All 3 Syllabi for each division of THR 480 are included in this Syllabus

THR 480.001 Intermediate Costume Technology
Fall 2019
Professor Angela Bacarisse, School of Theatre
Office: FA 130A phone: 468-1126
costume shop phone 468-1044
E-mail abacarisse@sfasu.edu
Office Hours: check door or by appointment

Important note about e-mail: I will ALWAYS expect to contact you through your campus e-mail account. I, in return, am very accessible via e-mail. If you have personal issues with checking your school e-mail account, I suggest you solve them immediately. Communication via e-mail is a general life skill that you should all be learning to manage.

Course description: To familiarize the student with various advanced costume construction techniques. Advanced experience in the area of sewing and pattern development as well as the philosophy of clothing construction.

Program Learning Outcomes:
4. The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study and their interrelationships.
6. The student will demonstrate intermediate to advanced competence in one or more theatre specializations.
8. The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty.

Student Learning Outcomes:
1. Student will master standard sewing techniques. Supports PLO 4,6
2. Student will master standard patterning techniques. Supports PLO 4,6
3. Student will complete 2 period clothing projects. Supports PLO 6,8
4. Student will be introduced to and demonstrate an intermediate competence in costume crafts. Supports PLO 6
5. Student will complete, document and present a major project incorporating patterning, sewing and craft skills. Supports PLO 4, 6, 8

Text: Required:
- A Guide to Fashion Sewing, Amaden-Crawford

Optional:
- Vogue Sewing book, or any sewing text
- The Costume Technician’s Handbook, Ingham and Covey
- Fabric painting and dyeing for the theatre
- Costume Craftwork on a Budget, Tan Huaixiang
Materials: The following supplies are required for the class. These items can be purchased at any fabric store, or Wal-Mart. While the shop does have some of these items others will be using them and they may not be of the quality that you need to complete your projects. If you want to work in this industry, start thinking about building your supply by making one good purchase a year.

SUGGESTED:
- Good scissors
- straight pins
- hand sewing needles
- a vinyl tape measure
- seam ripper
- a pattern tracing wheel (we will supply good quality tracing paper)
- a shoe box or tool case to keep supplies in
- pens, pencils, chalk
- a ruler (I recommend the 18 inch quilters rule that is see thru)
- a calculator

MANDATORY:
- a large 3 ring binder, labeled with you name
- plain white paper, three hole punched for binder (can punch as you go)

Grading Policy:
100 total points
Notebook- 20 points
- Step by step examples of stitches and sewing techniques

Sloper- 10 points
- From measurements you will make a sloper. It will be fit and altered. You may choose to work with your measurements or a partners.

Sloper developement- 20 points
- An appropriate period bodice or doublet including sleeves and collar will be patterned, fit, altered, and ready for finishing.

full finished garment- 20 points
- An appropriate period skirt or pants will be patterned, fit, altered and finished

Full size finished garment - 30 points FINAL
- An appropriate period outfit including either skirt or pants and undergarments (as necessary) will be patterned, fit, altered and finished in full size.
**Evaluation Criteria**

Average (C) Represents achievement that meets the course requirements in every respect. This score does not indicate any shortcoming. All the work was done adequately and completely, and the work showed basic understanding and mastery of the course material.

Above Average (B) Represents achievement that is significantly above the level necessary to meet course requirements. Not only were all the basic expectations met, it exceeded minimum expected quality levels. This work probably showed one or more of the following characteristics: excellent understanding of the class material, excellent application of theory to practice, unusual thoroughness in thought and preparation.

Superior (A) Represents achievement that is outstanding relative to the level necessary to meet course requirements. This work is superior in every respect, and represents the highest level of achievement. Its quality is so good that it would be unreasonable to ask a college student to improve upon it.

Below Average (D) Represents achievement that is worthy of credit even though it does not fully meet course requirements. While there was merit to what was done, there were also deficiencies that meant the work did not fully meet the minimal expectations.

Failure (F) Represents performance that fails to meet the course requirements and is unworthy of credit. This work shows serious deficiencies in regard to the expectations for the assignment.

Some people do not work hard enough to earn the grade they want. This is your responsibility.

Some people have to work harder than others to earn a certain grade. This may not be fair, but it is a fact of life.

