EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 3143 3.0 SECTION A
SET AND COSTUME DESIGN I
FALL 2020 / WINTER 2021

Last Modified Date: 08/17/2020

COURSE CALENDAR DESCRIPTION

Focuses on designing visual and spatial elements for live performance spaces and the performers who fill them. The goal is to provide students with the basic skills required to design sets and costumes for theatre.

Prerequisites: FA/THEA 2141 3.00 and FA/THEA 2410 6.00 or permission of the Instructor. Co-requisite: FA/THEA 3142 3.00 and FA/THEA 3145 3.00 or permission of the Theatre Department.

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)

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<td>Kerwin, Shawn</td>
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SPECIAL FEATURES

THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021
THEA 3143 Fall 2020 1 Course Webpage: Moodle
https://moodle.yorku.ca/moodle/course/view.php?id=175470 TERM: Fall 2020-21 TIME & LOCATION:
Thursday 11:30 am – 5:30 pm CFT 157 Via ZOOM THEA 3143 Weekly Zoom access Thursdays 11:30 Weekly:
https://yorku.zoom.us/meeting/tJAcOypqT0h9UuvTuwbrOjQGeUvggRJ7K/jcs?icsToken=98tyKuCszvG9O9qRyGR0wUG90
Join Zoom Meeting
https://yorku.zoom.us/j/94575176151?pwd=MIRYNWVnYJkMmR4LytfDlFpWkFpQT09 Meeting ID: 945 7517 6151 Password: Imagine PRE REQUISITE: THEA2141 3.0 or permission of the Department
CO-REQUISITES: THEA3142 3.0, THEA3145 3.0 or permission of the Department COURSE INSTRUCTOR: Shawn Kerwin Email: shawn@yorku.ca Office: CFT 321 Office Hours: Thursday 9:30 – 11:10 or by appointment 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 THEA3145 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 and THEA 3142 3.0 DRAWING FOR THE THEATRE THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 2 REQUIRED TEXTS: • Backwards and Forwards David Ball, Southern Illinois University Press. • Designer Drafting and Visualizing for the Entertainment World Patricia Woodbridge & Hal Tiné, Focal Press • Toronto at Dreamer’s Rock Drew Hayden Taylor / Fifth House Publishers • Fairview Jackie Sibbiles Drury, Theatre Communications Group ISBN - 10:1559369523, ISBN - 13:9781559369527e • Oedipus Rex Sophocles / Translation by Thomas Gould, Broadview Anthology, Volume 1 (see handout provided at first class for other possible translations) • Ladies and Gentlemen, Boys and Girls Dave Deveau / Talon Books ISBN9781772012521 • 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: Associated Designers of Canada Standards and Working Procedures Download from; https://22316a39-daad-427697616e4de70bac6b.filesusr.com/ugd/fadfd7e615343709d989c7f8ae7ac4.pdf How to Read a Play Ronald Hayman, Grove Press, 1999 Model-Making: Materials and Methods David Neat, Astrid Barndal, Crowood Press, 2008 Handbook of Model-Making for Set Designers Colin Winslow Crowood Press 2008 Timetables of History Bernard Grun, Touchstone Books The Historical Encyclopedia of Costumes Albert Racinet, Facts on File Publications, 1988 20,000 years of Fashion Francois Boucher, Harry N. Abrams, Inc., New York 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. Drawing Scenery for Theatre, Film and Television Rich Rose, Betterway Books. Graphics for the Performing Arts Harvey Sweet, Allyn and Bacon, Inc. Theory and Craft of the Scenographic Model Darwin Reid Payne, Southern Ill. University Press 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 30% 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 20% of total course grade Project No.1 20% 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. THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 3 Materials List COVID NOTE: remote working, Fall 2019 The list below is based on working in the CFT studio. While working remotely from home, you may need to make adjustments, based on availability of work space etc. Alternative options to some of the materials below will be discussed in class. Accommodations re; your ability to complete projects as outlined can be discussed individually. Make sure you label your tools. 