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Virtual Mediums of Storytelling in Lighting Design: An Exploration of Plamondon and Coccianti's Notre-Dame de Paris

Sydney L. Becker
University of Massachusetts Amherst

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Virtual Mediums of Storytelling in Lighting Design: An Exploration of Plamondon and Coccianti's
Notre-Dame de Paris

A Thesis Presented

By

Sydney Becker

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements for the degree of
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THEATER

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Approved as to style and content by:

Penny Remsen

Penny Remsen (May 3, 2021 09:38 EDT)

Penny Remsen, Chair

Anya Klepikov

Anya Klepikov (May 3, 2021 09:04 EDT)

Anya Klepikov, Member

Gilbert McCauley

Gilbert McCauley (May 3, 2021 15:50 EDT)

Gilbert Mccauley, Member

Harley Erdman

Harley Erdman (May 3, 2021 15:51 EDT)

Harley Erdman, Chair of Department
Department of Theater

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ABSTRACT

Virtual Mediums of Storytelling in Lighting Design: An Exploration of Plamondon and Coccianti's
Notre-Dame de Paris

MAY 2021

SYDNEY BECKER, B.A. PRINCETON UNIVERSITY

M. F. A. UNIVERSITY OF MASSACHUSETTS AMHERST

Directed by: Professor Penny Remsen

The following thesis will explore and reflect upon the process of lighting design for Luc Plamondon and Richard Coccianti's *Notre-Dame de Paris*, from the novel by Victor Hugo. It will cover the whole design process, from reading the script through final design proposal. Beyond reflecting on the traditional design process and its trials and tribulations, time will also be spent exploring how moving to an entirely online format affected and changed the process as well as the presentation format of the final product.

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CHAPTER 1

SYNOPSIS

Notre-Dame de Paris is a sung-through French musical based upon the novel of the same name by French novelist Victor Hugo. The music was composed by Richard Cocciante and the lyrics were written by Luc Plamondon. Its first debut was on September 16, 1998 in Paris, and since then it has been produced in many countries across the globe and translated into eight languages.

The story is set in Paris in 1482 during the reign of Louis XI, and follows the story of Esmerelda the gypsy and the effect that she has on the various men whose hearts she captures, including Captain Phoebus; Pierre Gringoire, a poet; the hunchback Quasimodo and his guardian Archdeacon Claude Frollo. Gringoire guides us through the story, acting as both participant and narrator.

Esmerelda travels to Paris with a band of refugees lead by Clopin, who raised Esmerelda himself. She is quickly enamored with Phoebus upon their first encounter. Phoebus is already engaged to Fleur de Lys, but enjoys and encourages Esmerelda's affection. Meanwhile the priest, Frollo, harbors carnal desires for Esmeralda and, egged on by Gringoire, jealously tries to stab Phoebus to death when Phoebus and Esmerelda rendezvous at the Val d'Amour. Esmeralda is accused of the attempted murder and imprisoned.

Frollo offers to help her escape in return for sexual favors, but Quasimodo frees her and hides her in the belfry at Notre Dame Cathedral. Clopin and the refugees invade the cathedral to free Esmeralda, but the invaders are attacked by Captain Phoebus and his regiment – in the ensuing fight Clopin is killed. Frollo betrays the hiding place of Esmeralda and Phoebus is forced to arrest her and announce she will hang. Quasimodo throws Frollo from the top of the belfry and rushes to save Esmeralda, but he is too late. He retrieves her corpse and dies alongside her.

CHAPTER 2

THE INSPIRATION

The focal point of *Notre-Dame de Paris* is the cathedral the musical pulls its name from – both thematically and as the main setting of the piece itself. The novel from which the piece is inspired put the same amount of focus on the cathedral itself – the building had fallen into disrepair at the time of writing, which Hugo rallied against and served as part of his inspiration for the novel in the first place. The popularity of the novel not only spurred France’s historical preservation movement and encouraged Gothic revival architecture, but also led to major renovations at Notre-Dame in the 19th century, the results of which can still be seen in the architecture today. In addition to the love story of *Notre-Dame de Paris* there are themes of determinism, as well as revolution and social strife.

Since the writing of the musical in 1998, Notre-Dame has been witness to many more changes, both socially and physically, from refugee crises to riots, terrorist attacks and the taking down of monuments, and not least the cathedral’s burning itself in 2019. The themes presented by *Notre-Dame de Paris* in both novel and musical format still ring true today – seeing the refugees and their cries for asylum, one could just as easily picture the year being 2021 instead of 1482. The musical forces us to ask questions that are still so relevant to the modern day: are our fates predetermined? Can we create a world that includes everyone?

Through the use of Calypso’s incredible and immersing set design, the Park Avenue Armory is transformed into a world that envelops our audience and carries them along for the ride into the past, with the hope that these questions and more will reach them as well.

CHAPTER 3

THE WORLD OF THE DESIGN

Scenic Design

For Calypso, the Notre-Dame cathedral was the focal point of the scenic design. All the events in the musical are happening on the esplanade of Notre-Dame, the streets surrounding it, and its towers. The audience is seated in a thrust configuration, with seating on both stage left and right sides of the performance space as well as the main bank of seating downstage of the playing space. The façade of Notre-Dame looms over the entire space, and the rest of the set is dynamic, with moving elements and different locations for the actors to inhabit. The goal is to recreate the feeling of the lively esplanade in front of Notre-Dame. The actors should be able to freely wander around the set and the audience, as passersby in front of the Cathedral.

With its 55,000-square-foot Wade Thompson Drill Hall, the Park Avenue Armory was the perfect venue to create our monumental production. Calypso needed a space with a lot of flexibility that would allow for the creation of a world in which the audience could be included. Rather than sitting in an auditorium in front of a traditional proscenium stage, the audience is seated on the stage, sharing the space with the performers, feeling like they are wanderers in the street of Paris, just like the rest of the ensemble.

