COURSE CALENDAR DESCRIPTION

Focuses on interrelationships of the visual and spatial elements of the theatrical stage and performers who fill it. The goal is to provide students with basic skills required to design sets and costumes as a whole design. Prerequisite: FA/THEA 2141 3.00 and FA/THEA 2410 6.00 or permission of the course director. Corequisite: FA/THEA 3142 3.00 and FA/THEA 3145 3.00 or permission of the course director. Theatrical design involves many elements, but the relationship between performer and the space that they inhabit is the most fundamental part of any final theatre design. This course will concentrate on developing the visual elements of performers through their costumes, and the surrounding performance space. Studio projects will concentrate on projects involving set and costume design for plays and dance. Assessing the requirements of plays, dance, and performers, projects developing the use of colour, volume, texture, and form, both in costumes and scenery will be explored. Research, drawing skills, model building, text analysis, design development, presentation skills and the relationships with directors and actors will be explored in further detail from the current FA/THEA 2141 3.0 course. A comparison of these two theatrical forms and how they affect design will allow the student to begin to understand the range of theatre design possibilities. This studio course is aimed at students who are interested in designing for the stage and already have a working knowledge of theatre vocabulary and practice. The course objectives are to further develop student’s skills in the area of stage design. It would be beneficial to anyone interested in lighting design, set design, costume design, stage direction, production management, technical direction, performance art or visual arts. Prerequisite: FA/THEA 2141 3.0 and FA/THEA 3145 3.00 or permission of the course director. Corequisite: FA/THEA 3142 3.0.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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</thead>
<tbody>
<tr>
<td>Tribe, Julia</td>
<td>Sec. A / STDO / F</td>
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SPECIAL FEATURES

THEA 3143 3.0  SET & COSTUME DESIGN I  DEPT. OF THEATRE

COURSE OUTLINE

Course Webpage: n/a

TERM: Fall 2017-18

TIME & LOCATION: Thursday 11:30 am – 5:30 pm CFT 157

PRE REQUISITE: THEA2141 3.0 or permission of the Department

CO-REQUISITES: THEA3142 3.0, THEA3145 3.0 or permission of the Department
EXPANDED COURSE DESCRIPTION:
This course builds on design skills acquired in THEA 2141 3.0.

Through presentation and interaction with the group and the instructor, the course will emphasize the centrality of communication skills to the creation of theatre design, and stress the relationship between the visual world of design and performance.

Students will study and apply text analysis through work with specific play scripts, and develop the ability to communicate visual ideas both verbally and non-verbally. The course will examine theatrical space, staging, and the actor/audience relationship. Students will be expected to develop their practical skills in various areas of drawing, painting, and model making for the theatre.

The course consists of one 6-hour studio per week, which will include informal lectures and discussions of various aspects of the design process, and studio time during which students work on assigned design projects under the guidance of the instructor. Professional directors and/or designers may join the class as guests to offer their perspective on theatre design. One-on-one discussion with the instructor regarding projects will be regular and essential.

During the term several design projects will be assigned. The projects are intended to give the student direct experience of the creative process and introduce specific design tools including research, written and oral descriptions, sketches and technical drawings, and scale models. These projects are the basis for a large portion of the grading for this course and are the equivalent of exams. Students are expected to keep files of all work done through the term and be prepared to submit them from time to time for evaluation and critique.

The purpose of this course is to lead the student through the various phases of designing sets and costumes for live performance. The course will examine the nature of artistic collaboration and the role and responsibility of the designer in the production process.

DRAWING CLASS: Students are reminded that THEA 3142 3.0 DRAWING FOR THE THEATRE and THEA 3145 3.0 TECHNICAL DRAWING 3 are co-requisites of THEA 3143 3.0.

