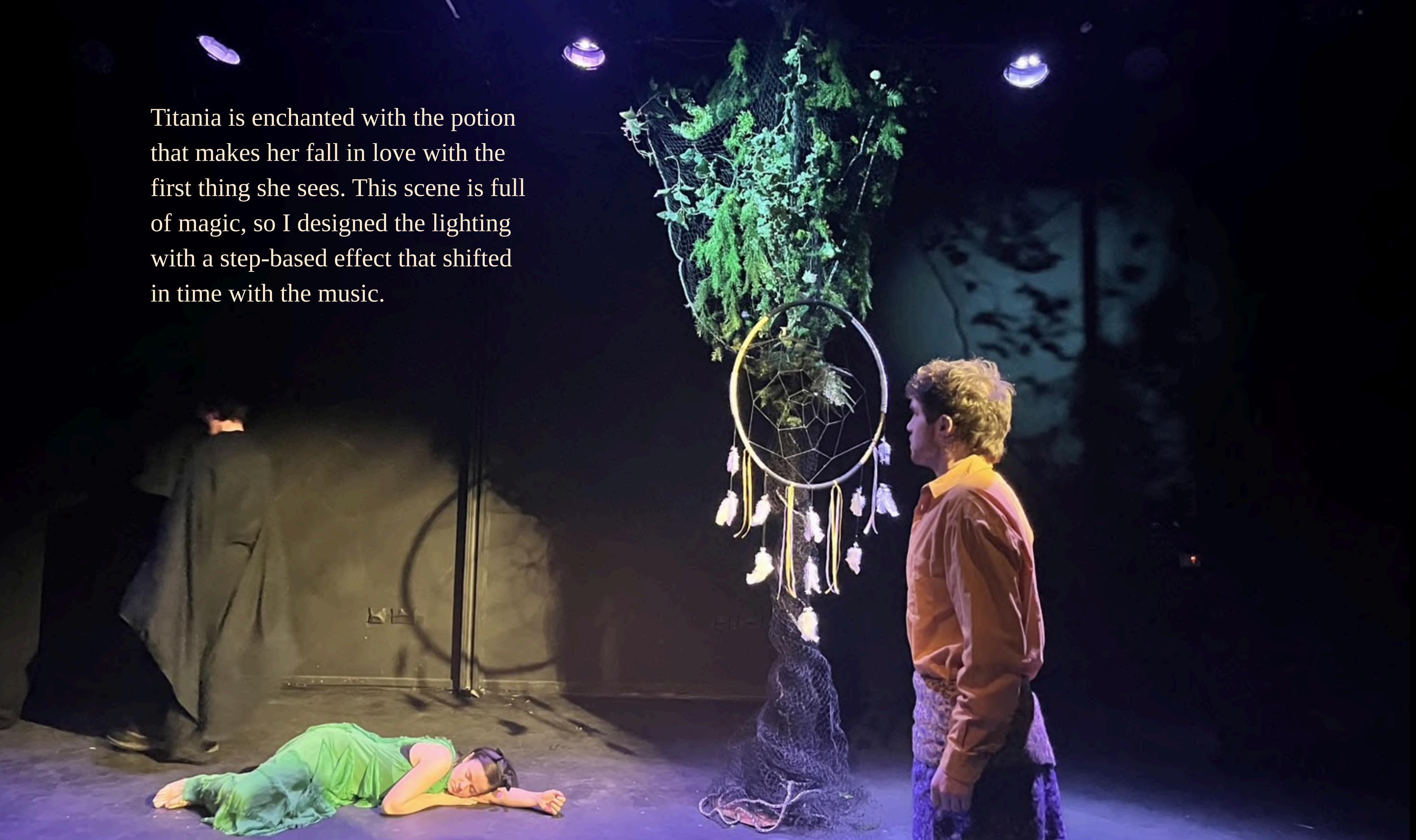
Puck's monologue, bidding farewell to the audience, tells them to consider the play as nothing more than a dream.



After Bottom transforms into a donkey-headed figure, he accidentally scares the other actors away from their rehearsal. I used shadowy lighting and five focused spotlight around Bottom to create a ghostly, almost monstrous atmosphere, emphasizing the surreal and comedic horror of the moment.