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. • 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, cardboard, 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. • WORKING WITHOUT A STUDIO: Digital drawing tablet /digital pencil/ cell phone apps (Not essential, but might be useful. This will be discussed in more detail in class). Useful suppliers in the GTA • Above Ground Art Supplies – various locations •inky- 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 MST 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/$$ you spend in travelling off campus. • Model Builders’ Supply http://www.modelbuildersupply.com/ GREAT for model building supplies, but$$$$$$ THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 4 LECTURE SCHEDULE (SUBJECT TO CHANGE!!!!) 1. Sept. 10 Introductions. Term & Course Overview, Course Outline/Materials list/Rules of the room Moodle overview Discussion: What is Stage Design? The Design Process / Basic Proportion / Project #1 ASSIGNMENT: For September 24 read Backwards and Forwards, all plays for Project #1 1.2. Sept.17 Discussion: Script Analysis; Backwards and Forwards; Tool Use; Script Breakdowns, digital documents, formatting Site visit to the JGG. Lecture; Performance Architecture. Designing seating for the JGG. ASSIGNMENT: Review all plays for Sept. 24 class. Be prepared to discuss in class. 3. Sept. 24 PROJECT #1 play chosen. Discussion: Reading the plays. Tool Use: Model building; materials & techniques. Digital drawing. Studio: Project #1 one to one check-ins ASSIGNMENT: For Oct. 1, read Designer Drafting & Visualizing (pp.5-28, 35-61, 73-91, 95-131, 144-147) 4. Oct. 1 Discussion: Moving actors in space. Lecture: Sightlines. Lecture: Storyboards Studio: Project #1 one to one check-ins 5. Oct. 8 PROJECT #1 DUE / Presentations to class Discussion: Project #2 Oct.10 - 16 Fall Reading Days / no class 6. Oct. 22 Lecture: Costuming the characters / the language of clothing / anatomy and structure Studio: Project #2 one to one check-ins 7. Oct. 29 Lecture: Drafting for the Theatre / reading Drawings; Ground plans, Sections, Elevations Discussion: Building the JGG theatre model Box Discussion: Communication and Collaboration, digital files, copywrite Studio: Project #2 one to one check-ins 8. Nov.5 Discussion: general review to date Studio: Project #2 one to one check-ins Nov. 6 last day to drop course without receiving a grade 9. Nov. 12 PROJECT 2 DUE (no presentations), one to one check-ins Discussion: Project #3 , Studio: Project #3 one to one check-ins 10. Nov. 19 Discussion: Props and Prop Drawings Studio: Project #3 one to one check-ins 11. Nov. 26 Studio: Project #3 - Final Push one to one check-ins 12. Dec. 3 PROJECT #3 DUE / Presentations to class / last class Dec. 10 last day to submit work for grading THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 5 Project #1: TEXT IMAGE AND ANALYSIS. worth 20% total grade DUE: Presentations to class via ZOOM on Oct. 8 The goal of this project is to submit a complete scene breakdown, research portfolios, a set of preliminary storyboards, and a palette of colours and textures for one of the following plays: Toronto at Dreamer’s Rock Drew Hayden Taylor Fairview Jackie Sibblies Drury Oedipus Rex Sophocles Ladies and Gentlemen, Boys and Girls Dave Deveau 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? The following are some steps you can follow to being your journey into designing your play. 1. Scene breakdown: Following examples provided, create a chart revealing the play in sequence, by scene and page number. Include any references in the text to specific actions and staging of actors, information about locations, specific set, props and costume elements, time, weather, etc., and special effects required. PROVIDE A PRINTED HARD COPY Save as a PDF file. Label “your name- i.e. S.Kerwin, Proj. #1 Sc. Bkdn.” 2. Research: Create a portfolio of information
and images relating to the play. Include research external to the script (i.e. the playwright, history, politics, religious, artistic climate of the period in which the play was written, etc.), internal research (the date of the story, the location, characters etc.). 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 emotions in the play, or your own emotional response to the play. PROVIDE A HARD COPY or LABELLED USB to hand in.