A grade is not a gift from the instructor. A grade is earned based on the degree of accomplishment of various tasks.

Because students have various skill levels at the beginning of the class, grading strives to be based on development of an individual person’s skills. Each student is expected to make substantial progress in costume skills.

You need to work with your mouth shut, your eyes and ears open. Develop basic skills for the work place, focus and NO CELL PHONES.

**Attendance Policy:**

Regular attendance is imperative to developing the skills necessary to pass this course. Any absences above 3 will be deducted from the final grade as 1/3 a letter grade. 7 or more absences will result in an automatic failure in the course.
**Academic Integrity (A-9.1)**

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

**Withheld Grades Semester Grades Policy (A-54)**

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

**August 28**

- Introduction- begin sewing techniques

**August 30**

- continue sewing techniques
School of Theatre
THR480.001 & 480L.020
Lighting Design
Course Syllabus –Fall 2019
Place: FA113 Other locations will be announced as needed.
Lecture: M/W/F 1-2:30 PM
Lab: Must work minimum of 2 hours during open lab time Fridays from 1-4
Instructor: CC Conn
Phone: 468-1031 E-mail: conncs@sfasu.edu
Office: FA 220 Office Hours: 2-4 T/TH or by appointment
Important note about e-mail: I will always expect to contact you through your campus e-mail account. I, in return, am very accessible via e-mail. If you have personal issues with checking your school e-mail account, I suggest you solve them immediately. Communication via e-mail is a general life skill that you should all be learning to manage.
Objective: This course focuses on the process of lighting design. The course will cover concept development, collaboration, implementation, and presentation of a lighting design. The objective is for students to have an overall understanding of the process of lighting design.
Program Learning Outcomes:
Bachelor of Arts:
A1: The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic.
A2: The student will demonstrate an understanding of theatre history and a variety of theatrical styles.
A4: The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships.
A5: The student will demonstrate intermediate to advanced competence in one or more theatre specialization(s).
Bachelor of Arts, Teaching Certification
E1: The student will be able to analyze a script in ways that are necessary for a theatre practitioner or scholar/critic.
E2: The student will demonstrate an understanding of theatre history and a variety of theatrical styles.
E4: The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships.
E5: The student will be able to use an understanding of educational psychology and appropriate organizational skills to create a positive and disciplined learning environment for students of theatre.
Bachelor of Fine Arts
F1: The student will be able to analyze a script in ways that are necessary to a theatre practitioner.
F2: The student will demonstrate an understanding of theatre history and a variety of theatrical styles.
F3: The student will demonstrate an understanding of the component areas of theatrical
creation, process, production, performance, and study, and their interrelationships.
F4: The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty.
F6: The student will be able to present an effective presentation appropriate to the student’s specialization.

**Student Learning Outcomes:**

**Learning Outcomes:**
1) Students will be able to demonstrate clear understanding of the process of lighting design from script to plot. (PLO: A1,A2,A5,E1,E2,F1,F2,F4)
2) Students will demonstrate skill in communicating lighting design concepts to directors and other theatre designers. (PLO: A1,A2,A4, A5, E1,E2,E4, F1,F2,F3, F4)
3) Students will master the paperwork, plotting, and organization needed to complete a lighting design project. (PLO: A1,A2,A5,E1,E2,F1,F2,F4)
4) Students will explore various methods and styles of lighting design. (PLO: A5,E5,F4, F5)
5) The student will execute and present two complete projects which will demonstrate the students’ understanding of the course subject matter and how the full process of lighting is executed. (A1,A2,A4, A5, E1,E2,E4, E5, F3, F1,F2,F4, F6)

**Text:** *Lighting and the Design Idea (2nd Ed.)* Linda Essig

**Course Content:**

**Projects:**
The will be (3) projects done during the semester. All projects will be portfolio quality. The first two projects will each count as 15% of your final grade while the third will be 20% of your final grade.

**Reports:**
There will be (2) report presentations that combine a 3-5 page research paper with an oral report in front of the class. Each report will count as 5% of the final grade.

**In-class Lab Presentations:**
There will be (3) lab assignments over the semester which will be worked on and prepared outside of regular course time and presented during class. Each lab assignment will count as 10% of your final grade.

