EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 3110 3.0 SECTION A
3RD YEAR STAGECRAFT
FALL 2018 / WINTER 2019

Last Modified Date: 10/05/2018

COURSE CALENDAR DESCRIPTION

Explores the principles and practice of producing stage properties and scenic art. Course credit exclusion: FA/THEA 3171 3.00.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mayberry, John Bengtsson</td>
<td>Sec. A / STDO / Y</td>
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SPECIAL FEATURES

YORK UNIVERSITY DEPARTMENT OF THEATRE

COURSE OUTLINE
THEA 2410 6.0 HISTORY OF VISUAL SOURCES FOR THEATRICAL DESIGN 2018-2019

Course: THEA 2410 6.0 History of Visual Sources for Design

Term: Fall/Winter 2018-2019

Prerequisite / Co-requisite:
Pre-requisites: THEA 1010 3.0, THEA 1100 3.0 and THEA 1200 6.0.
Co-requisite for BFA Production Students: THEA 2100 3.0, THEA 2110 6.0.

Course Instructors:
Teresa Przybylski
Consultation: Tuesdays 11:30 – 13:30, CFT 314

Peter McKinnon
Consultations: Tuesdays 12:00-14:00, CFT 309

Time and Location:
GCFA 312      Tuesdays and Thursdays 9:00 – 11:00

Expanded Course Description:
The course is intended to give the student an understanding of the "look" and "feel" of various cultures and societies in which a play may have been developed or in which a play may be set.

The course is a "lecture and image" survey of period style in clothing, architecture, interior decor and furnishing. Various periods of history will be examined with respect to: the general history of the time, area or country; the cultural climate; social philosophy; modes and manners; writers, composers, artists and playwrights; architecture, interior, furniture; and the clothing of "fashion" and everyday life.

Students will be asked to build their own research portfolios, paralleling the lecture material. The portfolio will give the student a basic resource file for future theatre courses and is the basis for the evaluation for this course. A description of the portfolio requirements is attached.

 DRAWING ON THE RIGHT SIDE OF THE BRAIN, by Betty Evans, is a particularly helpful book for those who wish to improve their drawing skills.

**Course Text / Readings:**

Extensive list of suggested books will be e mailed to all students. It is vital that students acquire a good reference book of costume history that identifies the names of the period clothing. The best way to buy these books is through ABE.com.

**Evaluation:**

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<tbody>
<tr>
<td>Portfolios</td>
<td>75%</td>
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<tr>
<td>Attendance</td>
<td>10%</td>
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<tr>
<td>Final Essay</td>
<td>15%</td>
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Students will be required to submit their portfolio "chapters" for marking at the beginning of the class, covering the material of the lectures two weeks previously. Read the Lecture Schedule carefully for exact details.

There are 26 portfolios (chapters) that are marked. Students will receive evaluation of each portfolio based on 100% mark. The final mark is based on the top 25 chapters @ 3% each.

**Assignment Submission:** Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment.

**Lateness of Portfolios Penalty:** Assignments received later than the due date will be penalized. The penalty will be a deduction of 5 points for one week late, 15 points for two weeks late, 30 points for three weeks late, to a maximum of 40 points off for four or more weeks late. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation.

**Missing Class Penalty:** for each missing class points will be deducted from the 10% attendance mark. Exceptions to the missing class penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation.
Final Essay: the topic of the essay will be handed out during the last class (March 23). The subject of this final assignment is to research, analyze and compare various subjects presented during lectures. This Final Essay has to be submitted with the last two portfolios during exam period. Final date TBA.

PORTFOLIO REQUIREMENTS
The ongoing portfolio assignment is the "centre" of this course. Through this project you will be using information delivered in lectures to guide you to your own research, developing your ability to analyze and record your impressions of each period. Your portfolio and your lecture notes become your active record of the course material. TOGETHER, THEY ARE THE KEYS TO SUCCESS IN THIS COURSE!

Students will note in the Lecture Schedule that "subject periods" are numbered. Students are required to submit "chapters" of research for at least 25 periods, usually two weeks following the lecture. See the Lecture Schedule for dates. If more than 25 portfolios are submitted, only the top 25 grades will be used in the final grade calculation.

THE PORTFOLIO IS ACCEPTABLE ONLY IN THE FORM OUTLINED BELOW. ANY VARIATION IN ORDER OR FORMAT WILL BE PENALISED.

