

**THE 232 Scenic Painting /
THE 499 Advanced Topic: Advanced Scenic Painting**

SPRING 2022

Office Hours: By appointment

Instructor: Jenni Baldwin

E-mail: jbaldwin98@gmail.com / jbaldwin@andersonuniversity.edu

Class Times: Mon, Wed, Friday 9:00-10:00 EST

Out of respect for our work together, please no unapproved use of personal devices during class, including no headphones, social media use, e-mailing, texting, or working on work for other classes or productions allowed in class.

I. Course Description

THE 232 Scenic Painting

Theatre Painting standards and techniques. Painting techniques ranging from wood grain, natural textures, interior textures, trompe l'oeil, sign making, and more. Understanding the necessary tools in a scenic paint shop and their properties along with the role of a scenic charge/ scenic painter in a professional theatrical setting.

No Prerequisites required.

THE 499 Advanced Topic: Advanced Scenic Painting

While completing the same curriculum as described for THE 233; the standards expected for this course will be much higher.

Suggested Prerequisites: Any ARTS course, THE 232

II. Course Objectives

To introduce students to the industry-standard skills necessary to paint scenery for theatre and present their work in a professional manner.

III. Course Format

The week will often start with a presentation of the work finished the previous week, then a brief lecture and/or demonstration. The middle of the week will usually have a small technical challenge. Students will use the remainder of the week to work on the projects with the guidance from the Instructor. For homework, you will be assigned projects, various tasks (such as finding source material for the next project), and readings. For the majority of this course, class time is painting time, so please use it well and be on time and ready. Students can expect at least 1 hour of time outside of class for homework.

We will be engaging in group critiques of the work that you produce. Look at these as opportunities to learn from each other and improve your work. Finding areas in which you can improve is a positive thing! Remember that you are here to improve.

I want all of you to think of this class as a safe environment for developing your painting skills. Please talk with me if you have any concerns about the work.

IV. Student Learning Outcomes

By the end of this course, students shall be able to:

- Use their tools (brushes, lining sticks, charcoal, ruler, latex and acrylic paints, etc.) to create professional samples
- Accurately recreate paint elevations
- Paint basic textures; natural and interior
- Create scenic elements with visual dimension/ depth
- Engage in peer critiques of work and employ professional collegial critique methods as demonstrated by the Instructor.

V. Required and Helpful Texts

Students will be assigned various readings, including from this required text:

- Scenic Art for the Theatre: 3rd Edition by Susan Crabtree & Peter Beuder

ISBN-10 : 0240812905

ISBN-13 : 978-0240812908

*There may also be additional readings/handouts assigned throughout the term.

The following texts on painting are not required for purchase, but are recommended if you are interested in different resources:

- Surfaces: Visual Research for Artists, Architects, and Designers (Surfaces Series), 1996

Edition by Judy Juracek

ISBN-10 : 0393730077

ISBN-13 : 978-0393730074

- Other books/ resources from Juracek are also available and valuable such as:

Soft Surfaces

Natural Surfaces

Architectural Surfaces

VI. Studio Equipment and Materials

- 4" Chip Brush
- 3" Chip Brush
- 2" Chip Brush
- Craft Brushes
- Sash Brush
- Vine Charcoal Sticks
- Powdered Charcoal
- Chalk Line (empty)
- Yard Stick

VII. Grading and Numerical Grading Scale

All assignments are expected to be completed entirely by the individual student, with no sharing of work or effort on the assignment unless expressly given permission by the Instructor.

Your final grade is based on 500 points:

- Class Participation – 2 point per class (80 points total)
You must be ready to paint everyday, so plan accordingly
- Mid Term – 50 points.
- Weekly Projects – 50 points per project (300 points total)
Advanced Students have higher requirements for each project.
- Quizzes – 10 points per quiz (20 points total)
Graduate Students have higher requirements for this project.
- Final –50 points.

Grading Scale:

Letter Grade	Point Value	Letter Grade	Point Value	Letter Grade	Point Value	Letter Grade	Point Value	Letter Grade	Point Value
A+	97-100	B+	87-89	C+	77-79	D+	67-69	F	0-59
A	93-96	B	83-86	C	73-76	D	63-66		
A-	90-92	B-	80-82	C-	70-72	D-	60-62		

VIII. Class Participation and Attendance

Appropriate class participation in this class is measured through the continued growth of your abilities, and participation in the group discussions and critiques.

Growing in your painting abilities requires that you arrive early enough to be ready to work at the top of class. “Ready to Work” means that your assignments are ready to turn in, you’re dressed appropriately for class, and your tools are ready. Once class begins, you should always use the in class work time for the active improvement of techniques demonstrated in class.