This choice of space also allowed for the architecture of the Park Avenue Armory space to be a part of the production. The arches of the space are incorporated into the design in certain scenes, to reinforcing the idea of a world in construction by emphasizing the cold metal and sharp lines. The light hitting the arches gives a sense of how big the space is and makes it difficult to tell where the set ends and where the architecture of the venue begins. The bodies of the performers are swallowed by this space, like foreigners lost in a city which is so much bigger than themselves.

Costume Design

From a costuming perspective, Calypso wanted this production to reflect the idea that “the people” isn’t an anonymous mass, but a sum of individuals who matter and have power over the course of events of the story. Each character has a specific status in this world and a place in its hierarchy. Because of the scale of Park Avenue Armory, it was also important for each protagonist to be clearly identified. The contrast between the two groups, the powerful figures and the Castaways, had to be visceral. Clopin and her people are different from the City of Paris defenders, they come from a multitude of places, have different beliefs and cultures, and that is the very reason why Frollo and the Army are pushing them away, denying them the right of Asylum.

This sense of hierarchy and separation between those in power and those without is created through Calypso’s choices in fabrics and silhouettes. The Castaways and figures of freedom – the ensemble and characters like Esmerelda, Clopin, and Gringoire – show more fluidity, and flexibility, showing a sense of anarchy and multiplicity and bringing joy and life to the musical. In contrast the costumes of the Army and characters like Frollo and Phoebus show order and unity, as well as rigidity, using sharp lines and darker tones to match the architecture of the space and set, showing that Notre-Dame is their world and they are the ones in control and in power.

The costumes also pull inspiration from historical medieval clothing, focusing on the 15th century in particular. Elements of historical clothing are incorporated into the costume pieces, mixed in with a more contemporary style that is more relatable for the audience, tying them more closely to the characters onstage.

CHAPTER 4

LIGHTING DESIGN PROCESS

Act 1

Synopsis

The story begins in the year 1482 in Paris, with the poet Gringoire, who acts as both participant and narrator, entering to set the scene for the story. In “Le temps des cathedrales”, he sings of how Man has written history in the building of cathedrales. The refugees, led by Clopin, swarm before the entrance to the Cathedral of Notre Dame seeking help and sanctuary in "Les sans-papiers". Frolo, the Archdeacon of Notre Dame, orders Phoebus, the Captain of the Royal Archers, to have his men disperse the crowd in "Intervention de Frolo". As his men are driving off the refugees Phoebus catches sight of Esmerelda the beautiful gypsy and is entranced by her. Esmeralda tells him about herself, her life as a gypsy, and her dreams in “Bohémienne”. Phoebus chooses to leave Esmerelda alone instead of arresting her. Clopin has watched over Esmeralda since she was eight years old after the death of her parents. He tells her in “Esmeralda tu sais” that she is no longer a child, and that she has reached the age where she will discover love, but warns her to be careful, since not all men are trustworthy.

The audience is next introduced to the noble-blooded and beautiful Fleur-de-Lys, who is engaged to Phoebus. She sings of her childish and irrational love for Phoebus in “Ces diamants-là”. Next, we are shown the chaotic and energetic Feast of Fools ("La fête des fous"), presided over by Gringoire. The climax of the feast is the choosing of the King of Fools from among the group of people who can make the ugliest face; Esmerelda is chosen to crown the king. The hunchbacked and disfigured Quasimodo, bellringer at the Notre-Dame cathedral, is chosen and crowned by unanimous decision. Quasimodo sings in “Le pape des fous” of how all the power he may hold on this one day still will never allow him to win the love of a beautiful woman like Esmerelda. Frolo

interrupts the feast, ordering Quasimodo to kidnap Esmerelda so that Frolo can imprison her as a violator of public decency and a sorceress in “La sorcière”. Quasimodo has dedicated his life to Frolo as a servant for raising and teaching him from his abandonment as a baby, and accepts his command in “L'enfant trouvé”.

We pull outwards from the story briefly in "Les portes de paris" to hear Gringoire comment on nightfall in Paris and what it may bring for its people. In “Tentative d'enlèvement”, Quasimodo’s kidnapping attempt is halted by Phoebus, who orders the guards to arrest him. Phoebus takes the chance to arrange a rendezvous with Esmerelda the next night at the Cabaret du Val d’Amour before he and his men take Quasimodo away.

Next we see the Court of Miracles, haven for all of Paris’s outcasts, presided over by Clopin. Everyone here is equal no matter their race, religion, skin color, or criminal history at “La cour des miracles”. Gringoire is seized when he wanders into the revels accidentally, and Clopin says he will be hanged for trespassing unless one of the court’s women will agree to marry him. Esmerelda agrees in name only, and the two are united amidst more revelry.

Later that evening Gringoire and Esmerelda are left alone, and the poet expresses that he would be glad if Esmerelda would be his muse and inspiration. Esmerelda asks Gringoire about the meaning of the name “Phoebus”, and he tells her it means “the sun” or “sun god” in Latin in the song “Le mot Phoebus”. Esmerelda muses on Phoebus and the meaning of his name, joined by Fleur-de-Lys. We are shown the love and hopes both hold for Phoebus in “Beau comme le soleil”. By contrast, in “Déchiré” Phoebus admits to his selfish desires for both women, planning to bed Esmerelda and still wed Fleur-de-Lys afterwards.

Frolo questions Gringoire the next day at Notre-Dame, questioning him about Esmerelda and forbidding him to touch her. Gringoire redirects the conversation by pointing to the Greek

inscription on a nearby wall of the Galerie des Rois in Notre-Dame, of the word “Anarké”. The word means “Fate” in Greek, and both watch as Quasimodo is dragged onstage and bound as sentence for his attempted kidnapping of Esmerelda in “Anarkia.” Quasimodo accepts his punishment, but cries for water. He is ignored until Esmerelda appears, her act of kindness deeply affecting him in “A boire.” He, Frollo, and Phoebus join in to sing about their various feelings for Esmerelda in the song “Belle” – Quasimodo’s feelings of tenderness, Frollo’s growing obsession, and Phoebus’s wish for an affair with her before his own marriage to Fleur-de-Lys.