FORMAT
The following pages are to be submitted. Use one side only 81/2"x11” unlined white pages (loose leaf binder type), as follows:

The pages are to be submitted in a standard letter size file folder, WITH YOUR NAME CLEARLY INDICATED on the back and front of the file folder label tab. Students should have at least four file folders available for marking "rotation".

PROTECTED SHEETS
To protect your work please use protective plastic sheets.

Back of EACH PAGE
Write your name in ink. Pages without this identification will get a grade of 0.
Name the source for the drawing and page number where the drawing is found, except page 3.

Text, Style, Content
The quality of your writing and labelling of drawn subjects is considered in the marking. Mark will be reduced for too narrow range of labels. All labels should be written in capital letters.

PAGE 1

CHAPTER NUMBER AND NAME OF THE PERIOD

ARCHITECTURE & CLOTHING
Choose a building or other architectural structure that you feel is typical of the period, or is a significant example from the period. This building is the background for the two figures. Sources of architecture should be photographs of original artwork or architectural drawings.
Choose a painting, sculpture or photograph from the period, featuring a male and female in full figure. Sources of the images should be reproductions from a visual primary source.

Concentrate on the basic lines of the architecture and clothing. It is very important that the figures not be seated, or posed in any way that confuses the view of the clothing. It is also important that the figures represent the society's view of its real people, i.e. no spirits, gods, or any beings that are out of the ordinary! Make sure that the figures are IN FRONT OF, not BELOW the architecture.

Your drawing should omit such items as the surface detail of the item, allowing the viewer to concentrate on the line of an item. It also serves to force the drawer (not artist!) to be more observant, discovering in the process details of function that one too easily ignores.

Your redrawing should be clear. Do not shade it. If pattern is of importance, a small example in the drawing or to one side will be acceptable.

Architecture should be labelled clearly, with dates, name of the architectural object and its location. Clothing should be labelled with the dates, status of the figures and names of important elements of the garments. Label the items, using vocabulary from lectures and a good costume history book.

Page 2

FURNITURE

From your research, choose furniture items that define the period. The top portion of this page should include two redrawings of furniture items. One of the redrawings must be of a chair, or other object used for seating (i.e. carpet).

Two OBJECTS, PLUS ONE EXAMPLE OF ORNAMENTATION

On the lower portion of the page, redraw two examples of objects and one example of ornamentation from the period. Ornamentation would include patterns of wall coverings, friezes, fabrics for clothing or interior decor, common motifs. Objects may include jewellery, weapons, fashion accessories, household items.

Each redrawing should be labelled clearly, indicating name of object on the front and your sources with page number on the back. Wherever possible label the items, using vocabulary from lectures.

Page 3

COLLAGE - Top of page 3

From your own research, and the lecture slide examples, create your own collage that expresses the COLOURS, TEXTURES and LINE of the period. Use paint samples, paint media, fabric swatches, collage materials from magazines, etc. to explore those aspects of colour and texture that define the period. You
MUST build the collage dimensionally on the sheet that you hand in. Do not just draw and paint on the sheet. Do NOT ever use magic marker, pencil crayons, or crayons for any collage. DO NOT USE REPRESENTATIONS OF REAL OBJECTS OF THE PERIOD. THIS IS AN EXERCISE IN CREATING THE ABSTRACT OF THE LOOK OF THE PERIOD.

BIBLIOGRAPHY - Bottom of page 3

Bibliography is indicating all the sources you used for your study of the period. Students are encouraged to vary their sources, according to the subject matter, and to not rely on a small quantity of "survey" texts throughout the course. This is a course about research, and that means trips to the library! The variety of your sources is considered in the marking, and MARKS WILL BE DEDUCTED FOR TOO NARROW A RANGE OF SOURCES!

If drawn from a book: Author, Title, Publisher, City, Year
If taken from a personal photo collection: Personal Photo taken at (place), (date)
If from a museum (you’ve drawn from the real object): Museum Name, Object accession number, name of collection
If from the internet, all applicable information to find the site

Page 4

MAPS / STUDIES

In the fall term, each lecture will identify the geographical location of the subject culture and the period. Students are to submit a map per portfolio, clearly identifying the boundaries of the subject culture and prominent associated cultures through labels and colours. Students should indicate carefully cultures that share the same geographical area at different time periods. Historical place names must be used.

In the winter term, the 10% mark applied to the map can be used by students for a study submission. This is your own choice of additional research pertaining to the subject period -- examples and/or excerpts of objects, clothing items, lettering fonts, art, or research into the modes and manners of a period. No coins. Otherwise, your choice!!