**Journal:**
There will be a journal assignment that will count as 10% of your final grade. These will have all labs and images/words exercises.

**Design Showcase:**
Your portfolio of course work MUST be displayed at the Design Showcase on Wednesday of finals week. You must personally attend on that day unless you have a final at that time. Lack of representation at this showcase will cause a letter grade reduction overall.

**Course Evaluations:** You will be required to log your online course evaluation at the
end of the semester. Non-completion of this evaluation will result in a 3% deduction from your final grade. Instructions and further information will be given nearer to that time. **Students with documented disabilities must meet with the instructor to arrange accommodations for that disability.**

**Attendance:** Two (1) unexcused lecture absence and one (1) unexcused lab absence are condoned, after which a final grade reduction of 2% of your final grade will be applied for each additional absence. To have an absence excused, documentation of illness or family emergency MUST be provided. It is the student’s responsibility to provide this documentation, and may be verified by the instructor. Sponsored school events may qualify as excused absences upon the instructor's discretion. **It is the student's responsibility to obtain any missed notes or assignments from the instructor or a dependable classmate.**

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SYLLABUS Scene Painting for the Theatre
THR 480
Fall 2019
Design for the Theatre - 10669 - THR 480 - 001
Design for the Theatre Lab - 12063 - THR 480L - 020
T/R 2:00-4:00 pm (plus one hour lab)
Griffith Fine Arts Bldg, rm 113 Design Lab or Scene Shop
Assistant Professor: Kenneth John Verdugo
Phone: (936) 468-1012 E-mail: verdugokj@sfasu.edu
Office: FA 224 Office Hours: M/W: 9-10:50am, TH: 12-1:50 pm or by appointment

Course Content:
This course investigates many of the basic introductory processes as well as a diverse selection of materials employed by the professional scenic artist. As a class, students will investigate a variety of the problem solving and negotiation techniques common to professionals within the industry. With the use of digital imagery prevalent as a design tool (e.g. employed as a popular means for scenic communication), we will consider the scenic artist’s responsibilities as it pertains to interpretation of both the digital color elevation vs. the more traditionally conventional painter’s elevations. We will discuss the basic functions and diversity of skills required of the scenic artist – two of the most important being communication and collaboration. We will also define the broad managerial responsibilities of the professional charge artist – specifically as it pertains to serving as a liaison between the scenic designer and paint crew. Communication-skills are the first priority. The skills and challenges of the gifted scenic artist are clearly broad and complex. This course will address many factors comprising the discipline.

Class projects will cover a minimum of nine major topics, comprising approx. sixteen individual assignments, plus one large group project. Extra Credit: additional projects may be assigned and/or production support may apply towards credit (by arrangement).

The single group project will consist of the complete process of preparing a scenic drop groups of 3 each. Each group member will participate and share in various aspects of the process which may
include sizing, starching, preparing the grid, projecting, cartooning, inking – with the intent to faithfully replicate the visual document established in the designer’s paint elevation.

Expected Outcome:
Over the course of one semester, based on study & practical application, students should acquire a sufficient understanding of both the tools and processes leading to employable skills. At the conclusion of this class, each student should be moderately or significantly qualified to successfully take on many introductory tasks of the professional scenic artist.
**Attendance:**
As a Studio class (i.e. laboratory course comprising hands-on activities), most of the work associated with this class should be accomplished during the hours designated. Meaning: your presence in class is critical and promptness is crucial for success. At least one assignment is a group project; thus your absence may seriously affect the success of the group dynamic. As we work through specific weekly problems – each assignment sequencing into the next – absences will seriously affect both progress and grades. Please keep up and let me know (early) when special circumstances may need to be addressed. I will attempt to make reasonable accommodations with regards to personal emergencies and/or excused absences.

However, without exception, work must be completed by due dates cited. Productions should neither compromise nor diminish class responsibilities & accountability. Training is in the classroom – with productions clearly serving as a reflection of that training – an important part of the educational experience. Thus, attendance is essential for success.

3 late arrivals or 3 early departures equals and/or is equivalent to 1 unexcused absence.
2 unexcused absences = ½ grade-point reduction in final grade.
3 unexcused absences = 1 full grade-point reduction.
4 unexcused absences = 1 1/2 full grade-point reduction. See catalogue for criteria.