Titania is enchanted with the potion that makes her fall in love with the first thing she sees. This scene is full of magic, so I designed the lighting with a step-based effect that shifted in time with the music.



05

INTO THE WOODS



About The Play

Into the Woods is a musical that blends classic fairy tales with the story of a Baker and his Wife, who must venture into the forest to lift a curse. Along the way, they cross paths with Cinderella, Jack, Little Red Riding Hood, and others, each chasing their own wish. While the first half ends in happy endings, the second reveals the cost of those wishes, as the characters face loss, responsibility, and the consequences of their choices.

About Lighting Design

Into the Woods was the production I designed as the Tech Lighting Leader for my high school theater club. Despite it being a musical, our school's budget and facilities were limited, preventing us from re-rigging the lights or using moving or LED lights. As a result, I focused on adjusting the angles of the lights and using color gels to shape the atmosphere and enhance the mood of the performance. These choices helped create a magical yet dangerous forest, amplifying the tension and conflicts throughout the show.

Three fairytale protagonists take turns sharing their wishes, each revealing their deepest desires in a moment of reflection and hope.



Jack sells the cow and, in exchange, receives magic beans from a stranger he met in the forest.



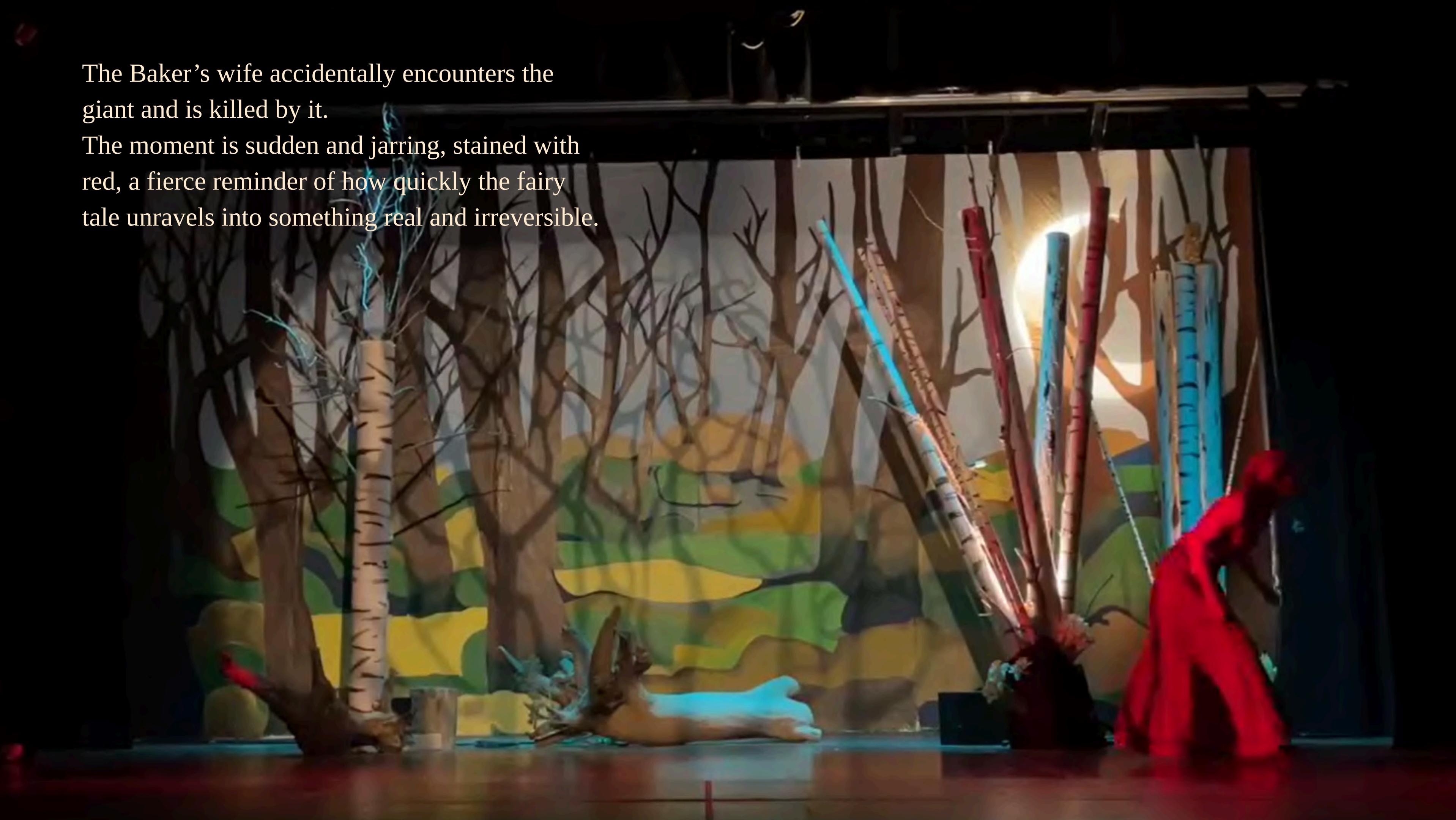
As Cinderella's stepsisters try on the glass slipper and the prince searches for its true owner, the scene takes place at midnight, which is when the forest feels most dangerous. To build that tension, I used a clock gobo that slowly faded in, symbolizing the passing time and adding a sense of urgency and mystery to the moment.