Each redrawing should be labelled clearly, indicating name of object and your sources. Wherever possible label the items, using vocabulary from lectures.

IDENTIFICATION:

All objects are to be identified in the following manner adjacent to the image:

Name/description of object (i.e. chair, table, houppelande, etc.) and major material (bronze, gold, wood, etc.) or title of known work
Name of important elements of the costume/object – many students lose marks by not identifying clothing adequately
Designer/maker of object (if known) or name of artist
Date of object or work of art
At the back of the page please indicate the name of the book and the page number or other source of your image. Do not forget to put your name on the back of each page in ink.

Please note: there is a separate mark of 10% for the style and content of your writing and identification. This mark reflects appropriate identification of drawings, labelling, clarity and style of writing.

MARKING:

The 25 highest marks from your 26 chapters account for 75% of the final course grade. Within each chapter the marks are distributed as follows, for a total of 100 points:

<table>
<thead>
<tr>
<th>Architecture</th>
<th>Costume</th>
<th>Furniture</th>
<th>Objects</th>
<th>Ornamentation</th>
<th>Collage</th>
<th>Bibliography</th>
<th>Map/Studies</th>
<th>Text, style, content</th>
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<tbody>
<tr>
<td>15%</td>
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Students are encouraged to “track” their progress through the course, by retaining the marking slips that will be returned with each marked chapter. In the past, these marks have been very good indicators of the final grade.

Objects should be drawn from art books, and specialized decorative arts books, as this will allow the student to understand the context of the work. Do not use other re-drawings as your source!

Be extremely careful about choosing your sources. Picasso may be a wonderful example of the art of his period, but you will likely not learn much about the look of daily life from his work.

CLASS SCHEDULE 2018 -19 (Subject to Change)

Sept. 6 Thursday, Introduction - Course Outline, Schedule, Portfolio Requirements. Opening Statement
P/T

P/T

Sept. 6 Thursday, Introduction - Course Outline, Schedule, Portfolio Requirements. Opening Statement
P/T

P/T

Sept. 11 Tuesday Africa (1)

Sept. 13 Thursday Mesopotamia (2)

Sept. 18 Tuesday Egypt (3)

Sept. 20 Thursday Egypt (3)

Sept. 25 Tuesday Greece (Crete, Mycenae) (4)

Portfolio Chapter 1 Due

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Sept. 27 Thursday Greece (4)

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Oct. 02 Tuesday Rome The Republic (5)