In order to be considered for THEA 4140 6.0 (SET DESIGN III) and/or THEA 4130 3.0 (LIGHTING DESIGN II) students will need to have taken prerequisite courses THEA 3145 TECHNICAL DRAWING 3.0 *and* THEA 3142 3.0 DRAWING FOR THE THEATRE

REQUIRED TEXTS:

- *Backwards and Forwards* David Ball, Southern Illinois University Press.
- *How to Read a Play* Ronald Hayman, Grove Press
- *Designer Drafting and Visualizing for the Entertainment World* Patricia Woodbridge & Hal Tiné, Focal Press
- *Scene Design and Stage Lighting* Parker, Wolf & Block

RECOMMENDED READING: Download from
REQUIRED READING:

- Associated Designers of Canada Standards and Working Procedures
- The Monument  
  Colleen Wagner (in Vol. 1 of Broadway Anthology)
- Cat on a Hot Tin Roof  
  Tennessee Williams (in Vol. 1 of Broadway Anthology)
- Two Precious Maidens Ridicules  
  Molière (class handout)
- Oedipus Tyrannos  
  Sophocles (in Vol. 1 of Broadview Anthology)

Additional readings may be assigned or recommended during the course. Students are expected to have read these portions prior to the class and be prepared to be questioned.

RECOMMENDED READING:

Model-Making: Materials and Methods  
David Neat, Astrid Barndal, Crowood Press, 2008

Timetables of History  
Bernard Grun, Touchstone Books

Handbook of Model-Making for Set Designers  
Colin Winslow Crowood Press 2008

The Scenographic Imagination  
Darwin Reid Payne, Southern Illinois University Press.

The Historical Encyclopaedia of Costumes  
Albert Racinet, Facts on File Publications, 1988

20,000 years of Fashion  

Four Hundred Years of Fashion  
Victoria and Albert Museum, William Collins Sons & Co.

A Handbook of Costume Drawing  
Georgia O’Daniel Baker, Focal Press

Costume Design: Techniques of the Modern Masters  
Lynn Pecktal, Backstage Books

Designing and Painting for the Theatre  
Lynn Pecktal, Holt, Rinehart and Winston.

Drafting for the Theatre  
Dennis Dorn and Mark Shanda, Southern Illinois U. Press

Drawing Scenery for Theatre, Film and Television  

Graphics for the Performing Arts  
Harvey Sweet, Allyn and Bacon, Inc.

Theory and Craft of the Scenographic Model  
Press

Darwin Reid Payne, Southern Ill. University

ATTENDANCE:

All classes are expected to begin on time, with students in place and materials prepared. Please note that all classes are mandatory. An absence is an absence - whether or not a reason or "excuse" is presented. This is particularly true in studio courses, where the process is as important as the end result - the project. Note that class attendance, participation and studio work accounts for 20% of your mark in this course.

FAILURE TO ATTEND CLASSES WILL RESULT IN ACADEMIC PENALTY OR A REQUEST THAT THE STUDENT WITHDRAW FROM THE CLASS.

GRADING:

Punctuality & Attendance  
10% of total course grade

Class Participation & In-class Work  
15% of total course grade

Project No. 1  
25% of total course grade

Project No. 2  
25% of total course grade
Project No. 3                                                   25% of total course grade
100%

Class participation/studio work is based on involvement in class discussions, critiques and the degree of
student preparation and work ethic in class. Consideration is given for progress during the course.

IMPORTANT INFORMATION FOR STUDENTS

A Note on Challenging Content

One of the central educational goals of the Theatre Department is to produce socially conscious artists —
artists who are aware of and capable of participating in challenging dialogues about social injustice and
inequality. This means that our courses, public events, and productions often grapple with difficult subject
matter, including sex, violence, terror, and illness (among other topics). While these presentations will no
doubt provoke strong emotions and cause discomfort, we feel that the diverse experiences they promote are
also essential to the development of our students’ critical faculties, empathy, and understanding of the world.
Rather than warning our students in advance about every potentially uncomfortable topic that they might
encounter in the course of their studies, we instead encourage students to meet them head on in the
classroom, in rehearsals, and performances, and to engage in civil and compassionate debate about the
possibilities and effects of staging difficult knowledge.

If you require an accommodation related to your participation in Theatre experiences, please ensure that you
share relevant documentation with your course director. Academic Accommodation for Students with
Disabilities

ACADEMIC POLICIES / INFORMATION: The Senate Academic Standards, Curriculum and Pedagogy
Committee (ASCP) provides a Student Information Sheet that includes:
York’s Academic Honesty Policy and Procedures / Academic Integrity Web site
Access/Disability
Ethics Review Process for Research Involving Human Participants
Religious Observance Accommodation
Student Code of Conduct
Alternate Exam and Test Scheduling

"20% Rule" - No examinations or tests collectively worth more than 20% of the final grade in a course will
be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which
regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the
compressed summer terms. Final course grades may be adjusted to conform to Program or Faculty grades
Grading Scheme and Feedback Policy -

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and
weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two
weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final
grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be
received by students in all courses prior to the final withdrawal date from a course without receiving a
*The Key Points of York’s Policy on Academic Honesty*

York’s Senate Policy on Academic Honesty affirms and clarifies the general obligation for all members of the University to maintain the highest standards of academic honesty.