Freed from his punishment, Quasimodo takes Esmerelda to the cathedral, telling her of how it is his home and can be her sanctuary whenever she needs one in “Ma maison c'est ta maison.” Esmerelda is frightened by Quasimodo’s appearance but touched by his kindness. When Quasimodo exits, Esmerelda prays for the first time in her life to the Virgin Mary in “Ave Maria païen” while Quasimodo sings his thoughts of her in “Si tu pouvais voir en moi.” Frollo has been spying on the two, and contemplates in “Tu vas me détruire” how his obsession for Esmerelda will destroy them both but he can not stop himself even knowing the consequences.

That evening Phoebus is interrupted on his trip to the Cabaret du Val d’Amour by Frollo in disguise, who warns him to go no further in “L’ombre.” Phoebus ignores the threat, continuing forward. Gringoire greets us at Val d’Amour, remarking how everyone is accepted here regardless of background or nature in “Le Val d’Amour.” Both he and Phoebus are apparently regular customers. Esmerelda and Phoebus meet, heading to a private room to embrace in “La volupté,” only to be interrupted when Frollo rushes in and stabs Phoebus with Esmerelda’s knife. As Esmerelda cries over Phoebus’s body and Frollo flees, Gringoire, Clopin, Frollo, Quasimodo, and the ensemble comment on the terrible nature of Fate in the Act 1 finale, “Fatalité.”

Approaching the Design: Act 1

Act 1 introduces us to the world of Notre Dame and Paris – everything is bright, and colorful, and full of hope and energy. The main characters each have color palettes they bring to their appearances onstage, and the floor and scenery alike are painted song to song. The refugees bring chaotic energy to the space with dance lighting and heavy side and uplighting in addition to brightness and saturate colors. The variations help to not only distinguish each space as we travel with the characters throughout Paris, but indicate mood as well as which character we are accompanying through the first act's scenes. The Overture is bright, painting the space with saturate colors reminiscent of the passage of time from sunrise to sunset. Spotlights are used heavily to highlight the main characters, leaving me as the designer free to paint the space with color otherwise without worrying too much for area lighting, especially in the show's many smaller numbers.

Regarding colors, Esmerelda brings warmth to the world in golds, pinks, and reds. Phoebus is often cold and blue-greens, whereas Fleur-de-Lys brings cooler pinks and magentas. Clopin is royal purple, and Quasimodo is deep burnt reds and oranges. Frollo's scenes are often harsh and desaturated, much like the societal pressure and structures he figureheads. Gringoire often brings vibrant blues to the world, but also stands separately at times as a spectator and narrator rather than participant in the story, highlighted only by spotlights.

Act 2

Synopsis

In the opening number of Act 2, “Florence,” Frollo and Gringoire sing about the advancing of history and technology and how the world will be changed forever. Gringoire points out that the cathedral has been silent, and Frollo says Quasimodo hasn’t rung the bells for three days.

Quasimodo is in the bell tower, reminiscing on the bells as his only friends, especially “the three Maries:” Little Marie rung for the funerals of children, Big Marie rung when ships set sail, and Great Marie which is rung for weddings. He longs to ring these bells for Esmerelda, so that she will hear that he loves her in “Les cloches.”

Back with Frollo and Gringoire, the priest asks Gringoire after his wife Esmerelda. Gringoire avoids answering the question, but later informs Clopin that Esmerelda has been imprisoned at La Sainte prison and will be hanged if she isn’t rescued in “Ou est Elle?” In “Les oiseaux qu'on met en cage” Esmerelda cries out from her prison, comparing herself to a caged bird and calling for Quasimodo to save her while Quasimodo at Notre Dame wonders after her disappearance, fearing for her safety.

Clopin and the refugees are arrested in “Condamnes” as Esmerelda is put on trial for sorcery and the attempted murder of Phoebus with Frollo presiding as judge in “Le procès.” When she refuses to confess she is tortured until she cries out her confession in “La torture.” Frollo sentences her to death by hanging. Frollo suffers from his unrequited obsession in “Être prêtre et aimer une femme,” and Esmerelda cries out for Phoebus to save her in “Phoebus.”

Phoebus has recovered only to be confronted by Fleur-de-Lys, making the excuse that Esmerelda bewitched him. Fleur-de-Lys tells him she will still give him her heart and marry him, but only if he has Esmerelda executed (“La monture”/“Je reviens vers toi”).

On the morning of the execution Frollo visits Esmerelda, confessing his assault on Phoebus and that he did it out of love for her in "Visite de Frollo a Esmeralda" and "Un matin tu dansais." He offers her a choice: death on the gallows, or life with him by giving him her love. Esmerelda rejects his advances, and Frollo attempts to rape her, only to be stopped by Clopin who has been freed along with the refugees by Quasimodo. Clopin and Esmerelda flee the prison, heading to Notre-Dame for sanctuary in "Liberés."

Gringoire pulls us away briefly once more to sing to the moon, describing Quasimodo's love for Esmerelda and the pain and suffering it brings him in "Lune."

Quasimodo leaves Esmerelda sleeping safely in the cathedral in "Je te laisse un sifflet," and reflects that despite his love for her his physical appearance means she will never love him in return in "Dieu que le monde est injuste." Esmerelda awakens and sings of love and her hope that she'll survive and be able to live with the man she loves despite it all, still holding hope about the power of love in "Vivre."

Outside Notre Dame, which is occupied by Clopin and the refugees, Frollo gives Phoebus the order to break sanctuary and attack the cathedral, driving them out in "L'Attaque de Notre Dame." The refugees fight back but are no match for the organized and well-armed military force, and in the assault Clopin is mortally wounded. As Clopin is dying he begs Esmerelda to take his place as leader, and Esmerelda and the refugees face off bravely against Phoebus and his soldiers. In the end they are no match for the force – Esmerelda is captured and Phoebus coldly hands her over to be executed while exiling the remaining refugees from Paris, leaving alongside Fleur-de-Lys in "Déportés."