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### Portfolio Chapter 2 Due

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<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Topic</th>
<th>Notes</th>
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<tr>
<td>Oct. 04</td>
<td>Thursday</td>
<td>Rome The Empire (5)</td>
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<tr>
<td>Oct. 09</td>
<td>Tuesday</td>
<td>Fall Reading Week</td>
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<td>Oct. 11</td>
<td>Thursday</td>
<td>Fall Reading Week</td>
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<td>Oct. 16</td>
<td>Tuesday</td>
<td>Byzantine (6)</td>
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<td>Portfolio Chapter 3 Due</td>
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<td>Oct. 18</td>
<td>Thursday</td>
<td>Byzantine (6)</td>
<td>P</td>
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<td>Oct. 20</td>
<td>Saturday</td>
<td>Field Trip to ROM</td>
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<td>Oct. 23</td>
<td>Tuesday</td>
<td>Islam (7)</td>
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<td>Portfolio Chapter 4 Due</td>
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<td>Oct. 25</td>
<td>Thursday</td>
<td>Islam (7)</td>
<td>T</td>
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<td>Oct. 30</td>
<td>Tuesday</td>
<td>New World (8)</td>
<td>P</td>
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<td>Portfolio Chapters 5 &amp; 6 Due</td>
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<td>Nov. 01</td>
<td>Thursday</td>
<td>South Asia (9)</td>
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<td>Nov. 06</td>
<td>Tuesday</td>
<td>Asia (10)</td>
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<td>Portfolio Chapter 7 Due</td>
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<td>Nov. 08</td>
<td>Thursday</td>
<td>Asia (10)</td>
<td>P</td>
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<tr>
<td>Nov. 13</td>
<td>Tuesday</td>
<td>no class – tech week</td>
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<td>Nov. 15</td>
<td>Thursday</td>
<td>no class – tech week</td>
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<td>Nov. 20</td>
<td>Tuesday</td>
<td>Migrations (11)</td>
<td>P</td>
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<td>Portfolio Chapter 8, 9 Due</td>
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<td>Nov. 22</td>
<td>Thursday</td>
<td>Carolingian/Romanesque (12)</td>
<td>P</td>
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<td>Nov. 27</td>
<td>Tuesday</td>
<td>Gothic (13)</td>
<td>P</td>
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<td>Portfolio Chapter 10 Due</td>
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<td>Date</td>
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<td>Nov. 29</td>
<td>Thursday</td>
<td>Gothic (13)</td>
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<td><strong>CHRISTMAS BREAK</strong></td>
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<td>Jan. 08</td>
<td>Tuesday</td>
<td>Southern Renaissance (14)</td>
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<td>Portfolio Chapters 11, 12, 13 Due</td>
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<td>Jan. 10</td>
<td>Thursday</td>
<td>Southern Renaissance (14)</td>
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<td>Jan. 15</td>
<td>Tuesday</td>
<td>Northern Renaissance: Tudor (15)</td>
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<tr>
<td>Jan. 17</td>
<td>Thursday</td>
<td>Northern Renaissance: Eliz’n, Jac’n (15)</td>
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<td>Jan. 22</td>
<td>Tuesday</td>
<td>Early Baroque, Cavalier (16)</td>
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<td>Jan. 24</td>
<td>Thursday</td>
<td>Baroque, Restoration, Louis XIV (16)</td>
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<td>Jan. 29</td>
<td>Tuesday</td>
<td>Rococo (17)</td>
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<td>Portfolio Chapter 15 Due</td>
<td>P</td>
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<td>Jan. 31</td>
<td>Thursday</td>
<td>Neo-Classical (18)</td>
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<tr>
<td>Feb. 05</td>
<td>Tuesday</td>
<td>Neo-Classical, Napoleonic (18)</td>
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<td>Portfolio Chapter 16 Due</td>
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<td>Feb. 07</td>
<td>Thursday</td>
<td>19th Century - Romanticism (19)</td>
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<td>Feb. 12</td>
<td>Tuesday</td>
<td>19th Century – Historicism – Fin de S (20)</td>
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<td>Portfolio Chapter 17 Due</td>
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<td>Feb. 14</td>
<td>Thursday</td>
<td>Reform, Arts and Crafts, Nouveau (21)</td>
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<td>Feb. 19</td>
<td>Tuesday</td>
<td>Winter Reading Week</td>
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<td>Feb. 26</td>
<td>Tuesday</td>
<td>Art Deco (22)</td>
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<td>Portfolio Chapter 18 Due</td>
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<td>Feb. 28</td>
<td>Thursday</td>
<td>Early Modern 1910 – 39 (23)</td>
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<td>Portfolio Chapters 19 &amp; 20 Due</td>
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<td>Mar. 05</td>
<td>Tuesday</td>
<td>International Modernism 1920-49 (23)</td>
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<tr>
<td>Mar. 07</td>
<td>Thursday</td>
<td>Economic Miracle 1945 -1959 (24*)</td>
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</table>
Portfolio Chapters 21 & 22 Due

Mar. 12      Tuesday       Space Age 1960 -69 (24*)

Mar. 14      Thursday      Seventies, Post-modern 1970 - 80 (25*)
              Portfolio Chapters 23 Due

Mar. 19      Tuesday       Tech week – no class

Mar. 21      Thursday       Tech week – no class

Mar. 26      Tuesday       End of the Millennium 1980-2000 (26*)
              Final Essay topics handed out

Mar. 28      Thursday       Now (26*)

Apr. 02      Tuesday       Class TBA

ESSAY DUE DATE TBA  Portfolio Chapters 24*, 25*, 26* are due with the essay

THEA2410 6.0 Portfolio Deferral Slips as per 7/11/2018
Please READ CAREFULLY the following policy for deferral of portfolios submissions for
THEA2410 6.0
1) Eligible students are:
   • Production Area Students who are assigned to department production tasks, particularly involving heavy
crew hours during tech and/or performance weeks. A list of such students is given to the THEA2410 Course
Director by Production Manager.
   • Directing Students who are assigned to class projects, particularly during heavy rehearsal hours.
   • Devised Theatre students who are assigned to class projects
   • Participation in Playground
   • Any other reasons for deferral have to be approved by one of the course directors.