In particular, the policy:

- Recognizes the general responsibility of all faculty members to foster acceptable standards of academic conduct and of students to be mindful of and abide by such standards;
- Defines the types of conduct that are regarded as offences against the standards of academic honesty, including plagiarism, cheating, impersonation, and other forms of academic misconduct;
- Defines the penalties that can be imposed on a student who is found to have committed plagiarism or any other form of academic misconduct;
- Outlines the procedures for dealing with students who are accused of violating the Senate Policy on Academic Honesty.

**Note: a lack of familiarity with the Senate Policy cannot be used as a defence by those accused of academic misconduct.**

**Range of Penalties for Plagiarism**

When verified, violations of academic honesty may lead to the following penalties – imposed *singly or in combination* depending on the severity of the offence:

- Written disciplinary warning or reprimand
- Required completion of an academic honesty assignment
- Make-up assignment, examination or rewriting a work, subject to a lowered grade
- Lower grade on the assignment, examination or work
- Lower grade in the course
- Failure in the course
- Permanent grade of record
- Notation on transcript
- Suspension from the University
- Expulsion from the University
- Withholding or rescinding a York degree, diploma or certificate

If the offence is a second or subsequent one for the student, or is in combination with another offence, the Senate Policy recommends consideration of a severe penalty.

For further information on the penalties for academic misconduct, please see York’s Senate Policy on Academic Honesty.

**HARASSMENT GUIDELINES:** Sexual harassment is not anyone’s favourite topic, but we ask you to take a few minutes to read this section carefully. These guidelines explain what sexual harassment is, and what it is not, in the context of the Department of Theatre. We also hope to decrease any chance for misunderstanding surrounding activities, such as costume fitting, that are absolutely essential to the teaching
and craft of theatre. What should you expect? What are the warning signals that something might be wrong?

As we know, theatre reflects life; and life has its share of sex, violence, murder, insanity, cruelty and terror, as well as romance and hilarity. To teach students to evoke an empathetic response in audiences involves the simulation of physical violence and dealing with strong emotions in the classroom, in rehearsals and in performances. Clearly, we cannot avoid these topics, so we meet them head-on in the classroom.

The York policy lists “unnecessary touching or patting” as behaviour indicative of sexual harassment. However, in the Department of Theatre, touching routinely happens in acting/directing classes and in costume fittings.

In acting, voice and movement classes, students will be touched in the abdomen, diaphragm area, rib cage, chest, spine, back, shoulders, limbs, neck and head to assist the student in proper breathing, relaxation of tensions, alignment or similar instruction. At no time should a teacher, without the student’s permission, touch those parts of a student’s body that would normally be covered by a two-piece bathing suit. At no time in an acting class will a student be asked to remove intimate apparel.

The removal of clothing, however, is integral to a costume fitting. Getting changed into or out of a costume is done in the privacy of a closed fitting room, but then the costume designer and/or the cutter building the costume will have to touch the costume (and therefore the student in the costume) anywhere that it needs fitting. The costume may also include undergarments that are not the student’s (e.g. corsets for women), that require the removal of the student’s own undergarments, and costume undergarments also require fittings. No students will be asked to put on or remove any item of underclothing in the presence of any other person.

A danger signal in physical contact could be unnecessarily prolonged touching, or touching body parts not involved in the current teaching. Students who feel uncomfortable about touch from the teacher, staff member or another student have a responsibility to speak to the teacher about opting out, or to discuss the problem with York’s Centre for Human Rights, South Ross, Suite 327, 416-736-5682 / TTY: 416-650-8023, rights@yorku.ca

As well as physical contact, there is also psychological contact and gender harassment. Sexual harassment can occur with no physical contact at all: psychological contact can therefore be a more difficult area to ascertain than physical contact since it involves words, intonations or body language. Theatre training must deal with sex. For example, some of the discussions needed in acting classes are of a sexually explicit nature. There is no way for students to fully explore the nature of acting without being honest, to some level, with their personal lives.