Quasimodo searches desperately for Esmerelda, only to find Frollo atop one of the bell towers. He begs Frollo to help him find Esmerelda, only for Frollo, driven insane, to show him that

Esmerelda is to be hanged in “Mon maitre, mon sauveur.” In his horror and rage Quasimodo throws Frolo down the tower’s stairs to his death. Quasimodo rushes to Esmerelda’s body as the executioners are cutting her down, demanding they hand over her corpse in “Donnez-la moi.” Alone, heartbroken, he sings to her, mourning her and swearing to stay with her even in death in the show’s final song, “Danse, mon Esmeralda.”

Approaching the Design: Act 2

Where Act 1 is bright and hopeful, Act 2 slowly drains away the color and vibrance of the world, leaving us colder and more isolated by the Act's finale. The refugees are thrown into harsh conflict with those of power, Esmerelda goes from hopelessly in love to on the run from the law for the attempted murder of Phoebus. Characters are also split harshly by their loyalties; Quasimodo alone is torn between the two factions, struggling with his loyalty to Frollo and his love for Esmerelda. As the act continues to its tragic end, with Clopin killed, the refugees driven out, and finally Esmerelda's execution, all the vibrance and energy of the world is drained away, leaving only Quasimodo and the body of the woman he loved in a vast and dark space that swallows them up at the show's conclusion.

Many of the tools from Act 1 are used in Act 2 as well, though we see more scenes lacking the brightness and saturate colors of Act 1, more and more so as the act progresses. The scenery too is thrown into chaos, with the moving trusses above, people spinning from ropes, and the noose that lowers in for Esmerelda's hanging at the show's ending.

CHAPTER 5

THE PRODUCTION

The Design Process

The process of designing *Notre-Dame de Paris* was like any other paper project in many ways, with several key differences – all of which driven by the fact that Covid-19 pushed school to remote learning in March 2020 onwards, meaning in person meetings and a realized production would not be possible. Calypso and I met weekly or biweekly throughout the year via Zoom, with meetings becoming more frequent as deadlines approached – sometimes our meetings were brief check-ins, and sometimes we grappled with important design and dramaturgical questions about our direction for the piece. Google Drive was a godsend for the exchanging of information between the two of us, allowing for easy uploading and exchanging of materials as we both worked away in separate states at our parts of the production.

Taking Lit Model Photos

One of the big components of the proposed lighting design for *Notre-Dame de Paris* comes in the form of scene-by-scene model photos with lighting representative of the planned design for the show. Creating theatrical lighting effects in a 1/8" scale model box presents a special and exciting challenge for a designer – how to try and replicate stage lighting on a scale so small you often have to rely on unconventional fixtures. I had done something similar for my undergraduate thesis and found the photos to be incredibly useful in presenting the essentials of the lighting design for my collaborators in a clear visual format.

Leading up to our scheduled photo shoot, Calypso and I brainstormed back and forth about our needs for the project. We booked the light lab at UMass for the weekend of March 27-28th and got to work breaking down what our physical needs would be in order to make the most of our limited photo shoot time, as I had to travel up to Massachusetts from my family's home in New Jersey in order to make the shoot happen. From Calypso's perspective, she prepared the various characters and scenic pieces needed for the model, as well as having a plan scenically for what we wanted to present for each scene. My challenge was boiling down what lighting ideas I wanted to present scene to scene using my lighting breakdown, key, and analysis, and then working with Michael Dubin in order to research and acquire the hardware that would allow me to create those ideas on a 1/8" scale.

The results of our research were a collection of conventional and unconventional lighting equipment – RGBCW and CW LED tape lengths in extrusion covered with a translucent lens; LED pars present above the model box setup in the light lab itself; small dimmable LED mini spotlights meant for display cases in warm and cool white off of Amazon; and a motley collection of flashlights, both LED and incandescent, big and small. This varied collection of instruments was all

prepped and run through the light lab's console in order to be programmable live by UMass's electricians team, which was incredible and being able to come in the morning of the photo shoot with everything prepped and ready to go was a game changer.

Finally the day of the photo shoot arrived – bright and early the morning of Sunday March 28th Calypso and I arrived and got to work on our scene by scene photos. Going was very slow the first few hours, as we felt out the process and a work flow that worked for both of us. Despite all of the preparations, nothing can replace time in the space with the equipment – many discoveries were made that day, and adjustments to the fixtures available to me were made using various tools at my disposal and my own imagination in cooperation with Calypso's eye and camera settings until we got a shot that represented the vision I had in my head for each scene's lighting. Big lessons I took away were how very small 1/8" scale really is – even the tiniest of flashlights had to be masked down to a pinpoint in order to create a "spotlight" effect for musical numbers. Additionally, the camera was king unlike lighting design for theater, where I could trust my eye and adjust to my own perceptions, I had to learn to adjust away from that, often brighter than I'd ever want the scenes to be in reality, in order for the camera to take a photo that came close to my imagined design for the show. Calypso and I learned a lot that day, and came away with a gorgeous set of model photos that we're both very proud of, and can be found in the appendices of this paper. In hindsight, I'm not sure what I would change in anything – perhaps scheduling another day for the shoot in order to relieve some time pressure could've been helpful, but otherwise I'm very happy with the work we did and the results.

“Technical Rehearsal” in Augment3D

During the past year of remote learning, the lighting department has explored various technologies to attempt to provide a lighting design experience in the practical sense to students even when a traditional theater space is not available to us. The most successful software we have used in the lighting department is an extension of the EOS console software that is heavily used in the theater industry. The update to the ETC software is called Augment3D, and it introduces a 3D visualizer into the console, presenting the opportunity to create virtual theaters and light plots, all within a software that lighting design students are already familiar with from a traditional theater setting.

Augment3D is designed to help programmers primarily with planning and working through a design involving a lot of intelligent fixtures as a supplement to working live onstage – it is not intended to be a full-scale rendering software. Despite this, we have made use of the software in both the introductory lighting courses and on the graduate level in order to create both a light lab and a rendering of the Park Avenue Armory within the software that has allowed ample opportunities for both graduate and undergraduate students to continue to design even in a remote learning situation. For the sake of this thesis project, I made use of a rendering of the Park Avenue Armory built by Xinyuan Li, and beyond the architecture of the space all of the scenery and lighting instruments were imported and built by me in order to present the songs of *Notre-Dame de Paris* cue-by-cue in an environmental similar to that of the actual Armory space.