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**Grading:**
Introductory assignments are valued at *50 points each. Each major project is valued at 100 points each – with a few exceptions at 150 points. The major group assignment, comprising various component parts of the process, will be valued at 250 points. The overall grade will be based on the total number of points earned (divided by points possible for percentage) …
90% + = A, 80% + = B, 70% + = C, 60% + = D, 0-59% = F
* Schedule & values are subject to change at discretion of instructor. Take notes daily.

**Criteria:**
(a) The individual student will be graded against himself, or herself, based on personal growth and progress. (b) The objective criteria for each assignment will be the same for all without exception. (c) Variable subjective factors will also affect the grading rubric.

It is expected that variable degrees of accomplishment will be manifest in works based on a combination of experience, effort and inquiry. Objective criteria will be clearly stated in each project handout. A counter-point to the objective criteria is the subjective factor of creativity or individuality. Since the process & medium allows for both criteria to co-exist, grading takes into account both the objective criteria and individuality as factors.

Although each student brings something individual to the table (i.e. varied skill levels), it is a realistic factor advantaging no one individual over another. Benefit from others by observing those with skills you have not yet mastered. Experienced individuals: Please collaborate and freely share with others, but please stay focused primarily on your own work and your own grade.
NOTE: Free or open time in class should be devoted to either general shop clean up or work currently in the shop. In other words, if you are waiting on paint to dry, or a piece of spackled and textured scenery to cure, use the time in class towards supporting the current production(s) in the shop if possible. If time allows, some very selective time in class will be devoted to current productions in the form of paint call & notes.

LAB:
Students are expected to put in one additional hour of lab per week (at a time most convenient for you). This can be accomplished by working on individual class projects and/or you may use that time to support current productions. You cannot simultaneously count pro-lab time (if assigned to painting 150/350) in addition to the added THR 480 lab hour.

Processes:
Over the course of the semester, we will consider topics such as:
- Color mixing
- Brush care
- Glazing
- Wood Graining
- Marbleizing
- Cartooning
- Lining
- Textures (real and faux)
- Highlight & shadow
- Pounce patterns and stencils
- Sizing & canvas preparation
- Airbrushing w/ HVLP spray gun

Recommended Text: Scenic Art for the Theatre: History, Tools, and Techniques, Susan Crabtree/Peter Beudert

Required Materials:
- 4” Chip brush (qty: 2)
- 2” Chip brush (qty: 2)
- 1” Chip brush (qty: 2)
- 1” Purdy (qty: 1)
- Large synthetic sponges (qty:2)
- Large black Marks-a-Lot (qty: 1)
- Black Sharpie marker (qty:1)
- Graphite pencils – typical HB (qty: 2)
- 3-M Blue 1” Long-Mask tape (qty: 1)
- Small containers & lids for paint storage (optional)
- Labeled cardboard box for paint storage
- Tackle box for carrying materials (option: leave materials in locker or in a secured location in paint loft)

** Approximate cost of materials: 40.00

LATE WORK
Late work will not be accepted without prior authorization. Failing to contact me in person or by email, will be factored into your grading. If you are absent for a school-related appointment or event, arrangements must be made 48 hours in advance for consideration. If you are absent on the day an assignment is due, you must contact me to arrange the grading of the assignment. Failure to do so will result in loss of points or a failing grade.
WITHHELD GRADE POLICY
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the coursework because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes and “F”. If students register for the same course in future terms, the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the GPA.

CELL PHONE AND DEVICE POLICY
Cell phone use is not allowed in this class. If you need to take a call for any reason, you must leave the class for the rest of the day and will be counted absent. If you choose to take notes on a laptop or tablet, please sit in the back of the classroom to avoid disrupting other students. Typically for this class, the use of a laptop or tablet is not needed. I cannot stress enough that texting, other phone use, and/or disruptive phone noise will not be appreciated. Respect others. This is true in the lecture and the lab portions of this class.

Exception: Music play lists -- Texting late classmates -- so they know where we are.
[The fact that I must add this caveat is funny. Yes. But a necessary safety net for buds who sleep late.]