The hunter rescues Little Red Riding Hood from Mr. Wolf, using the cloth to cast shadows that heighten the sense of fierceness and tension. After the hunter kills Mr. Wolf, the atmosphere shifts into a mysterious, eerie, and dangerous forest.



The Baker's wife accidentally encounters the giant and is killed by it.

The moment is sudden and jarring, stained with red, a fierce reminder of how quickly the fairy tale unravels into something real and irreversible.



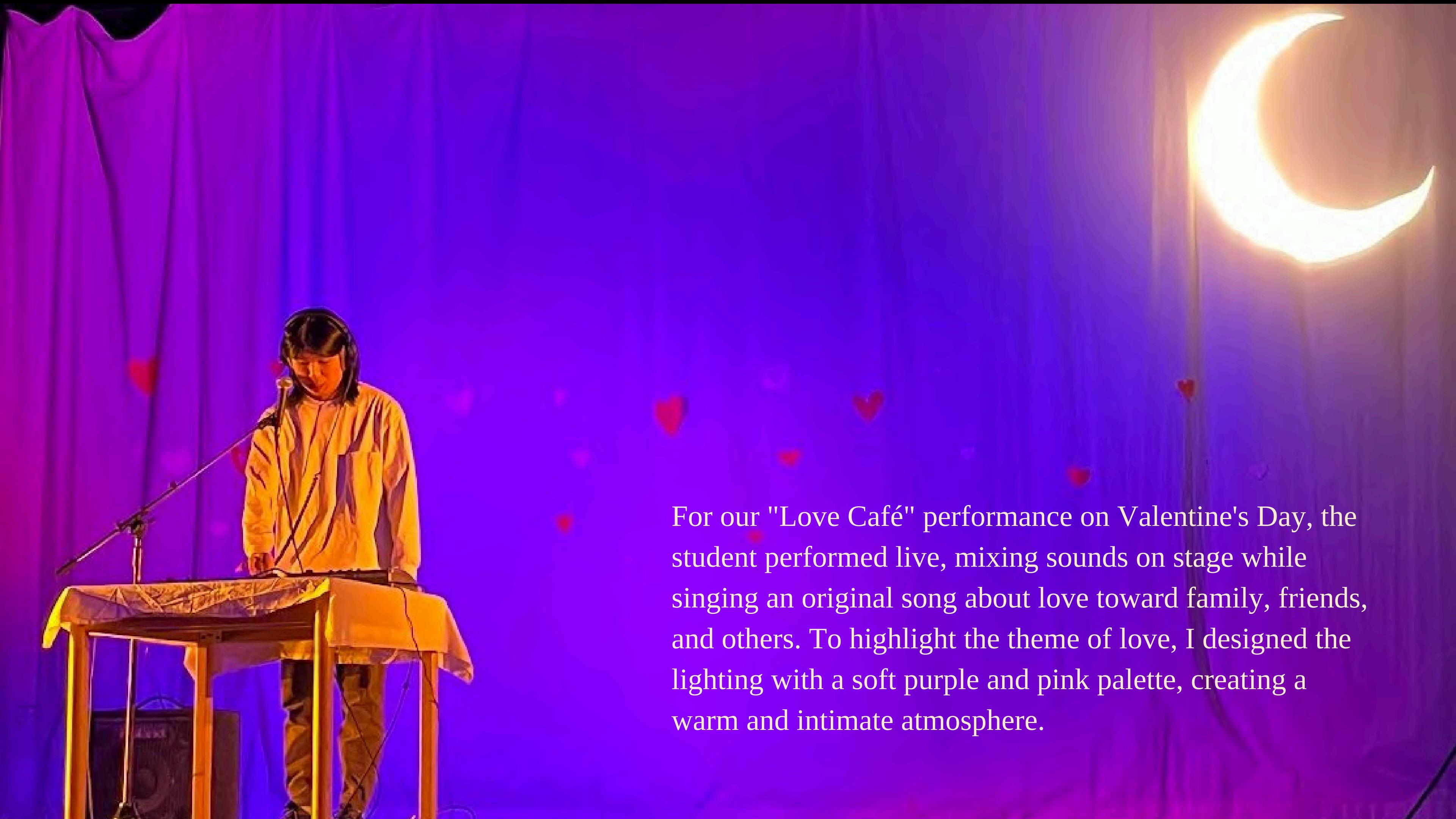
06

LIVE PERFORMANCES



About The Performances & Design

At my high school, we host a wide range of live performances throughout the year, often centered around themes like justice, culture, art, love, diverse identities, and traditional festival celebrations. These shows take many forms, such as concerts, dance pieces, speeches, and more. As the leader of the lighting team, I've had the opportunity to design for over ten different showcases each year. Every production challenges me to adapt to new moods, messages, and artistic styles, allowing me to grow creatively while helping bring each performance to life.



For our "Love Café" performance on Valentine's Day, the student performed live, mixing sounds on stage while singing an original song about love toward family, friends, and others. To highlight the theme of love, I designed the lighting with a soft purple and pink palette, creating a warm and intimate atmosphere.



For this performance, the student sang a Michael Jackson song and try to capture his iconic style. To bring that energy to life, I designed the stage lighting with a vibrant purple and cyan color scheme, drawing inspiration from Michael Jackson's own concert lighting.