Some things of note about Augment3D in viewing the resulting videos are that the program is immensely resource-heavy – a space the size of the Armory, with the amount of lighting equipment, scenic models, and figures rendered in this musical, very quickly results in low computer performance. I was running the software on medium to low settings, and averaging about 20-30

frames per second, and my PC is fairly up to date in terms of processing power. I took this not as a negative, but as a challenge – in my designing song to song I prioritized the most important ideas I wanted to get across from a lighting idea and cueing perspective over things like programming the “staging” of the show or various minor scenic pieces that could possibly have been included over time. Additionally, the cueing proceeds song to song in this sung-through musical, both for ease of consumption and ease of recording – the raw recordings before exporting for the show took up about 400 GB of space on my hard drive, and trying to accomplish a full recording of the show start to finish would’ve been a feat I’m not sure my computer would prove capable of handling.

Limitations aside, working within Augment3D was one of the most fruitful and joyous parts of the design process for me, in the same way that technical rehearsals always are in a realized production. For all of the stress and challenges and limitations of realizing your ideas onstage, nothing beats the excitement of finally getting to turn on lights and create the piece in a real and tangible way, even if virtual in this instance. The added challenges of creating not only the lighting looks but also the world itself and arranging the people within it added time to my “tech” process, but the reward was clear – the 51 recordings that accompany this paper represent a real presentation of the lighting ideas that have driven this thesis for me, in a tangible and presentable format no matter our current remote learning situation. In a year where so much of learning has felt like running into limitation after limitation, this thesis and the programming experience represented a much needed return to technical rehearsals and the part of the design process that most closely speaks to me as an artist.

Reflections

From when I first came to UMass in fall 2018, I knew that I wanted my thesis project to be a musical. While I couldn't have anticipated that I'd be spending the last year and change of my graduate career working remotely due to an international pandemic, in the end I am proud of the work I've accomplished and genuinely view my work on *Notre-Dame de Paris* as the capstone of not only my time at UMass but also a culmination of everything I've learned and all the challenges I've overcome learning how to be a theater maker in a time when we cannot physically gather in theaters together. This project challenged me greatly, not only as an artist challenged to design lighting to support the lush and powerful score of this beautiful French musical and a collaborator working with Calypso in order to support her vision for the show's scenery and costumes, but also as a student and theater maker in a time of stress, uncertainty, and isolation as the pandemic threw many carefully-laid plans into disarray.

Looking back over all of the work I've done, I'm proud of everything that I've achieved and am now presenting here and through the recorded cue-by-cues of the show. Hindsight is 20/20, and I can acknowledge the ways in which I could've done more – extra meetings that could've happened, or resources I could've sought out sooner to make the process easier, or even just beginning my “technical rehearsals” sooner – but I think anyone feels that way at the approaching end of a year-long project. I'm forever grateful to Penny, and Michael Dubin, and all of my classmates for the time and energy and support they provided throughout this journey, and most of all for Calypso for allowing me to make this production my own as well and share in the designing of this fantastic musical with her.

BIBLIOGRAPHY AND RESOURCES

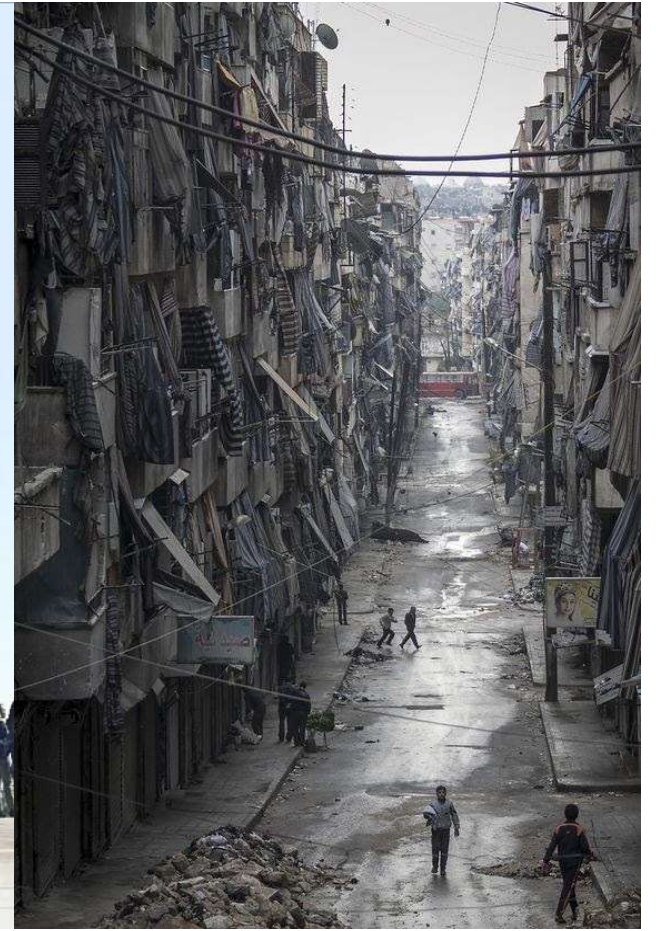
- ETC's Website on Augment3D: <https://www.etcconnect.com/Augment3d/>
- *Notre Dame de Paris*'s official US production website: <https://notredamedeparis.com/>
- The 1998 Original French Cast Recording of *Notre Dame de Paris*
- On Victor Hugo's novel: <https://www.britannica.com/topic/The-Hunchback-of-Notre-Dame>
- An Archive Including Reviews from older productions:
https://web.archive.org/web/20101213130335/http://albemarle-london.com/Archive/ArchiveShow.php?Show_Name=Notre-Dame%20de%20Paris