Gender harassment consists of derogatory or degrading remarks directed towards members of one gender or sexual preference group. These are most often directed at a woman, women in general, or homosexuals. Gender harassment is definitely sexual harassment.

If you feel that sexual harassment may have occurred, speak to the teacher, the class rep, your faculty advisor, or to the Centre for Human Rights, South Ross, Suite 327, 416-736-5682 / TTY: 416-650-8023, rights@yorku.ca

Sexual assault awareness and resources information is available on the York website and we encourage you to also carefully review this information.

You shouldn’t ever feel guilty or be made to feel guilty about reporting a problem!
DISPUTES: The following steps are the steps to be taken in the event of unresolved issues within the class:
- If your class has a tutorial leader or studio instructor, speak to your instructor first.
- If unresolved, speak to the Course Director.
- If unresolved, contact the Chair of the Department at thechair@yorku.ca.

IMPORTANT UNIVERSITY SESSIONAL DATES (where you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
http://www.registrar.yorku.ca/enrol/dates/index.htm
Manage my Academic record http://myacademicrecord.students.yorku.ca/

- Last date to drop a fall term (F) course without receiving a grade: November 10, 2017
- Last date to drop a winter term (W) course without receiving a grade: March 9, 2018
- Last date to drop a full year (Y) course without receiving a grade: February 9, 2018

DEGREE STATUS – BA AND BFA: All students accepted into the Department of Theatre in the School of the Arts, Media, Performance and Design (AMPD) enter as Specialized Honours BA Theatre-Theatre Studies majors. The first year is a program common to all Theatre students, and offers courses in Acting, Production/Design and Performance Creation & Research. At the end of the first year, there is a selection process (either by audition or interview) to proceed into the various areas of interest.

POLICY REGARDING LOSS, DAMAGE AND THEFT OF PERSONAL EQUIPMENT AND BELONGINGS: The School of Arts, Media, Performance & Design at York University will not be held responsible for the loss, damage or theft of personal equipment or any other personal belongings that are left in studios, classrooms, storage areas or any other space within the School. It is each individual’s responsibility to take care of their own property. Under no circumstances will the School incur liability for loss, damage or theft of such property.

Please take all reasonable measures to protect your personal belongings. If you do experience loss, damage or theft of personal property, please report it immediately to the Department of Security Services at (416) 736-5333 or extension 33333 from any University phone.

ROOM BOOKING POLICY: Rehearsals for mainstage productions take precedence when assigning rooms, followed by faculty assigned work. Personal projects, including playGround, will be considered only if space allows.

First-year Theatre majors are not eligible to book studios.

Adopt professional standards by agreeing on a rehearsal schedule with group members and by having one group member do the arranging of the space in advance. Please ensure that the floors and walls are clean. All garbage must be removed. Please treat the studios with respect.
The studios are available only within the following hours: **Mon-Fri 8:00am-10:00pm and Sat-Sun 10:00am-6:00pm**

All spaces must be booked one week in advance and will be accepted **only until 4:00pm on Thursday the previous week**.

Requests will be confirmed Friday by 4:00pm.

Requests must be sent by **e-mail only** to rehearse@yorku.ca

*Include your full name, student ID, program, brief explanation of what the space will be used for and what kind of space you need (studio / classroom / big / small).*

Requests must be submitted **each week** for a room unless special arrangements have been made.

You cannot “claim” a space by writing in your name or the course name in an empty slot on the weekly schedules posted outside each space (exception – Light Lab CFT 153).

Spaces must be returned to neutral at the end of each booking session. There will be a picture of what “neutral” is in each studio.

The sign-off sheet must be checked and signed at the end of your studio time. If you enter a space and find it not “neutral”, please e-mail rehearse@yorku.ca.

Anything left behind in the spaces after your booking will be thrown out.

**Procedures for use of studios after-hours**: These procedures are designed to enhance the safety of authorized students when working alone in one of our studios after-hours - Monday through Friday from 11:00pm to 6:30am, and Saturday/Sunday from 10:00pm to 8:00am.

An **After-Hours Use form** will be completed and emailed to University Security at: scc@yorku.ca;

Be advised of the University’s emergency protocols (e.g. contact 911 in the event of a life threatening situation) and University Security’s urgent number (416.736.5333);

Contact University Security non-urgent number - 416.650.8000 - upon arrival and departure.

