Abilene Christian University

Application for a New Course v9

Instructions:

The first four pages of this document provide instructions, example competencies, and a syllabus checklist. These four pages are for the course-developer's use, and do not need to be submitted along with the application.

Sequence:

- Consult with the Office of the Registrar to obtain course number.
- Consult with the Curriculum Office to discuss the degree plan and course number.
- Complete the New Course Application
- Create the course Syllabus – See the associated Syllabus Checklist
- Submit both paper and electronic versions of the Application and Syllabus to the Adams Center
- Adams Center schedules review appointment within ten days of receipt of all items
- Meet with Adams Center review team
- Make any necessary changes to application / syllabus
- Obtain the Library Review
- Obtain Preliminary Approval Signatures (Department Chair, Deans)
- Gather all attachments to application
- Submit to College Academic Council
- Submit to UUAC/UGAC

The course developer completes this application with supporting documentation (Section IV) and approval signatures of department chair and college dean (Section V) before the new course is reviewed by any academic council. If the course is to be cross-listed, be certain to obtain signatures from all participating departments.

Specific Instructions:

Before assigning a number (ID) for the course consult the Office of the Registrar.

Section I. Systems and Catalog Information

Section II. Curriculum

Consult the Director of Curriculum, who will examine impact of new courses on university-wide programs. Curriculum director's signature on your degree plan attachment is required for confirmation.

1. Degree Plan

Explain how this course affects degree requirements. Attach a copy of the degree plan/s in Section IV-C

2. Justification

State the justification for adding this course to the current curriculum. Represent the need.

Attach any relevant documentation in Section IV-H. . (needs assessment, survey results, visiting committee report, market analysis, new government or accrediting body policy, exam scores, programs at other universities, etc.)

Section III. Course Design

III-2 - Competencies and Measurements

List the competencies that must be satisfied in order to pass the course, and indicate how each competency will be measured. List in corresponding columns as indicated below. Add as many rows to the table as necessary. It is recommended that the identical table be presented in the syllabus, but the competencies and measures may be formatted differently in the syllabus as long as all elements are included in both documents. The wording for the competencies and measurements in the application should be identical to the syllabus.

For combined undergraduate/graduate courses, make two tables and label them appropriately

Section IV. Supporting Documentation

Section V. Preliminary Approvals

Section VI. Approvals

VI-5 - University Budget Committee Action: (when applicable)

Any new or extensively revised program proposal (including new or extensively revised courses for the program) must be reviewed by the University Budget Committee (UBC) prior to the Application for a New Course being submitted to any academic council. Questions should be addressed to the college dean/director or associate provost. The associate provost will submit materials to the UBC.

b. graduate competencies and measurements; label Graduate.

Adams Center - Syllabus Checklist v9

Course Developer_____ ID_____

NOTE: It is not necessary to submit this checklist with New Course Applications. It is provided to assist the course developer in ensuring that all essential syllabus elements are addressed. The checklist is used by the Adams Center in syllabus review.

About the Course
- ☐ Title
- ☐ Course number and Section
- ☐ Credit hours
- ☐ Semester and Year
- ☐ Meeting time and Place

About the Teacher
- ☐ Name and title or rank
- ☐ Office location
- ☐ Phone number(s)
- ☐ Email addresses
- ☐ Office hours / Contact expectations

Course Content
- ☐ Catalog description (exact)
- ☐ Course Synopsis
- ☐ Outline
- ☐ Main topics

Teaching/Learning Methods and Format of Class Sessions
- ☐ Description of the types of activities students should expect in the course

Texts, Readings, and Supplements
- ☐ Required and Optional materials

Evidence Concerning Christian Perspective
- ☐ Teaching philosophy
- ☐ Policy regarding questionable materials
- ☐ Scripture related to course content
- ☐ Faith / Learning resource

Overall Outcome & Competencies
- ☐ Specific competencies stated in measurable terms
  - o Appropriate learning level based upon Bloom's or Krathwohl's taxonomy
- ☐ Measurement Instrument - State which assignments or instruments will be used to assess the competencies.