Participation in class discussions and group critiques requires active engagement. Some of our work together will center on presenting your projects. Presentations will be followed by a group critique, led by the Instructor. The goal of this critique is to give you practice in presenting the work (a vital skill not only in theatre, but also in life), and to test the depth of thought and effort that supports the work. You and your classmates deserve a productive and thoughtful dialogue.

Look at every class as an opportunity to learn something new from your classmates and share your own discoveries with them.

I hope that you will learn from each other in this class. You will benefit from sharing with each other through the group critiques. If you see a classmate struggling with a technique, try to help them understand the work, or at least encourage them! If you need help from the Instructor, or a classmate, ask for it! That's what I'm here for. I hope all of you will find this an exciting and interesting place to do good work over the next many weeks. I think you will surprise yourself, if you use your time in class well. You cannot do that if you are absent in body or mind. The Instructor will not go over material you miss if you are late or unreasonably absent.

Attendance is required, but you are not graded on your mere presence. Since the instruction for projects is provided in class, class time is dedicated to working on the projects, and your presentation of the work happens in class. These factors count toward your participation grade. If you must miss class, email me at jbaldwin98@gmail.com. Excused absences are only given for university approved reasons.

IX. Turning In Assignments, and Late or Missed Assignments.

Assignments and projects must be turned in at the beginning of the class period on the assignment's due date.

Coursework will be turned in in-person, unless you are absent, then you will turn in any assignment digitally via email. Name your files so that they can be easily distinguished from your classmates. Example: JBaldwin_THE232_Project1

When emailing me, always include:

1. The name of the class in the subject of the e-mail.
2. Plan ahead. If you are emailing me with questions/ concerns, it may take some time for me to respond to your e-mail. Don't expect immediate responses the night before a project is due.

Late work is deducted a full letter grade. As theater professionals make a living by meeting deadlines and being present when required; special attention must be paid to assignment due dates, and class attendance.

X. TENTATIVE Course Content Outline and Schedule

(Schedule is subject to change with or without notice by discretion of the instructor)

Date	In Class	What's Due
Week 1 Monday 1/10	Introductions. Syllabus. Materials. Questionnaire. Final Assigned HW: Read Chs 5 & 6 <u>Print out</u> of favorite color	Supplies

Week 1 Wednesday 1/12	<u>Tools Quiz</u> . Paint Brushes. Cleanliness lecture. HW:	Reading Printed color swatch
Week 1 Friday 1/14	Woodgrain Demonstrations HW: Read Ch 2	
Week 2 Wednesday 1/19	Technical Challenge. Wood Grain Project Assigned HW: Wood Grain Project	Reading
Week 2 Friday 1/21	Wood Grain Project Workday HW: Read Ch 10. Wood Grain Project	
Week 3 Monday 1/24	Wood Grain Project Workday HW: Wood Grain Project	Reading
Week 3 Wednesday 1/26	Technical Challenge. Wood Grain Project Workday HW: Wood Grain Project	
Week 3 Friday 1/28	Wood Grain Project Workday HW: Wood Grain Project	
Week 4 Monday 1/31	Samples, Spatter, Scumble, Sprayer, Sponges, Stamps, and Stone Demo HW: Read Ch 8 <u>Print out</u> of stone image	Wood Grain Project
Week 4 Wednesday 2/2	Technical Challenge. Demo Cont. HW: Marble Project	Reading Stone Paint Elevation
Week 4 Friday 2/4	Marble Project Workday HW: Marble Project. Read Ch 9 & 11	
Week 5 Monday 2/7	Marble Project Workday HW: Marble Project.	Reading
Week 5 Wednesday 2/9	Technical Challenge. Marble Project Workday HW: Marble Project.	
Week 5 Friday 2/11	Marble Project Workday HW: Marble Project.	

Week 6 Monday 2/14	Stone/ Brick Demo. Opacity: Washes and Glazes HW:	Marble Project
Week 6 Wednesday 2/16	Technical Challenge. Stone/ Brick Project Assigned. Wash over Marble HW: Stone/ Brick Project	
Week 6 Friday 2/18	Stone/ Brick Project Workday HW: Stone/ Brick Project	
Week 7 Monday 2/21	Stone/ Brick Project Workday HW: Stone/ Brick Project	
Week 7 Wednesday 2/23	Technical Challenge. Stone/ Brick Project Workday HW: Stone/ Brick Project	
Week 7 Friday 2/25	Stone/ Brick Project Workday HW: Stone/ Brick Project	
Week 8 Monday 2/28	Shading and Highlight Demo. Pounce Tool Demo. HW:	Stone/ Brick Project
Week 8 Wednesday 3/2	Technical Challenge. HW: *Reading*	
Week 8 Friday 3/4	MID-TERM Cartouche Project Assigned HW: Cartouche Project	
Week 9	SPRING BREAK	
Week 10 Monday 3/14	Cartouche Project Workday HW: Cartouche Project	
Week 10 Wednesday 3/16	Talk through Midterm. Cartouche Project Workday HW: Cartouche Project	
Week 10 Friday 3/18	Cartouche Project Workday HW: Cartouche Project	