2) Each student is entitled to a maximum of two portfolio deferrals per production/project, and the deferred
portfolios must be submitted within four weeks of the original due date. This means that students will be
expected to submit a total of six portfolios (4 as due, 2 deferred) in that four week period. “Weeks” are
defined as weeks in which classes are held. This policy does not apply to the end-of-year portfolios due for
submission at the final exam.

3) Students should include (attach) one of the following slips in each deferred portfolio.
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 distribution profiles. [http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf]

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 grade.

** 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. AMPD has establish complementary procedures for the investigation and resolution of alleged violations of the Senate Policy involving students in AMPD degree program courses at the undergraduate level.

THE ACADEMIC HONESTY PROCESS

An Overview
1. Investigation
2. The person discovering the suspected violation will notify the course director. The course director should not meet with the student or discuss the case at this point.
3. The course director will notify his or her department Chair, providing all documentary evidence.
4. The Chair will consult with the Manager, Faculty Governance & Policy. It will then be determined whether there has been an infraction, and if so, whether it is minor or more serious. In either case, if there has been an infraction, an exploratory meeting will be held (Part B, below). A case is minor where the infraction is small in extent, can reasonably be construed as an error on the student’s part, and where there appears to be no intent to deceive.
5. If, on consultation, it is determined that an infraction has taken place, the Manager will place a “flag” in the student’s file, block enrolment activity in the course, and investigate whether there is a prior history. If it
is a repeat offence, then the matter must proceed directly to a formal hearing (Part C, below).

6. **Exploratory Meeting**

**If Minor:**
1. The department Chair will conduct an exploratory meeting, attended by the course director and the student. If there is more than one student involved, each should be met with separately. Each may bring a representative.
2. If the student admits to a breach of academic honesty, a suitable penalty — not exceeding failure in the course — will be agreed upon.
3. In all cases, outcomes are reported to the Manager, Faculty Governance & Policy. Where a penalty is imposed, a joint agreement is signed by both parties, and approved by the Associate Dean Academic.

**If Serious:**
1. The Manager, Faculty Governance & Policy will chair an exploratory meeting, attended by the course director and student and their representatives.
2. If the student admits to a breach of academic honesty, a suitable penalty — not exceeding failure in the course — will be agreed upon. The Associate Dean, Academic may be consulted on a penalty, if necessary.
3. A joint agreement is signed by both parties, and approved by the Associate Dean, Academic.

1. **Formal Hearing**

A formal hearing by AAPPC will be held in cases where:
1. a) It is not the student’s first offence.
2. b) The student neglects to attend the exploratory meeting and it is found that there are grounds to proceed with a charge of a breach of academic honesty.
3. c) The student admits to a breach of academic honesty, but no penalty can be agreed upon.
4. d) The student does not admit to a breach of academic honesty.

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

As approved by AMPD Faculty Council, March 21, 2018

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**COUNSELLING & SUPPORT SERVICES**

**Personal Counselling Services (PCS)** aims to help York students realize, develop and fulfill their personal potential in order to maximally benefit from their university experience and manage the challenges of university life. Students come to PCS because of a wide range of concerns including, but not limited to: depression, anxiety, abuse, stress, self-esteem, relationship issues, eating and body image as well as issues related to sexuality.

**PCS provides:**

- Short-term individual, couple, and group counselling services to York University students
- Personal development workshop and workshop series
- Crisis intervention for York students
- Consultation to the York Community regarding students in distress/crisis and issues related to mental health in general
- Critical incident response debriefings and consultations
- Clinical training for graduate students in Psychology, Social Work, and Psychotherapy
Learn more about other York University resources related to mental health and wellness at York.

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**The Centre for Sexual Violence, Response, Support & Education** coordinates supports and resources for all members of the community that have experienced sexual violence, receives disclosures and complaints, facilitates safety planning, and assists survivors through the complaint process.

If you or someone you know has experienced sexual violence and is in need of support, the Sexual Violence Response Office (SVRO) can help. Please call 416-736-5211 or find them online at yorku.ca/svro.

*You shouldn’t ever feel guilty or be made to feel guilty about reporting a problem.*

**COURSE-RELATED 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](http://www.registrar.yorku.ca/enrol/dates/index.htm)

Manage my Academic record [http://myacademicrecord.students.yorku.ca/](http://myacademicrecord.students.yorku.ca/)

- Last date to drop a fall term (F) course without receiving a grade: November 9, 2018
- Last date to drop a winter term (W) course without receiving a grade: March 8, 2019
- Last date to drop a full year (Y) course without receiving a grade: February 8, 2019

**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.

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