Grading Criteria
- ☐ Complete and accurate details of factors and Elements that will comprise the final grade.
- ☐ Weight or point value of all graded elements
- ☐ Grading scale with expectations for letter grades

Course Policies
- ☐ Clear statement of expectations concerning penalties for non-compliance regarding:
  - o Attendance and Tardiness
  - o Participation
  - o Late assignment policy
  - o Late exam policy
- ☐ Special needs policy(ADA)
- ☐ Academic integrity policy
- ☐ Extra credit opportunities (optional)

Course Calendar
- ☐ Exam dates
- ☐ Assignments
- ☐ Due dates and other deadlines
- ☐ Schedule of readings and topics
- ☐ Statement to reserve right to modify the calendar as necessary

Writing Course Competencies

	Competency	Measurement Instrument
	Instructions: Competencies should be observable and measurable, and stated in terms of student performance. In some cases it might be valuable to complete the sentence "Students will be able to. . ." If the competencies are primarily cognitive, consider using Bloom's Taxonomy to evaluate whether the competencies are at an appropriate level for the course. In the more rare instances where affective or psychomotor competencies are used, give careful attention to measurement techniques.	Instructions: Detail the instrument that will be used to gather the measurement. Examples might include: written papers, quizzes, tests, verbal presentations, video, audio, portfolio artifacts, demonstrations, performances, etc. This column should indicate where you will look for evidence of the type of student work that you expect. Note that this is distinct from the Measurement Standard which provides some detail about what constitutes valid and acceptable student performance.
Ex. 1	Defend dietary goals in light of current research.	Weekly Reading Journal, Research Paper
Ex. 2	Examine personal values, attitudes and expectations to enhance self-awareness for greater effectiveness as a social work professional. . .	Field Instructor Evaluation
Ex. 3	Integrate terminology from literary history into writing	Research Paper

Abilene Christian University

Application for a New Course v9

Course ID Subject and Number	THEATRE (THEA) 331 This upper-level course number is appropriate and places the class in logical sequence with other design classes.
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Sandy Freeman
2	Course Teacher	Sandy Freeman
3	Course Title	Rendering Media for Theatre Design
4	Course Abbreviation (if title is over 30 characters)	
5	College	Arts and Sciences
6	Department	Theatre
7	Number of Credit Hours	3
8	Is the course Fixed Credit or Variable Credit?	Fixed
9	Is the course repeatable?	No
10	Maximum number of times course may be repeated	N/A
11	Maximum number of hours credit	3
12	Explanation for variable credit	N/A
13a	Course contact hours - LEC	3
13b	Course contact hours - Lab	0
13c	Course contact hours - Practicum	0
13d	Course contact hours - Seminar	0
13e	Course contact hours - Studio	0
13f	Course contact hours - Online	0
13g	Course contact hours - Colloquium	0
13h	Course contact hours – Field Experience	0
13j	Course contact hours - Internship	0
13k	Course contact hours - Research	0

13m	Course contact hours - Workshop	0
13n	Course contact hours – Other (specify)	0
14	Instructor Workload	Counts as typical 3-hour course load for faculty member
15	Grade Mode (check all appropriate):	_X__Standard ___Credit/No Credit (undergrad only)
16	Maximum Enrollment	16
17	Catalog Description (50 words or less)	This course provides a practical study of rendering techniques for various media and presentation formats used to create accessible visual presentations for theatrical design.
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	None
19	List any co-requisites	None
20	If the course is cross listed, specify the Course ID(s) MUST have signature in Section V off all Department Chairs	N/A
21	Does this course have any special student costs? Yes/No Attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.	Yes
22	How often will it be offered? Fall	N/A
23a	How often will it be offered? Spring	Every other spring, odd years
23b	How often will it be offered? Summer	N/A
23c	How often will it be offered? Fall	N/A
24	Frequency?	Every other spring, odd years
25	First semester this course will be offered New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.	Spring 2013
26	List course/s that should be deleted, include the last semester for course/s being deleted A course cannot be deleted when it is a requirement in a degree plan in any department.	None
27	Is this course required for a degree/s? Yes/No If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.	No
28	Has this course been offered as a Special Topics course? Yes/No If "Yes," specify the Course ID and enrollment for each term it was taught.	Yes THEA 440-02 Fall 2006 Enrollment: 7 THEA 440-02 Fall 2008 Enrollment: 4 THEA 440-02 Spring 2011 Enrollment: 9