Minimum of 40 images. Save as a PDF file. Label “your name- i.e. S.Kerwin, Proj. #1 Research.”

“Moment” Collages” (6 collages in total): Choose 3 “moments” from the play 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. For each moment you will create two collages. One collage will focus on colour, the other on texture. These are abstract responses that will help you explore your own ideas about the play and what it is trying to say. 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”? How does the play affect the emotional journey of the characters, or of us? The collages should be ordered to reflect progression through the play chronologically, and/or could reflect key moments you’ve discovered in your “Backwards and Forwards” analysis of the script. Add a written explanation (1 paragraph) to accompany 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. Mount them on card or heavy paper. Consider the final craftsmanship of your work. Sloppy work does you no favours. Your overall presentation counts. THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 6 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 are not your set with walls, etc. but rather ideas. They should show 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. Sketches should be presented in sequence and clearly labeled. You should include a written sentence to clarify the meaning of the image. Photograph your work and save as a PDF file. Label “your name- i.e. S.Kerwin, Proj. #1 Collages and Storyboards.”

Presentation to the class: On October 8 you will present your research, collages and storyboards to the class. You will have approximately 12 minutes to present. You may hold up work to the camera, and/or photograph your work and create a slide presentation to show as a screen share. For example, you may want to show your collages “live” to the camera, but photograph your storyboard sketches to show in a slide show. The choice is up to you. The main thing is – you need to decide how best to share your ideas with the rest of us. After the presentations are completed, upload all your PDF’s in one folder with your name on it, on to MOODLE. (specific location TBA). 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% TOTAL 100% THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 Project #2: CREATION OF THE WORLD; PRELIMINARY DESIGN worth 25% total grade DUE: Nov. 12 COVID NOTE: Due to the lack of provided studio space, please discuss with the Course Director any concerns re: your ability to complete work as listed due to physical workspace limitations. Accommodations and “workarounds” can be discussed. 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. The play you decide to design for this project will be the same play you use 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 check-ins 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! 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 seating configuration might best support this play? Your preliminary Design Submission Consists of: • Unpainted ½” scale “white model” of your set, set in the JGG model box. Supply a colour palette page indicating your ideas re; colour for the finished model. In the model include 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 preliminary 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. Please note- drafting scale may be
revised due to non-studio conditions. Discuss with Course Director • 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 research
images you have sourced for this stage of the project (minimum 20). All material will be shared with the
Course Instructor during a class time one-on-one check in, then photographed and uploaded in PDF form
onto MOODLE for grading. Please label “your name- i.e. S.Kerwin, Proj. #2 Prelim Designs” THEA 3143
3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall
4. Craftsmanship, accuracy 20% (this includes the presentation of your drawings and model) 5. Relation to
text and performance 10% 6. Additional Research Material 10% TOTAL 100% THEA 3143 3.0 SET &
COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 9
Project #3: FINAL DESIGN, worth 25% of final grade DUE: Class Presentations Dec. 3 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 via ZOOM. This presentation should
include a brief explanation of your work process, rough work, etc. Be prepared to answer questions from
your colleagues. CLASS PRESENTATIONS on Dec. 3: Your presentation will include the following: • A
finished, painted 1/2” scale model of your set, including indications of where the audience will sit. •
Finished, coloured costume designs for each character (Max. 8) with notes and reference to variations,
matters and techniques. COMPLETED PROJECT due DECEMBER 5 • A finished, painted 1/2” scale
model of your set, including indications of where the audience will sit, as above. • Finished, coloured
costume designs for each character, with notes and reference to variations, materials and techniques, as
above. • Drawings of 4 significant “handprops” or furniture pieces. • 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. Please note- drafting may
be revised due to non-studio conditions. Discuss with Course Director • All rough work and research should
be included in your final package. • Design statement (2 pages max, single-spaced) articulating your design
process, including challenges and breakthroughs. GRADING: 1. Finished model 20% 2. Finished costume
Presentation Show & Tell 10% TOTAL 100% THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF
THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 10 IMPORTANT INFORMATION FOR
STUDENTS Reminder: Students must maintain a 5.00 (C+) grade point average in their major (i.e. all
Theatre courses) to remain in good academic standing in the department. Check the grade point average
calculator at the following link if you have any questions:
http://ampd.yorku.ca/current-students学术-resources/gpa-calculator/? 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 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. ** 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. 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 A. Investigation 1. 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. 2. The course director will notify his or her department Chair, providing all documentary evidence. THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 11 3. 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. 4. 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). B. 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. C. Formal Hearing A formal hearing by AAPPC will be held in cases where: a) It is not the student’s first offence. 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. c) The student admits to a breach of academic honesty, but no penalty can be agreed upon. 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. 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. 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. THEA 3143 3.0 SET & COSTUME DESIGN I DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 12 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 Manage my Academic record 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 9, 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. THEA 3143 3.0 SET & COSTUME DESIGN 1 DEPT. OF THEATRE COURSE OUTLINE 2020/2021 THEA 3143 Fall 2020 13 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.
Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.
Moodle @ York University