Week 11 Monday 3/21	Sign & Stencil Demo. Spray paint lecture HW: Cartouche Project	
Week 11 Wednesday 3/23	Technical Challenge. Cartouche Project Part 2 (molding and 2nd half of board. Graffiti) HW: Cartouche Project	
Week 11 Friday 3/25	Cartouche Project Workday HW: Cartouche Project	
Week 12 Monday 3/28	Cartouche Project Workday HW: Cartouche Project	
Week 12 Wednesday 3/30	Technical Challenge. Cartouche Project Workday HW: Cartouche Project	
Week 12 Friday 4/1	Cartouche Project Workday HW: Read Ch 7 Cartouche Project	
Week 13 Monday 4/4	Soft Goods Lecture. Drops. Paint Elevations. Starch. Fine Art Project Assigned HW: Find and print a paint elevation of a painting you wish to replicate.	Reading Cartouche Project
Week 13 Wednesday 4/6	Technical Challenge. Fine Art Project Workday.	Fine Art Paint Elevation
Week 13 Friday 4/8	Fine Art Project Workday HW: Fine Art Project	
Week 14 Monday 4/11	Fine Art Project Workday HW: Fine Art Project	
Week 14 Wednesday 4/13	<u>Painting Terms Quiz</u> . Fine Art Project Workday HW: Fine Art Project	
Week 14 Friday 4/15	Fine Art Project Workday HW: Fine Art Project	
Week 15 Monday	Demo any other painting skills the students want to learn. Landscape Project Assigned.	Fine Art Project

4/18	HW: Landscape Project	
Week 15 Wednesday 4/20	Landscape Project Workday HW: Landscape Project	
Week 15 Friday 4/22	Landscape Project Workday HW: Landscape Project	
Week 16 Monday 4/25	Landscape Project Workday HW: Landscape Project	
Week 16 Wednesday 4/27	Last Day of Class! HW: Final	Landscape Project
TBD	FINAL	Pictures of their projects along with their procedures. Printed out.

XI. Schedule Disclaimer

The schedule of assignments are subject to change according to the Instructor's evaluation of the class's pursuit of the course objectives.

XII. Academic Dishonesty

The AU community regards cheating as an extremely serious matter and deals severely with those who violate the standards of academic integrity. Plagiarized work submitted for credit may constitute failing the course.

XIII. Canvas

I will upload projects and all handouts on Canvas as well as introduce them in class. Canvas is not where you will turn in work. This class requires your participation in-person. Digital submissions of work will only be accepted if you have a university approved excuse for your absence. We will use Canvas as a place to reference paperwork and nothing more.

XIV. Final Thoughts

I want all of you to think of this class as a safe environment for developing your painting skills. This will come to some more naturally than others. Part of the joy of this class is that you are focusing not on talent, but on the improvement of your painting skills. None of your work will be perfect, but all of you will improve your work.

Work hard to do the best that you can, but allow space to discover things about yourself and your work. Remember, too, that you and your work are separate. Just because your work may need much improvement doesn't say anything about you as an artist or person.

Everyone can learn how to paint. It's all a matter of attention to detail, following conventions, and learning how to look and see your subject.

It may be difficult to understand at times why we should spend so much time developing a manual skill, when the vast majority of design work is now done on the computer. It's important to remember that the shortest distance between an idea and realizing it is the distance from your brain to your hand. Scenic painting is a skill that anyone can learn and will never lose relevance. Even though shows done with projection or with printed drops are becoming more popular, there will always be something to paint in the theater. Everything that you learn in this class will help you when you move on to full pieces of scenery or entire shows. Some painting, even at top levels of the film, theatre, and themed entertainment industry, is still hand painted.

Based on an original syllabus by David Morong and Charles Murdock Lucas.

XVI. SYLLABUS SIGNING STATEMENT FOR PROJECT 01

HELLO JENNI,

THANK YOU FOR PROVIDING THIS INCREDIBLY INTERESTING AND ENRICHING SYLLABUS. I HAVE READ IT IN FULL AND ASKED YOU ALL THE QUESTIONS THAT I HAVE RIGHT NOW.

I REALIZE I AM RESPONSIBLE FOR READING THE COURSE MATERIALS AND ASKING THE QUESTIONS I NEED ANSWERED TO BE SUCCESSFUL.

SIGNED,

(your name)

(date)