29	List any courses in which content overlaps the proposed course. (Course ID and Name) Attach statement from instructor/dept chair of existing course justifying the new offering in Section IV-D.	None

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	This course is an elective within the Design/Technical Theatre track.
2	Justification State the justification for adding this course to the current curriculum. Represent the need	This course was specifically created to address the unique needs of theatre designers in effectively representing in renderings the materials typically used in theatrical design. This includes a long list from apparel fabrics to wallpaper to wood or brick design. It also addresses the requirement of rendering to theatrical scale. Theatrical rendering, a necessity for theatre designers, is not taught in any other class. In addition, this is a portfolio-building class in that required projects are expected to be executed to meet professional standards set by recognized organizations within the theatre discipline such as USITT (United States Institute for Theatre Technology) and KCACTF (Kennedy Center American College Theatre Festival). Finally, students present their work orally to the class, using the language of the art media studied in class; this practice serves as a confidence-builder in verbalizing technique process, a skill they will need as designers.

III. Course Design

1. Audience and Course Goal

1	Describe the intended audience, including prerequisite skills.	This course is intended for beginning to intermediate design students. Most students who enroll will have had some basic drawing experience, but that is not required.

2	State the overarching course goal(s) in performance terms.	The goals of the course are to provide beginning to intermediate instruction in the variety of rendering media most often used in theatrical design work; to produce portfolio projects for students in the Design/Technical Theatre track; and to increase the student's confidence in his or her ability to effectively render many of the materials most often used in theatrical design.

2. Competencies and Measurements

	Competency By semester's end you should be able to:	Measurement This will be measured by:
1	Observe the visual world around you, make drawn as well as written notes, and understand the artistic process involved in using your notes to develop larger ideas.	The sketchbook journal, requiring regular entries and specific technique assignments.

Type to enter text

2	Be inventive and persistent in sourcing models for your study of rendering technique.	The model file which will consist of samples and illustrations of materials used by theatrical designers.
3	Understand and be fluent in using the technical language of rendering media.	Short tests and class discussion of rendered assignments.
4	Demonstrate competency in effectively rendering construction materials used in theatrical design.	Rendering projects.
5	Nurture your personal artistry.	Development of artistic sensibility in layout and presentation of produced work.
6		
7		
8		
9		

3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings.

Marker Rendering For Fashion, Accessories, and Home Fashions by Bina Abling, Fairchild Publications, Inc., New York, 2006

2. For combined undergraduate/graduate courses, make two lists:
   a. full publication information; label Undergraduate.
   b. full publication information; label Graduate. Indicate number of pages required.

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

	1	Library — Submit new course application and syllabus to the Director of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the library director's report.
	2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.
	3	Degree Plan — The impact of the course must be reviewed by the Director of Curriculum. Attach degree plan signed by the Director of Curriculum.
	4	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
	5	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
	6	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
	7	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
	8	Justification — Attach all documents referred to in Section II-2
	9	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
	10	Provide documentation for all additional attachments here

V. Preliminary Approvals

All supporting documentation has been assembled and attached to this application. I believe this course is ready to be presented to appropriate councils. We have a plan to fund this new course.

