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Lighting Design Proposal for Tom Stoppard's "Rosencratz and Guildenstern are Dead"

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I also devised a very helpful compilation of variables realistic gadgets that help illuminate certain effects. For instance, one of those small scattered lights on the Stage Lighting would do well to produce a small halo effect: centering light on the floor, which would help me to produce a variety of effects, including lighting the area through the first time it appears on the stage: the second time it is illuminated. In the beginning of the play, Rosencrantz and Guildenstern would be held up to be light sources. We planned to position a small halo effect and then, as the dialogue was called, to move the fixtures in the background. I believe that those small haloes would quickly add some depth and diffused light to the whole scene without much effort. With this method, the audience would be able to see the objects more clearly and understand the relationship between the two characters more easily.

If we have a destiny, then so had we — and if this is ours, then that was his — and if there are no explanations for us, we shall be none for him.

**- Guildenstern**

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**The PLAY**

To Thomas Stearns's (Tom) Rosencrantz and Guildenstern Are Dead, written in 1967, earned the popular early recognition that such a work deserved. It is a unique play, however, because of its unique characters and the unique love story that unfolds through them. The play itself is both charming and mysterious. The theme revolves around Rosencrantz and Guildenstern, two characters who find themselves in a love story that unfolds through the eyes of their own characters. The characters are both loveable and mysterious, and their love story is both charming and mysterious. The play itself is both charming and mysterious. The theme revolves around Rosencrantz and Guildenstern, two characters who find themselves in a love story that unfolds through the eyes of their own characters. The characters are both loveable and mysterious, and their love story is both charming and mysterious. The play itself is both charming and mysterious. The theme revolves around Rosencrantz and Guildenstern, two characters who find themselves in a love story that unfolds through the eyes of their own characters. The characters are both loveable and mysterious, and their love story is both charming and mysterious. The play itself is both charming and mysterious. The theme revolves around Rosencrantz and Guildenstern, two characters who find themselves in a love story that unfolds through the eyes of their own characters. The characters are both loveable and mysterious, and their love story is both charming and mysterious. The play itself is both charming and mysterious.

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**The RESEARCH AND PREPARATION**

In addition to articles and books written about Tom Stoppard and the beloved theatre that have influenced our design, I made use of Lighting with light in a study by M. Gitterman. The book contains a page or two of diagrams and notes, which are very helpful in picturing the action with the corresponding scenic lighting. In this study, to create a basic plot with light in any scene, it is important to choose the right lighting design. I found the study to be a very helpful reference in creating the design. This lighting design is very similar to the production, the stage lighting, and the scenic lighting. The lighting design offers a very similar effect between the two locations, and if this is ours, that was his — and if there are no explanations for us, we all be none for him.

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**The LIGHTING DESIGN**

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**The REFERENCES**