**SITE-SPECIFIC PROJECTS**: All site-specific theatre projects anywhere on campus must be cleared by the course director, York University’s Security Services, and the department or governing body of the proposed site. This request should be made in writing at least three weeks in advance of the date required.

All public spaces on Campus require contact with the Office of Temporary Use of University Space - http://tuus.info.yorku.ca/space-room-reservations-forms/
The course director will also need to complete a “Temporary Use of University Space Application and Notification Form” and submit it two weeks in advance of the date required.

For ALL site specific work, the course director must send the request to security@yorku.ca outlining where and when the work is to take place.

**Please note:** at no time shall any form of replica, prop, or real weapon (handguns, rifles, shotguns, swords, daggers, knives, etc) be used in any site specific work.
THEA 3143 3.0, 3144 3.0 2017/18
SET & COSTUME DESIGN I/II
MATERIALS LIST

Many of these items, especially if they are good quality, can be expensive. Please remember that if you plan to continue in many aspects of theatre design and production, these are tools that will last you many years. Look on your purchases as an investment.

Make sure you label your tools.

- Architect's scale rule: 1/8, 1/4, 1/2, 3/32, 3/16, 3/8, 3/4, 1-1/2, 3" (Inches to the foot) DO NOT PURCHASE A METRIC SCALE!
- 36” wooden T-square, wood or metal. (If wood, get one with plastic or metal edges).
- Adjustable set square 10” or 12”
- Metal Tape Measure- with imperial and metric measurements
- Technical drawing pencils or lead holders and drawing pencils, 2H, H, 2B
- Suitable pencil sharpeners
- Erasers
- Masking Tape -1/2”
- Exacto knife and blades
- Mat knife and blades
- Metal ruler –at least 15” long
- Cutting Mat – the larger the better
- All purpose sketch pads
- White glue - "Bondfast" or equivalent
- Scissors for paper
- Basic Set of Acrylic paints: black, white, burnt sienna, Yellow Ochre, Phalo Blue, Cadmium Yellow, Hooker's Green, Violet, Red
- Paint brushes (synthetic sable type, for gouache or acrylic: Rounds no. 2,4,6,8.
- Flats no. 10,12,14,16,20
- Balsa Wood, illustration board, foam core, and other materials as required for models
- Drafting vellum (24” x 30” sheets, or cut from a roll. Grouping together to buy a roll 32” wide will be less expensive.)
- Roll of tracing paper for rough work. 18” wide or 24” wide is fine. Comes in yellow or white. Useful suppliers in the GTA
  - Above Ground Art Supplies – various locations my fave- very knowledgeable staff, a great selection https://www.abovegroundartsupplies.com/cms/index.php
  - Curry’s Art Stores- various locations https://www.currys.com/default.htm
  - Gwartzman’s Art Supplies - 448 Spadina Ave, Toronto, ON M5T 2G8 –student grade, good prices
  - York University Bookstore – limited selection but sometimes the time you will save by checking there will make up for the time /$$ you spend in travelling off campus.
  - Model Builders’ Supply http://www.modelbuilderssupply.com/ GREAT for model building supplies, but $$$$$$
SET & COSTUME DESIGN I    LECTURE SCHEDULE    (SUBJECT TO CHANGE)

1. Sept. 7 Introductions. Term & Course Overview, Course Outline/ Materials list/Rules of the room
   Discussion: What is Stage Design? The Design Process / Basic Proportion
   Discussion of Project #1
   ASSIGNMENT: For September 14: Read Backwards and Forwards
   For September 21: Read all plays for Project #1

2. Sept.14 Discussion: Script Analysis; Backwards and Forwards; Script Breakdowns.
   Site visit to the JGG, FFT. Performance Architecture. Designing seating for the JGG.
   Storyboards
   ASSIGNMENT: Read/review all plays for Sept. 21 class. Be prepared to discuss them in class.
   MATERIALS: Bring black card- illustration board or black foam core, cutting tools, glue

3. Sept. 21 Play chosen. Reading of plays, discussion
   Model building: materials & techniques
   Studio: Project #1
   ASSIGNED READING for September 28:
   Designer Drafting & Visualizing: pp.5-28, 35-61, 73-91, 95-131, 144-147 (Sightlines)