APPENDICES

Visual Research

Pinterest Research Board Link: <https://pin.it/5RKvHXk>

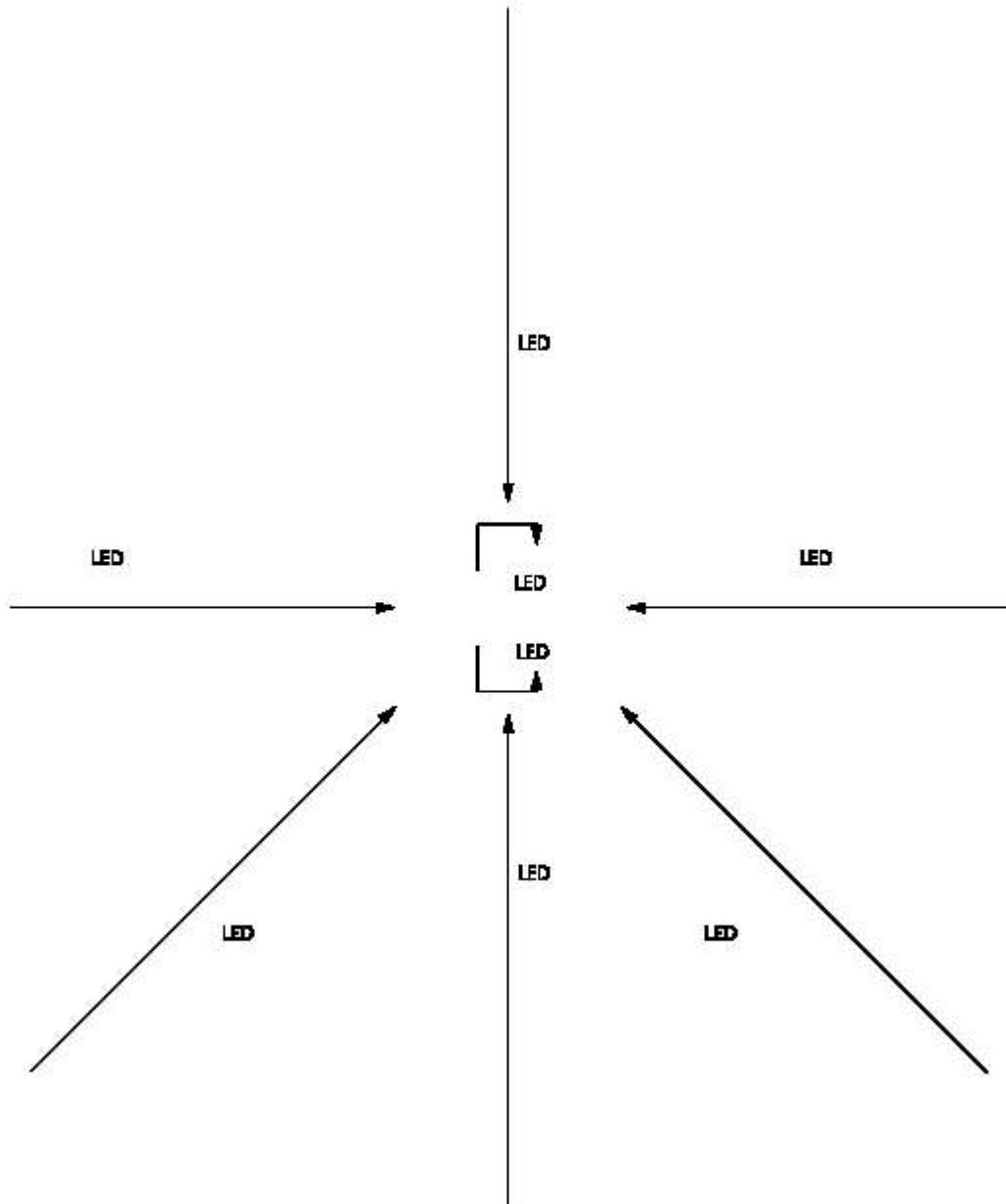
ACT ONE



ACT TWO



Notre Dame de Paris Lighting Key



Lighting Analysis

Notre Dame de Paris is a beautiful and tragic piece about desire. For some of the characters that desire is base, carnal desire for another, such as Phoebus or Frollo for Esmerelda. Others desire freedom, or love, like the refugees, Esmerelda, and Quasimodo. The collision of all these desires leads to violence and tragedy, as everyone's desire cannot line up peacefully.

In terms of visual world, we are inspired by the cathedrals often brought up in the piece - grand, tall, expansive, and decorated with gorgeous and colorful stained-glass windows. We start out in this expansive, empty space, and the characters with their varied lives and goals bring vibrant color to the space, painting the world with their desires. Esmerelda's palette is most crucial to me, given her position as the focal point of the piece. She brings warmth and energy to the piece, impacting so many of the lives of characters in Notre Dame for better or worse.

In Act 1, the world feels brighter and more hopeful; like it can hold the varying hopes and dreams of the various characters somewhat peacefully. In contrast, Act 2 feels isolated, and is slowly drained of its color and vibrance; the refugees are thrown into harsh conflict with those of power, Esmerelda goes from hopelessly in love to on the run from the law for the attempted murder of Phoebus. Many of the tools from Act 1 are used in Act 2 as well, though we see more scenes lacking the brightness and saturate colors of Act 1, more and more so as the act progresses. The scenery too is thrown into chaos, with the moving trusses above, people spinning from ropes, and the noose that lowers in for Esmerelda's hanging at the show's ending, where all the vibrance and energy of the world is drained away, leaving only Quasimodo and the body of the woman he loves.