Primary Department

_____ _____
Department Chair
Dean of the College

_____ _____
Date Date

Cross-listing Department Add more lines if multiple departments are cross-listing

_____ _____
Department Chair
Dean of the College

_____ _____
Date Date

Cross-listing Department Add more lines if multiple departments are cross-listing

_____ _____
Department Chair
Dean of the College

_____ _____
Date Date

VI. Approvals Place all approvals on one page.

A. Course ID: _____

Course Title: _____

1. College Academic Council Action: (for all courses)
   Note: Insert additional lines for College Academic Council action for each college involved in cross-listed courses.

Approved ___ Denied___ _____ _____
College Dean or Director Date

Approved ___ Denied___ _____ _____
College Dean or Director Date

2. Graduate Council Action: (for graduate level courses)

Approved ___ Denied ___ _____ _____
Dean of Graduate School Date

3. University Undergraduate Academic Council Action:
   For undergraduate level courses only

Approved ___ Denied ___ _____ _____
Associate Provost Date

4. University General Education Council Action: (when applicable)

Approved ___ Denied ___ _____ _____
Provost or designee Date

5. University Budget Committee Action: (when applicable)
When applicable – see New Course Application Instructions

Approved ___ Denied ___ _____ _____
Chair, University Budget Committee Date

6. Academic Provost Action: (for all courses)

Approved ___ Denied ___ _____ _____
Provost Date

7. President of the University Action: (for all courses)

Approved ___ Denied ___ _____ _____
President Date

Attach notes, comments, or conditions from appropriate councils:

ACU is committed to educating students for Christian service and leadership throughout the world.

The Abilene Christian University Department of Theatre is committed to providing quality training and opportunity for the disciplined theatre artist in a nurturing environment that models Christian values.

Rendering Media for Theatrical Design

THEA 440-02	Class meets:	Sandy Freeman, Associate Professor
SPRING 2011	Sewell classroom	**Cell**: 325.668.0719 **Box**: 27843
Credit hours: 3	9:30-10:50 am TR	**email**: freemans@acu.edu
		Office: Sewell: off Costume Shop
		Office hours: M-TR, 3-5 pm Please call or email to make an appointment.

TEXTS

Required text: **Marker Rendering For Fashion, Accessories, and Home Fashions** by Bina Abling, Fairchild Publications, Inc., New York, 2006

Bina Abling teaches at the Fashion Institute of Technology and the Parsons School of Design in New York City.

Recommended texts: **The New Artist's Manual, The Complete Guide to Painting and Drawing Materials and Techniques** by Simon Jennings, Chronicle Books, San Francisco, 2005
A graduate of the Royal School of Art in London, Simon Jennings has worked in England and in the United States as a designer and as a graphic artist.

The Drawing Book, Materials and Techniques for Today's Artist by Richard McDaniel, Watson-Guptill Publications, New York, 1995
Richard McDaniel taught art at the Pacific Academy of Fine Arts as well as several universities. He also conducts workshops and exhibits his work nationally.

Drawing Lessons from the Great Masters by Robert Beverly Hale, Watson-Guptill Publications, New York, 1989
Robert Hale served as the Curator of American Painting and Sculpture at the Metropolitan Museum of Art in New York. He was also Instructor of Drawing and Lecturer on Anatomy for the Art Students League of New York as well as Adjunct Professor of Drawing at Columbia University.

The Artist's Illustrated Encyclopedia, Techniques, Materials, and Terms by Phil Metzger, North Light Books, Cincinnati, Ohio, 2001
Phil Metzger teaches watercolor painting in Maryland and writes art books.

Walking on Water, Reflections on Faith and Art by Madeleine L'Engle
Several editions of this book are available.

Recommended web site: **artistsnetwork.com**
A comprehensive and exciting resource for how-to instruction for painting and drawing technique and for artists' tools and equipment.

REQUIRED MATERIALS

See attached list of required supplies. You will need to provide what is noted on this list of minimal art supplies.