4. Sept. 28 Discussion: Sightlines.
   Moving actors in space.
   Studio: Project #1

5. Oct. 4 PROJECT 1 DUE / Presentations
   Discussion: Project #2

6. Oct. 11 Discussion: Costuming the characters / the language of clothing / anatomy
   Studio: Project #2

   Oct. 26 Fall Reading Days / no class

7. Oct. 19 Discussion: Drafting for the Theatre; Reading Plans; Groundplans, Sections, Elevations
   Discussion: Building the theatre model Box
   Studio: Project #2

8. Nov. 2 Discussion: Communication and Collaboration; Working with Directors Studio: Project #2

9. Nov. 9 PROJECT 2 DUE (no presentations)    TECH WEEK Party for Boris
Project #1: TEXT IMAGE AND ANALYSIS.    worth 25% total grade   DUE: Presentations Oct. 4

The goal of this project is to submit a complete scene breakdown, research portfolios, a set of storyboards and a palette of colours and textures for one of the following plays:

- The Monument  Colleen Wagner (in Vol. 1 of Broadway Anthology)
- Cat on a Hot Tin Roof  Tennessee Williams (in Vol. 1 of Broadway Anthology)
- Two Precious Maidens Ridicules  Molière (class handout)
- Oedipus Tyrannos  Sophocles (in Vol. 1 of Broadview Anthology)

MAKE A THOUGHTFUL CHOICE OF WHICH PLAY TO WORK ON! It will also be the basis for other term work. Remember that you are responding not only to the story, but the style of writing in the story. Your own response to the play is what will drive your ideas. What are some of the themes in the play? What is the style of writing? Who are the characters, and why should we care about them? Be prepared to share all of your work with the rest of the class.

1. Scene breakdown: Create a chart / document of the play in sequence by scene and page number. Include any references in the text to specific actions and staging, locations, set pieces, props, costumes, time, weather and special effects required. PROVIDE A PRINTED HARD COPY

2. Research: Create a portfolio of information and images relating to the play. Include external research (the author; the history, politics, religious and artistic climate of the period in which the play was written, etc.), internal research (the date of the story, the location). Provide images that support your research into the world of the play - the architecture, clothing, landscape – as well as abstract images that you feel express moments or emotions in the play. PROVIDE A HARD COPY or LABELLED USB to hand in. Minimum of 40 images.

3. “Moment” Collages”: Choose 3 moments from the play that you feel are significant. A moment can be when something happens between characters, or can be when a character is alone. It should be when something happens that is important to the telling of the story. It can be a moment of action or a moment of stillness.

Create 6 collages (2 per moment - a texture collage and a colour collage) based on your chosen moments in the play. These collages can illustrate your response to the play. Consider moments of contrast - look for the
differences -i.e., moments of tenderness vs. moments of conflict. Consider light and dark- both literally and in an abstract way. For example, does the play start dark and get darker? Or lighter? Does this affect the emotional journey of the characters, or of us?

The collages should be ordered to reflect the progression during the play and/or could reflect key moments you’ve discovered in your “Backwards and Forwards” analysis of the script. Add a written explanation (1 paragraph) should be on the back of each collage.

Physically, each collage should be no smaller than 8” x 10” and no larger than 11” x 14”, but all collages should be the same size. They can incorporate relief and 3-dimensional objects. The media are up to you – paint, fabric, images, pencil, whatever! Try to explore materials.

Consider the final craftsmanship of your work. Sloppy work does you no favours. Your overall presentation counts.

4. Storyboards: Create a series of 10 very simple pencil sketches, no smaller than 3” x 5” and no larger than 5” x 7”, that illustrate some of the key moments you are beginning to visualize from the script. These sketches should not show settings with walls, etc. but rather ideas, and simple figures in relationship to each other and the space, i.e. two people sit on a bed, or, a man lying on the floor. Hand in these sketches, clearly labeled and in sequence. You should include a written sentence to clarify the meaning of the image.