Scene Breakdown

#	SONG	CHARACTERS	ACTION	LOCATION	NOTE	LIGHTING
1	Ouverture	-	-	-	what do we see of the set?	Sculpting set, rose window? No light on floor etc during preshow, overture brings first hints of brightness and color?
2	The times of cathedrals	Gringoire	The poet Gringoire announces the end of times.		Ensemble getting in position for #2	Spot on Gringoire, he is dwarfed by the space. Uplights on scenery
3	The hidden ones (les sans papiers)	Clopin + Ensemble	The clandestine are seeking refuge in the city.	The streets around Notre Dame.		Chaotic lighting through scaffolding, sculpting bodies; dance lighting, meaning low side light; some warm colors but nothing super saturate, maybe some hints of purple?
4	Frollo's intervention	Frollo + Phoebus	Frollo orders Phoebus to get rid of the clandestines	Esplanade		Spots on Frollo and Phoebus, focus on them; less sculptural, cold but still not a ton of color
5	The Bohemian song	Phoebus + Esmeralda + Ensemble	Phoebus falls in love	Esplanade		Spots for Phoebus and Esmeralda warmth in golds and pinks brought into the

						world by Esmerelda; world is less harsh, softer brighter lighting
6	Esmeralda, you see	Clopin + Esmeralda	Clopin warns Esmeralda about men	Among audience/ platform		Pulled down on Clopin + Esmeralda, spots; purple, losing some of the warmth of previous song but not all
7	So Look no more for love	Phoebus + Fleur-De-Lys	Fleur de Lys is promised to Phoebus	Other intimate location		Spots for the two lovers; bright, maybe blues or green? They are together but also they feel still separate; Fleur is reaching for Phoebus but cannot yet reach. Textured floor?
8	The feast of fools	Gringoire + Ensemble	The people are electing the king of fools	All around audience		Chaotic lighting of the refugees like during les sans papiers; reds? Dance lighting, lighting shifts and reflects the chaos of the dancers/bodies in space
9	The king of fools	Quasimodo + Ensemble + Esmeralda	Quasimodo cries over his love for Esmeralda	Central platform	Some kind of promontoire for Q	Spot for Quasimodo, isolated; dim light silhouetting Esmeralda in space as well as he sings to her/about her
10	The Sorceress	Frollo + Quasimodo	Frollo plots to kidnap Esmeralda	In front of Notre-Dame	Frollo enters from N-D main door	Spot for Frollo and Quasimodo; cold, sculpted/angular lighting,

						none of the warmth of other scenes
11	The Foundling	Frollo + Quasimodo	Quasimodo pledges his loyalty to Frollo	In front of Notre-Dame		Focus Quasimodo, still cool colors but more saturate and less sculpted/harsh, blues?
12	The Doors of Paris	Gringoire	Gringoire announces the curfew	Esplanade		Spot on Gringoire; again, space is sculpted, larger than life; more blues? Nighttime feeling more so than sad.
13	Kidnap Attempt	Phoebus + Esmeralda	Phoebus escorts Es outside of the city and offers to meet her later.	By The doors of the city		Spots for Esmerelda and Phoebus; space feels dark, shadowy, night-like but also just unwelcoming; Esmerelda brings warmth to the world but not overwhelmingly so, she is not in power here
14	The Court of the Miracles	Clopin + Esmeralda + Esmeralda + Gringoire	Thieves, whores, outlaws all meeting. Gringoire is to be hang for trespassing but saved by Esmeralda.	The Court of Miracles		Chaotic sculptured dance lighting of previous refugee songs, purples and golds and warmth and low angled side lighting, shadows of the moving bodies filling the space and bringing it to life
15	The word of Phoebus	Esmeralda + Gringoire	Esm married Gringoire and	The Court of Miracles intimate		Pull down softly on Gringoire and Esmerelda; intimate, some blues some

			ask him about Phoebus			golds and warm colors? Rose window?
16	Shining like the sun	Esmeralda + Fleur de Lys	Both women sing their love for Phoebus	2 diff ones?	Where is FDL VS Esmeralda?	Parallel lighting for both women, but they are lit to stay physically separate; spot plus one strong color, maybe gold/reds Esmerelda and pink/green maybe for Fleur?
17	Torn apart	Phoebus	Phoebus is torn apart between the two women	?	What is happening on set?	Tight spot on Phoebus; what <i>is</i> happening on stage while he sings? Choreography? What do we see of the set and world around him? Or is it extreme isolation to highlight his turmoil, less color than we have seen in a while? Or colors of Fleur and Esmerelda's worlds invading his?
18	Anarkia	Frollo + Gringoire	Gringoire shows Frollo the inscription "Fate"	The streets around Notre Dame.	How do we see the inscription	Spot for Frollo and Gringoire; cold, sculpted/angular lighting, none of the warmth of other scenes, where is "Anarkia" written? Focus scraping said surface/scenery to highlight the word

19	Water, please!	Quasimodo + Ensemble + Frollo + Esmeralda	Quasimodo has been arrested is being tortured	The esplanade		Dark, focus tight on Quasimodo, lights growing and dimming with Quasimodo's cries for water, some dim reds to the space but weak; when Esmerelda brings him water awakens the space with light and new warmth
20	Belle is the only word	Phoebus + Quasimodo + Frollo + Esmeralda	All sing their love for Esmeralda	The esplanade	What is Esm doing?	Warm, golds and softer lighting; spotlights for the men singing but focus still on Esmerelda as their focal point of their singing and longing
21	Home in the sky	Quasimodo + Esmeralda	Quasimodo offers shelter to Esmeralda inside N-D	Notre-Dame facade	Gargoyles mentioned!	Bright, space feels expansive and lit to emphasize height of scenery and expand the energy upwards; soft though, soft blues and golds
22	Pagan Ave Maria	Esmeralda	Esmeralda praying Marie to protect her and her people	Notre-Dame facade	Frollo observes her from towers	Pull down on Esmerelda, spot, isolated soft moment of prayer; golds, rose window? Something cold and dim for Frollo observing
23	Your love will kill me	Frollo	Frollo is lost with his feelings	Towers of Notre-Dame	Watching Esm from distance	Focus on Frollo, cold but with hints of the warmth

						Esmerelda brings; Frolo is tormented by his love for her
24	The shadow	Phoebus + Frolo	Frolo following Phoebus and threatens him.	?		Spots for both men, nighttime vibes, shadows and some feeling of foreboding
25	At Val D'amour	Gringoire + Ensemble + Phoebus	Phoebus arrives at Val d'Amour to meet Esmeralda	The Val D'amour		Bright colors, almost neon/nightclub vibes? If there's LED tape in the set etc a good time to make use of it. Dance lighting with lots of emphasis on bodies moving together and some of the chaotic energy of the refugees as well.
26	The Voluptuary	Phoebus + Esmeralda	Phoebus meets Esmeralda, ready to be together	The Val D'amour-intimate		Isolated, intimate, golds and pinks; soft lighting, romantic, hopeful
27	Destiny	Gringoire + Ensemble	Phoebus is stabbed	The Val D'amour-intimate		Space is bright, expanded, almost overwhelming; heightened, Phoebus and Esmerelda dwarfed by the space