COURSE DESCRIPTION

This course provides a practical study of rendering techniques for various media and presentation formats used to create accessible visual presentations for theatrical design.

COURSE GOALS

By semester's end, you should be familiar with the **characteristics of each medium** studied in class as well as the supports and tools required for each.

You should be able to work fluently enough in each medium, using basic **rendering techniques**, to effectively illustrate your design ideas.

You should, through this process, understand more clearly the use of **rendering as a communication tool** for working with production team members.

You should be able to **produce portfolio-quality project work**, including layout and presentation appropriate for each project.

You should be able to **present your work orally** using the language of the art media we study in class.

You should work toward the **nurture of your personal artistry** in the use of your media.

COURSE OUTLINE

Rendering media to be studied include:

graphite pencil	watercolor
colored pencil	watercolor pencil
pen/brush and ink	illustration markers
	mixed media

The required materials and technique possibilities for each medium will be introduced with written notes provided by the instructor and through in-class technique work.

As we work with each medium for approximately two weeks each, you will complete several in-class projects after the initial technique practice. You will also complete, outside of class, one or more major projects in each medium that should be ready for presentation to the class.

At semester's end, you will choose, with the instructor's approval, major projects that will be presented in a display for public viewing. You will also display some of your process work for the projects.

CLASS FORMAT

This is a studio class, informal but purposeful, and will be conducted through lecture, group contribution, field trips, and in-class rendering work.

Please come to class focused and ready to work. Our class time will go very quickly!

This class requires outside studio time. Please manage your time to allow for well-produced and finished work.

COURSE REQUIREMENTS

- A **sketchbook journal**, which will include required assignments, will demonstrate observation skills and will strengthen individual artistic process.

- Development of a **model file** will require the student to develop resource skills in the assessment and acquisition of useful models and will help develop familiarity with costume and scenic materials (fabrics, paints, wood grain, stone and marble, and decorative elements). The file should also include a variety of lighting models.

Several **short tests** will demonstrate competency in understanding of the artist's technical language.

A series of rendered projects will demonstrate competency in comprehension of the characteristics of various drawing/painting media as well as skill in rendering technique.

COURSE COMPETENCIES AND REQUIREMENTS

By semester's end you should be able to:	This will be measured by:
Observe the visual world around you, make drawn as well as written notes, and understand the artistic process involved in using your notes to develop larger ideas.	The sketchbook journal, requiring regular entries and specific technique assignments.
Be inventive and persistent in sourcing models for your study of rendering technique.	The model file which will consist of samples and illustrations of materials used by theatrical designers.
Understand and be fluent in using the technical language of rendering media.	Short tests and class discussion of rendered assignments.
Demonstrate competency in effectively rendering construction materials used in theatrical design.	Rendering projects.
Nurture your personal artistry.	Development of artistic sensibility in layout and presentation of produced work.

GRADE EVALUATION

Grading rubrics will vary with every project, reflecting the requirements noted on the corresponding instruction sheet for each project. In general, your work will be evaluated in terms of the following:

Degree of completion

Have you completed the requirements of the assignment, following all directions?

Artistry

Have you demonstrated in your rendering the variety and nuance of the rendering medium for each project?
Have you rendered your ideas to be compatible with the assignment?
If there are style considerations, have your rendered those?
Have your incorporated your own artistry into your work?

Presentation

In presenting your work to the class, have you used the appropriate technical language?
In oral presentations and responses to others, have you used language that is concise and clear, free of filler words?
Is your created work clean and professionally completed?

In addition, consider the following as you measure your own work:

Does your work reflect that you have practiced the techniques studied in class?
Does your work show improvement in your ability to render effectively various design materials?
Have you spent focused time in completing your in-class exercises?

*** Please see the attached sample grading rubric.**

GRADE DISTRIBUTION

Your course work will be weighted in the following manner:

Sketchbook journal	20%
Model file	10%
Short tests	10%
In-class assignments	20%
Rendering portfolio	40%

GRADING SCALE

Work in this course is assessed on a ten-point scale:

90 - 100	A
80 - 89	B
70 - 79	C
60 - 69	D
0 - 59	F

You cannot receive a semester grade of "A" in this course if you have not completed every assignment and test.