ACADEMIC INTEGRITY POLICY
Academic dishonesty includes both cheating and plagiarism and will not be tolerated in this class. Cheating includes, but is not limited to:

- using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class
- falsification or invention of any information, including citations, on an assignment
- helping or attempting to help another in an act of cheating or plagiarism.
- Plagiarism is presenting the words or ideas of another person as if they were your own.
- Examples of plagiarism include, but are not limited to:
  - Submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another
  - Submitting a work that has been purchased or otherwise obtained from the Internet or another source
  - Incorporating the words or ideas of an author into one's paper or presentation without giving due credit
- If found to be in violation of this University Policy, the student may receive punishments ranging from failing grades to dismissal from the University.

STATEMENT OF DIVERSITY
This class may engage in material covering a diverse range of race, color, religion, national origin, sex, age, marital status, familial status, sexual orientation, and disability. While I encourage you to formulate and express your thoughts and opinions throughout the semester – discriminatory remarks will never be tolerated and may constitute disruptive behavior under the student code of conduct.
ACCEPTABLE STUDENT BEHAVIOR
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

CONCEAL AND CARRY STATEMENT
In the interest of preserving a safe classroom environment for all students, if you are licensed to carry a handgun and choose to do so on campus, it is requested that you consider refraining when participating in any laboratory and/or stage production work. The law states that any institution of higher learning “…may not adopt any rule, regulation, or other provision prohibiting license holders from carrying handguns on the campus of the institution.” As such, your instructor cannot ban concealed carry in the classroom since none of our spaces have not been approved for any kind of prohibition. Instead, it is requested that you use your best judgement and remember that should you choose to carry, your weapon must be in your possession (on your body or secured in a backpack or other type of bag) at all times. Should your weapon be visible at any time, you may be referred to campus security and your grade may be affected.

ACCOMMODATION STATEMENT
If you are a student with a disability who will require accommodation(s) to participate in this class, please contact me as soon as possible. You will be asked to provide documentation from the Office of Disability Services. To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS) in the Human Services Building, Room 325 (ph: 468.3004, TDD: 468.1004) as soon as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/ or auxiliary aids to be provided. Failure to make the request in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

Student Obligations to Academic/Production Work:
Theatre students are expected to budget and organize their time and efforts in order to meet both their academic and production commitments satisfactorily and on time. The faculty and staff recognize that the academic and production assignments within the Department, as well as outside employment and other obligations, sometimes impose conflicting pressures on theatre students. One of the principle responsibilities of each student is to carefully identify and monitor the commitments that comprise his/her departmental assignments and outside obligations. It is also important to keep in mind that production work and outside obligations do not constitute and excused absence from theatre classes or from the completion of any required class assignments.

Note: At instructor’s discretion – projects may be modified to address production needs -- TBD 6
Text: Scenic Art for the Theatre

Week 1 Intro: Lecture & Presentations Ch 1 (pp 1-14)/Ch 2 (pp. 34-54)
Week 2/3 Shop Processes & Protocols Ch 3 (pp. 63-82)/Ch 4 (pp. 89-107)
Week 3 Paint Treatments & Tools Ch 5 & 6 (pp. 125-188)
Paint mixing & Manipulation Chapter 9 (pp. 281-296)
Week 3/4 Wood Graining and Glazing Chapter 9 (pp. 297-322)
Texture & Crackle (if time allows)
Week 5 Marbleizing Techniques & Tricks Chapter 9 continued
Week 6 Marbleizing continued
Gold Leaf/Faux Metal (if time allows) Chapter 10 (pp. 339-356)

Week 7 Group Critique: Project samples due at beginning of class (Oct 8)
Week 8 Foam Carving & Coatings Chapter 7 (pp. 214-224)
Week 9 Carving continued
Week 10 Brick Treatments & Lining See Chapter 9
Week 11 Stone and Texture
Week 12 Continue/finish Brick & Stone
Week 12/13 Soft-Goods Prep/Group Project Chapter 7 (pp. 189-205)
Week 13 Trompe L’oeil & Layout Grid Ch8 (pp. 231-253)/Ch9 (pp. 322-338)
THANKSGIVING BREAK
Week 14 Group Project: Pictorial (final) Scenic Drop cartoon & layout
Week 15 Group Project Continued paint prep, brush & spray techniques
Date: TBD FINALS WEEK DESIGN SHOWCASE (required)