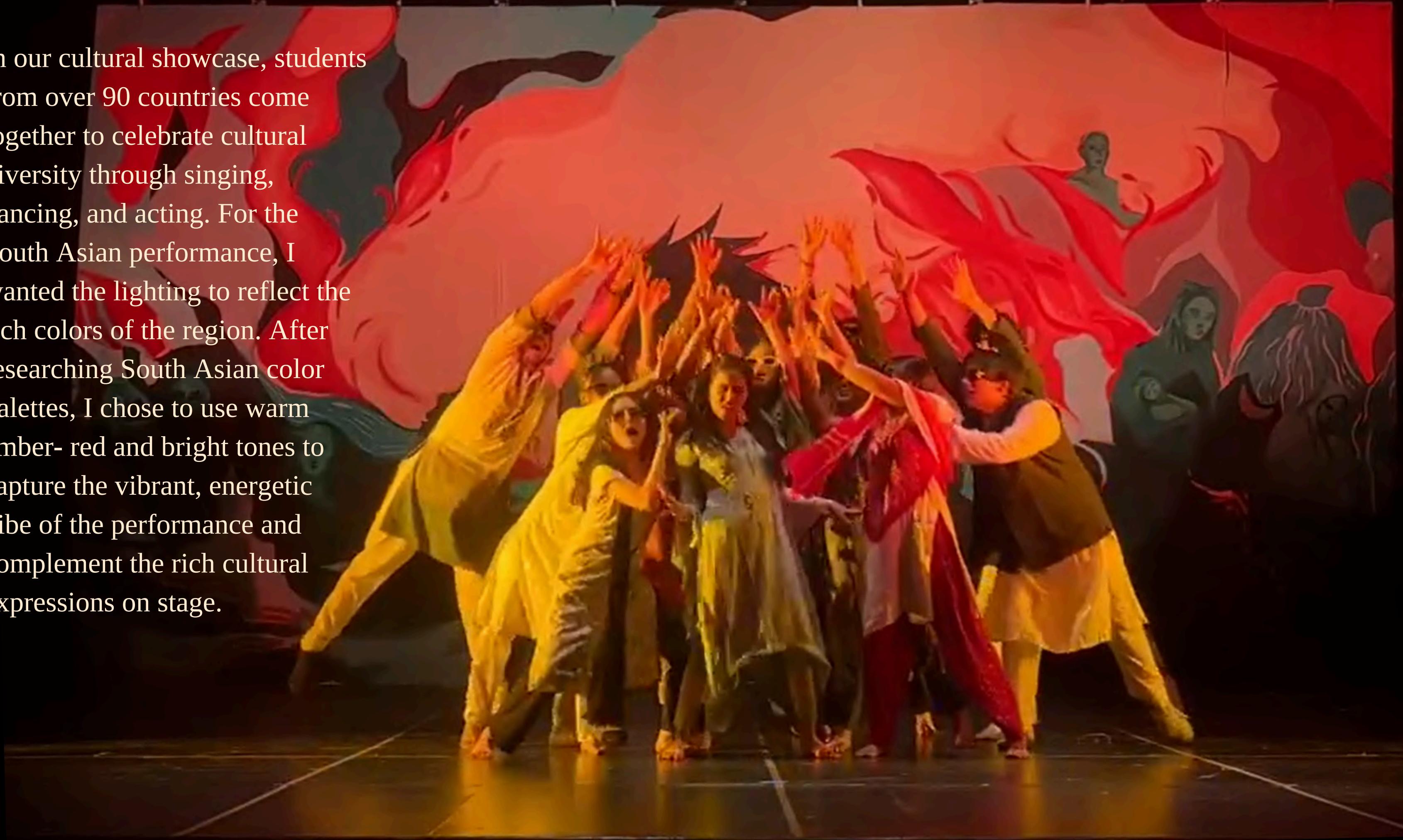


For the "New Moon Café" performance, which welcomed new students, the show was all about high-energy dancing. To match the vibe, I designed the lighting to flash with the beat, using quick fades in and out to keep things dynamic. At the start, I played with silhouettes to add a bit of mystery, setting the tone before the energy really kicked in.

Cultural Showcase South Asia:



In our cultural showcase, students from over 90 countries come together to celebrate cultural diversity through singing, dancing, and acting. For the South Asian performance, I wanted the lighting to reflect the rich colors of the region. After researching South Asian color palettes, I chose to use warm amber-red and bright tones to capture the vibrant, energetic vibe of the performance and complement the rich cultural expressions on stage.



Cultural Showcase

East Asia:



For this East Asian cultural piece, I used a mix of blue, violet, and soft amber lighting to create a dreamy, ocean-like atmosphere. The sea has historically shaped East Asian culture, and water often symbolizes flow, adaptability, and tranquility. These colors also reflect traditional East Asian aesthetics; blue and violet suggest elegance and calm, while amber adds warmth and nostalgia, echoing the tones found in historic fabrics and artworks.

Cultural Showcase East Turkestan:

This group of performers used traditional musical instruments to express their concerns about the future of traditional music. To match the theme, I designed the lighting to enhance the mood of longing and desolation. I created a sunset effect with a spotlight, casting a warm yet fading light across the stage, giving the entire performance a sense of loneliness and the passing of time.



Cultural Showcase Latin America:



This group of performers represented Latin American culture. After researching images and color palettes inspired by Latin American architecture and traditional clothing, I chose to blend cyan and amber in the lighting design. This combination created a balance between energy and calm, reflecting the vibrant yet rich history of the culture.



Cultural Showcase

Central Asia:



For the Central Asian performance, I chose a violet-purple vibe lighting to reflect the region's rich cultural history and mystical allure. The deep purple tones are often associated with nobility, spirituality, and the region's traditional use of vibrant textiles and intricate patterns.

Cultural Showcase

Africa:



For the African performance, which depicted the history of colonization and its ongoing impact on the community and beliefs in the modern world, I chose red lighting. The color red symbolizes violence and struggle, reflecting the intense emotions and historical challenges faced by the performers.