PREPARATION FOR CLASS

For each class session:

- Reading assignments should be complete well before class time so class can be devoted to practical skill development. ***Claim what you read. Take notes, journal, or practice rendering as you go...whatever you need to do to process the information.***

- Bring ALL required materials to each class session.

- Set up quickly before each class and clean up your space at the end of class.

PRODUCTIVE CRITIQUE AND RESPONSE

The subjective nature of a class that focuses on individual artistry and development of technique can be demanding in terms of self-assessment as well as the responses of classmates and teacher. It can be challenging to hear even the most productive critique of our personal work. And yet...it is one of the essential things we must have in order to grow artistically.

Some of you will already have had art classes and rendering experience; some of you may not have drawn or painted since third grade. Expect that we will all begin the class from different places. That's okay and we are not in any kind of competition around our table. This is a beginning course in which you should challenge yourself and be open to learning from each other.

In responding to each other's work, we will talk about how to offer productive critique, and how to hear it. The nature of our responses should be to offer ideas about how to improve the work and about other options to explore. This is an artistic process like any other: we observe, then evaluate what we see, then think about how the work could be made more effective. This kind of response is, in fact, supportive and should be encouraging to the person being critiqued.

TEACHING PHILOSOPHY

I believe the student must be an active and motivated participant, along with the teacher, in order for meaningful learning to take place. In this kind of hands-on course it will be particularly important for you to come prepared for each class and ready to work in the short time available. It will also be important that you commit to your own **studio time** outside of class. ***Your skills will develop in direct proportion to the time you invest in practicing them.***

EXPLORATION OF FAITH AND ART

As we explore rendering media together this semester, building technique and a sense of personal as well as professional artistry, it is my hope that we will also be able to explore together, informally, as we sit around our big work table, what it means, as artists, to invite our own Creator into our work. We might think about what it means to recognize a sense of calling to be artist, about how we might honor God with the talents given us, about the varied intersections of faith and art.

ATTENDANCE POLICY

The attendance policy for this class is the departmental policy:

- Three (3) absences are allowed without penalty.
- The fourth and fifth absences each drop the final semester grade by one letter.
- A sixth absence results in a failing grade.

- Arriving 15 minutes late or leaving 15 minutes early is considered an absence.
- Three (3) late arrivals or early departures constitute an absence.

This policy includes absences for reasons of illness, travel, or any reason other than one approved by a Dean's Advance Approval of Absence.

Please advise me in ADVANCE if you are taking a planned absence so you can make arrangements to complete your assignments early.

You are responsible for class lecture/information missed during an absence of any kind.

CLASS POLICIES

It will be essential that you bring your own supplies to class as needed each day. You will be welcome to use my rendering media, but you will still need basic supplies of your own as well.

Late work will not be accepted, so it will be important that you remember to bring assignments to class on the date they are due.

PLEASE turn off all phones during class.

ACADEMIC INTEGRITY

Violations of academic integrity and other forms of cheating, as defined in ACU's Academic Integrity Policy, involve the intention to deceive or mislead or misrepresent and are inconsistent with the expectations of this department as well as the university. The full Policy is available for review at the Provost's office web site (http://www.acu.edu/campusoffices/provost).

ACADEMIC ACCOMMODATION

If you have a documented disability and wish to discuss academic accommodations, please feel welcome to meet with me and to contact Alpha Academic Services at extension 2667 for an appointment. In order to receive accommodations, you must be registered with Alpha and must complete a specific request for each class in which you need accommodation.

and finally...
PLEASE let me know if you have any concerns about your progress in this class. I am here to assist you in any way I can, but can only do that if you let me know you need help.