ACT II						
28	Florence	Frollo + Gringoire	The world is changing!	?	The world is changing!	World is shifting; still some of the heightened feeling of Destiny, spots for Frollo and Gringoire, soft and shifting
29	The Bells	Frollo + Gringoire + Quasimodo + Ensemble	Quasimodo is depressed, sings of the bells he loves and the woman he loves	Towers of Notre dame + esplanade	Need to see the bells! Renaissance in the music upbeat, colorful!	Starts out mellow and melancholy, but as the music picks up so does the energy of the space; colors, shifting, space expands, warmth, energy
30	Where is she?	Frollo + Gringoire + Clopin	Men looking for Esmeralda	Esplanade		Spots for the men, focus on them; not too much color, shadow, “scene lighting”, into some warmth as they sing about Esmerelda
31	The birds they put in cages	Esmeralda + Quasimodo	Esme calls for Q to save her	Prison cell		Both are isolated, separate but reaching out to each other; warmth and reds, spaces similar but separate
32	Castaway	Clopin + Ensemble	Calling for justice and freedom!!	esplanade/ prison	Big ensemble scene! POV!!!	Chaotic lighting of the refugees, some warmth but also bright and cold and energized; dance lighting
33	The trial	Frollo + Esmeralda	Frollo condemns Esmeralda	Cell / trial	Esm + other gypsies in cell!	Cold, shadowy, unpleasant lighting; Esmerelda’s warmth weak but

			to torture - then to be hanged			flutters/pushes back against the cold harsh world of the church and Frollo
34	Phoebus, if you can hear me	Esmeralda	Esm is innocent and sings out to Phoebus	Cell	Loneliness of Esmeralda	Tight on Esmerelda; warm, soft, but weakening; feelings of loneliness and trying to hope against hope
35	I'm a priest	Frollo	Frollo tortured by his desire	Cell	Despair, madness	Isolated, cold in comparison to Esmerelda's warmth but softer than usual Frollo lighting; he is struggling and weakened by his love/obsession for Esmerelda
36	My heart if you will swear	Fleur-De-Lys	FDL ready to forgive Phoebus if Esmeralda gets hanged	?		Tight on Fleur; greens or pinks of previous Fleur but colder, harder somehow, no longer the naive hopeful girl of Act 1 but stronger, harder
37	To get back to you	Phoebus	Phoebus tells he was bewitched and denies his love for Esm.	?		Blues, greens? Focus on Phoebus, softness and brightness but not completely forgetting Phoebus's past duplicity

38	Frollo's visit	Frollo + Esmeralda	Frollo tells Esm he loves her and offers her freedom in exchange	Cell	// me too movement	Cold, harsh, pulled in on cell; Esmeralda's warmth is weaker than ever, but she still refuses Frollo and faces her death proudly.
39	Free Today	Quasimodo + Clopin + Esmeralda + Gringoire + Ensemble	Quasimodo frees all prisoners - they cry for Asylum	Esplanade + around audience		Chaotic, energized lighting of the refugees, purples for Clopin, resistance, power, energy, heightened filling of the space with light, characters are empowered, low side lighting, uplights?
40	Moon	Gringoire	Cries his love for Esmeralda	Esplanade	Solo	Isolated on Gringoire, blues, sense of night, soft, stars sparkling/twinkling somehow? Lonely
41	God, you made the world all wrong	Quasimodo	Quasimodo asks God why he made Phoebus handsome and cruel	The tower of Notre-Dame	Quasimodo himself blames god! World of injustice	Isolated on Quasimodo; he is bereft and distraught at the injustice of the world and God; not colorful
42	Live for the one I Love	Esmeralda	Esmeralda. Wants to live and love	The tower of Notre-Dame	Esm wants the 2 worlds to be reunited!	Isolated but hopeful, like a fluttering bird's wings; warmth, softness, radiating out from Esmeralda

43	Attack of Notre Dame	Clopin Frolo, Phoebus, Esmeralda, Gringoire & Chorus	Castaways asking for asylum, the rest want to eradicate them - Clopin dies during attack	The tower / Esplanade	NOTRE-DAME BURNING ??	Chaotic lighting, dance lighting, lots of shadows off of moving bodies, purples of Clopin drain away with his killing. Enforcement and refugees thrown in opposition via lighting as warring factions - does “Notre Dame burning” come into play in color, shifting of lights, texture?
44	By royal Law	Phoebus + Ensemble	Phoebus condemns Esm to die and expulses the Ensemble	Esplanade	Set closing itself on the castaways?	Isolated, harsh, all the energy and chaos and color and vibrance stripped away as the refugees are thrown out and Esmerelda is condemned to her death, no hope left.
45	My master, my savior	Quasimodo + Frolo	Frolo admits he led Esm to her death - Esmeralda is hanged	Facade de Notre Dame	Frolo’s death: visually striking - falls from ND?	Space feels drained of energy, of life, hopeless, a skeleton of what the love and refugees and Esmerelda brought to it. Quasimodo’s rage at Frolo brings harshness and brightness to the space for his killing? Reds? Flashing? Building harsh brightness as Frolo admits his crime

						and Quasimodo is driven to murder in his rage
46	Donnez-la moi	Quasimodo + Ensemble	Quasimodo approaches Esm's corpse being cut down from gallows	Esplanade		Continued draining of color and energy from previous scene, cold harsh light slowly dimming over the course of the piece, pulling in more and more on Quasimodo and Esmeralda's corpse, losing the world around them
47	Dance my Esmeralda	Quasimodo + Ensemble	Quasimodo mourns Esm	Esplanade		Space is dim, just shaft of light on Quasimodo holding Esmeralda's body; sad, hopeless, lost.