**GRADING:**

1. Scene breakdown 20%
2. Research Portfolio 25%
3. “Moment” Collages (3 texture collages and 3 colour collages 25%
4. Storyboards 20%
5. Presentation & Craft 10%

100%

**NOTES:**

**Project #2: CREATION OF THE WORLD; PRELIMINARY DESIGN** worth 25% total grade

**DUE: Nov. 9**

Your next project is to create the preliminary design for your chosen play, to be set in the JGG. You may choose the same play as you did for project one, or a different play. Whichever play you decide to do for this project will be the same play you choose for project #3. If you design a play other than the play you chose for Project #1, please note that your revised choice must be approved in discussion with the Course Director.

MAKE A THOUGHTFUL CHOICE OF WHICH PLAY TO WORK ON!

Much of this project is dependent on feedback, as in a professional process where you would work with a director. It is important for you to bring as much to class as possible to get feedback from the Course Director. Your progress will involve a series of revisions - this is an inevitable part of the evolution of any design process, much like a writer doing many drafts before completing a novel. Do not be afraid of it. Don’t try to avoid this part of the process!

At this point in the process, begin to think about:

- Is this play realistic, naturalistic or stylized?
- Does metaphor have a role in this play?
- Do other plays by the same author provide clues as to the nature of his/her characters and writing style?
• Who are these characters in the play?
• What is the nature of their relationship to each other?
• What is the nature of their relationship to their surroundings?
• What relationship do you see your actors having to the audience?
• What kind of stage and production might best illuminate this play and its ideas?

Preliminary Design Submission Consists of:

• Rough 1/2” scale model of your set. This model is an opportunity for you and the course director to assess your ideas about space and the action of the play. As this can be a “white” model, supply a colour palette indicating your ideas re colour for the finished model. Include in the model an indication of furniture. This model will undergo many revisions so be prepared to demolish as well as to build!! PUT SCALE ACTORS IN YOUR MODELS.

• 1/2” scale rough floor plan of your set in the JGG Theatre, showing the set and masking as well as audience seating areas. This is to guarantee that your ideas will actually be able to fit into the theatre. Sightlines should be included.

• Preliminary costume drawings (minimum of 8) with notes, suggested colours, and textures for each character. The costume sketches should be no smaller than 8”x10” and no larger than 11”x14”. DO NOT USE BOND PAPER

• Additional (not previously submitted) research you have sourced for this stage of the project.

GRADING:

1. Preliminary Model 20%
2. Preliminary Floor Plan 20%
3. Preliminary Costumes 20%
4. Craftsmanship, accuracy (this includes the presentation of your drawings and models) 20%
5. Relation to text and performance 10%
6. Additional Research Material 10%

100%

NOTES:

Project #3: FINAL DESIGN, worth 25% of final grade DUE: Presentations Nov. 30

You are now proceeding to the final designs for sets and costumes. This time is crucial in terms of feedback from the Course Director. You will be incorporating revisions into your work. IF YOU HAVE WORKED WELL ON YOUR PRELIM DESIGNS, YOU WILL BE MUCH FURTHER AHEAD IN THIS PHASE. Your presentation to your colleagues will be a “Show and Tell”, much like you would experience in a professional situation. You will have approx. 10 minutes to present your work. This presentation should include a brief explanation of your work process, rough work, etc. Be prepared to answer questions from your colleagues.

PRESENTATIONS on DECEMBER 1:

Your presentation will include the following:
1. A finished, painted 1/2” scale model of your set, including indications of where the audience will sit.
2. Finished, coloured costume designs for each character (Max. 10) with notes and reference to variations, materials and techniques. **COMPLETED PROJECT DUE DECEMBER 8**

3. 
   1. A finished, painted 1/2” scale model of your set, including indications of where the audience will sit, as above. 
   2. Finished, coloured costume designs for each character, with notes and reference to variations, materials and techniques, as above. 
   3. Drawings of three significant “handprops” or furniture pieces. 
   4. A 1/2” scale floor plan and section of your set, including all masking, risers, sightlines, etc. This drawing should be done on drafting vellum with a pencil. Marks will be considered not only for accuracy, but lettering and neatness. 
   5. All rough work and research should be included in your final package. 
   6. Design statement (1 page max, single-spaced) articulating your design process, including challenges and breakthroughs **GRADING:**

7. 
8. 
   1. Finished model 20%
   2. Finished costume designs 25%
   3. Drafting 15%
   4. Prop Drawings 10%
   5. Design Statement 10%
   6. Craftsmanship 10%
   7. Presentation Show & Tell 10%

100%

NOTES:
Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

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