CLASS CALENDAR - 2011

Rendering Media for the Theatre

THEATRE 440-02

This schedule is flexible. You will be notified in advance of any significant changes.

DATES	IN CLASS THIS DATE	READING DUE	BRING TO CLASS
Tu Jan 18	Introduction to the course Syllabus Text and supplies		
Th Jan 20	Preparing for the class: materials and resources **PART 1: DRAWING WITH GRAPHITE PENCIL** Materials In-class exercises: rubbings	Graphite pencil handout	sketchbook drawing pencils eraser
Tu Jan 25	Graphite pencil: in-class drawing Technique: hatching, stippling, pointillism 10-step graded value scale		pencil supplies
Th Jan 27	Graphite pencil: in-class drawing Technique: contour & gesture drawing **DUE: Sketchbook:** alphabet boxes **DUE:** 3-5 graphite drawing models		pencil supplies
Tu Feb 1	Graphite pencil: in-class drawing Project work		
Th Feb 3	**PART 2: DRAWING WITH PEN AND INK** Materials In-class exercises **PROJECT DUE: Graphite pencil**	Pen/brush and ink handout	ink supplies
Tu Feb 8	Pen and ink: in-class technique exercises		

DATES	IN CLASS THIS DATE	READING DUE	BRING TO CLASS
Th Feb 10	Pen and ink: in-class drawing **Sketchbooks collected for review** * You can pick them up on Friday in the Costume Shop.		ink supplies **sketchbook**
Tu Feb 15	**FIELD TRIP #1** Grace Museum: ***An Act of Faith*** by Texas artist Mary McCleary		
Th Feb 17	**PART 3: DRAWING WITH COLORED PENCIL** Materials In-class exercises **PROJECT DUE: Pen and ink** **DUE:** 3-5 colored pencil models (or colored pencil with other media)	Colored pencil handout	colored pencil supplies
Tu Feb 22	Continue colored pencil, and ***add in graphite pencil, pen/brush and ink***		colored pencil, graphite pencil, and ink supplies
Th Feb 24	**NO CLASS: ACTF**		
Tu Mar 1	**PART 4: WATERCOLOR** Materials In-class exercises Color theory and color mixing	Watercolor handout	watercolor supplies
Th Mar 3	**SETC: Class WILL meet** Watercolor: technique exercises		watercolor supplies
Tu Mar 8	Watercolor technique In-class painting		watercolor supplies
Th Mar 10	**ADD: WATERCOLOR PENCIL** ***VIDEO*** - watercolor pencil technique In-class painting		watercolor supplies watercolor pencils
Mar 15-17	**SPRING BREAK**		

DATES	IN CLASS THIS DATE	READING DUE	BRING TO CLASS
Tu Mar 22	Watercolor paint & pencil technique In-class project work		watercolor supplies watercolor pencils
Th Mar 24	Watercolor paint & pencil technique **TEST #1: Watercolor technique** **Sketchbook review**		watercolor supplies watercolor pencils
Tu Mar 29	**PART 5: ILLUSTRATION MARKERS** Materials In-class exercises	Marker text: Preface and Chapter 1	marker supplies Bina Abling text (markers)
Th Mar 31	Marker technique In-class drawing: Using line		marker supplies TEXT
Tu Apr 5	**FIELD TRIP #2** **Center for Contemporary Arts**		
Th Apr 7	Marker technique In-class drawing: Solid Colors and Shading, Skin Tones in Figure Drawing	Marker text: Chapters 2 and 3	marker supplies TEXT
Tu Apr 12	Marker technique In-class drawing: Layering Color	Marker text: Chapter 4	marker supplies TEXT
Th Apr 14	Marker technique In-class drawing: Stripes and Prints, Textures **DUE: 3 Watercolor projects**	Marker text: Chapters 5 and 7	marker supplies TEXT
Tu Apr 19	**PART 6: MIXED MEDIA**		
Th Apr 21	Mixed media		
Tu Apr 26	Mixed media		
Th Apr 28	Mixed media		

DATES	IN CLASS THIS DATE	READING DUE	BRING TO CLASS
Tu May 3	Breakfast at the Freeman house **DUE: 2 Marker projects** **(Includes Test #2: Technique)**		
Th May 5	Portfolio preparation		
Mon May 9	**DEAD DAY**		
Finals Week	**PORTFOLIO PRESENTATIONS** **(FINAL EXAM)** WPAC lobby display ***Mixed media projects due**		

GRADING RUBRIC SAMPLE

Rendering Media Name _____

GRADE EVALUATION

Drawing with Graphite Pencil

*Based on the requirements noted on your **Project 1: Drawing with Graphite Pencil** information sheet, your grade for this project is assessed in the following manner:*

Your grade:	Possible %	
_____	15%	Your drawing is **abstract** in style, rather than representational.
_____	5%	You have chosen a small section of your drawing (no less than 1/6th of the whole) for your technique work.
_____	40 %	In your small technique section, you have demonstrated your skill in pencil drawing by using at least 8-10 varied techniques.
_____	25%	ARTISTRY: You have created visual interest and excitement using the design elements of **variety** and **contrast** in your composition.
_____	10%	PRESENTATION: You have presented your work to the class effectively using the language of the medium and its technique.
_____	5%	You have filled a minimum paper size of 8 ½" x 11"with your design.
_____	YOUR GRADE	

RENDERING MEDIA
THEA 440-01

Required Supplies List

As we work through the various rendering media during the semester, you will be welcome to use my supplies as well as your own during class time. **But you will need to purchase the following basic supplies for your work outside of class.** This should be considered a bare minimum. Add to your art box any other supplies you can afford that you think you will actually use. Purchase the best quality you can afford. I will provide another information sheet with manufacturer names and supply sources.

spiral sketch or drawing book, no smaller than 6” X 8” or so

pad of watercolor paper, no smaller than I 1/2” X 11”

at least 3 graphite pencils: 2B, 4B, and 6B

gum eraser

permanent black ink technical pen

watercolor tray with cake paints **OR** at least primary colors in tubes with a mixing tray

medium round watercolor brush

larger watercolor wash brush

at least 3 illustration markers with double nibs

.....

an old cotton t-shirt or hand towel (for watercolors)
a box or container for your supplies

ADAMS CENTER
TEACHING · LEARNING · TECHNOLOGY
Abilene Christian University • ACU Box 29201
Abilene, Texas 79699-9201

November 5, 2012

Sandy Freeman
Associate Professor, Costuming/Makeup
Sewell Hall, off Costume Shop

RE: new course application

Dear Sandy,

Thank you for the conversation we had earlier today regarding proposed course number THEA 331 Rendering Media for Theatre Design. It was my pleasure to learn more about the curriculum in this area of the College of Arts and Sciences and to talk with you about how you've taught this subject previously as a Special Topics course. I was especially impressed by the specific ways you've worked to include students at all levels of artistic experience in this course and how the rubrics you've provided give students concrete guidance for completing assignments with an artistic/interpretive component.

As a follow up to our conversation, I'm writing this letter to provide evidence that the course as it stands meets current Adams Center guidelines for course design. We clarified the reasons why the course should not have any prerequisites, that the required materials list does not constitute a change in course fees (the students must provide these materials on their own), and suggested ways to enhance the section of the Adams Center syllabus checklist regarding Christian perspective. Please don't hesitate to contact myself or any member of the instructional design team in the Adams Center if we may be of additional assistance as you prepare to teach this course in the future.

Blessings,

Melinda (Mindi) Thompson
Director of Instructional Design

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: November 29, 2012

TO: Sandy Freeman

FROM: Mark McCallon, Associate Dean for Library Services

RE: Course Application for THEA 331 – Rendering Media for Theatre Design

After reviewing the course application, the library is able to support the proposed course. Thank you for letting the library review the course application.