EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 1520 3.0 SECTION A
ACTING FOR NON-MAJORS
FALL 2017 / WINTER 2018

Last Modified Date: 09/15/2017

COURSE CALENDAR DESCRIPTION

Introduces students to the following concepts: breath/alignment/basic voice work, brief physical warm-up, group work, and improvisation; and the following technique concepts: trusting impulses, objectives, tactics, obstacles, analysis and exploration of monologues and journal writing. Not open to theatre majors. Note: Plus two rehearsal hours per week.

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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<tbody>
<tr>
<td>Kelly, Michael</td>
<td>Sec. A / STDO / F</td>
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SPECIAL FEATURES

YORK UNIVERSITY
DEPARTMENT OF THEATRE
COURSE OUTLINE

Course: THEA 1520 3.0 ACTING FOR NON-MAJORS
Course Webpage: N/A
Term: Fall Term 2017
Prerequisite / Co-requisite: Not open to Theatre majors

Course Director:
Michael Kelly
michael@shakespeareinaction.org or kellyml@yorku.ca
Course consultation hours: Monday 10:00am -11:30am

Class Sections, Instructor, Time, Location:

Section A:
Lab 01 – Tiana Leonty
Monday 8:30-11:30, CFT 138

Lab 02 – Aleksandar Lukac
   Monday 8:30-11:30, CFT 139

Lab 03 – Jamie Robinson
   Monday 8:30-11:30, CFT 142

Lab 04 – Sarah Evans
   Monday 8:30-11:30, ACE 207

Lab 05 Autumn Smith
   Monday 8:30-11:30, ACE 209

Lab 06 Janelle Hanna
   Monday 8:30-11:30, ATK 102E

Lab 07 – Soo Garay
   Monday 8:30-11:30, CFA 024

Section B:

Lab 01 – Michael Kelly
   Monday 11:30-14:30, ATK 102E

Lab 02 – Alexandra Simpson
   Monday 14:30-17:30, CFT 138

Lab 03 – Aleksandar Lukac
   Monday 14:30-17:30, CFT 139

Lab 04 – Stephen Lawson
   Monday 14:30-17:30, CFT 142

Lab 05 – Sarah Evans
   Monday 14:30-17:30, ACE 207

Lab 06 – Michael Kelly
   Monday 14:30-17:30, ATK 102E

Lab 07 – Michael Kelly
   Monday 18:30-21:30, ATK 102E
Expanded Course Description:
Students completing this course will receive an introduction to the following concepts: breath/alignment/basic voice work, brief physical warm-up, group work, improvisation; and the following techniques and concepts: trusting impulses, objectives, tactics, obstacles, analysis and exploration of monologues (how to prepare for a theatre audition), and journal writing.

Each class will be broken up into three parts at first: 1/2 hour warm-up, 3/4 to 1 hour improvisation, and 1 1/2 hours technique. During the latter part of the course, the majority of the class time will be allocated to monologue investigation.

(1) Brief statement of the purpose: The purpose of this course is to assist students in developing a critical overview of the elements, concepts and approaches to acting. Through role-playing, storytelling, theatre games, experiential activities and monologue development students will develop strategies, skills and tactics for creating an environment to be spontaneous, take risks, adapt to new ideas and become overall more satisfied on a day-to-day basis. Students at all levels will enhance the clarity, impact and credibility of their presentations with personal style, authenticity and passion.

(2) The specific objectives of the course are that students will be able to:
1. Critically examine the elements, concepts and approaches to acting.
2. Know how to use body language and speech variations such as volume rate, pitch, fluency and articulation to create a positive and dynamic presence.
3. Be an effective oral communicator and display confidence in presentations.
4. Demonstrate the ability to apply theory to practice in the context of preparing a text for a theatre audition or for a formal speaking engagement.
5. Develop the ability to make acute personal observations and to discuss and write critically about these issues.

Course Text / Readings:
Additional readings may be assigned or recommended during the course.

REQUIRED TEXTS: (Available at the York University Bookstore)

RECOMMENDED TEXTS: (Available at the York University Bookstore and on reserve at the Scott Library)
Evaluation:

Shurtleff Test 10%
Students are expected to read the required text "Audition" by Michael Shurtleff and to write an open book essay on the content and material discussed. Guidelines and format for the written assignment will be provided by the instructor.

Journal 10%
Students are required to submit a personal observation journal following the activities of each class. Students not in attendance cannot submit a journal for any missed session.

Monologue Memorized (Class 7) 5%
Students are required to choose a monologue from a published play, with permission from the instructor, and have the piece fully memorized for in class presentation.

Monologue, Written Homework 5%
Students will be required to write a monologue essay that discusses and outlines the creation and development of their character. The format and guidelines for the written assignment will be provided by the instructor.

Monologue Presentation 20%
Students will receive individual coaching and instruction on their monologue choices in class, to prepare for a final presentation.

Participation 50% (see further breakdown)
- Warm-ups (15%) Students learn a series of physical and vocal warm-ups
- An improvisation exercise requiring students to be spontaneous and take risks to develop a greater sense of their individual creativity.
- “Entrances & Exits & “Freeze” (5%)
- Pairs Scene (5%)
- A short partner scene developed in class from a prepared text.
- Solo Story (5%)
- Individuals develop a short in class presentation through a series of storytelling exercises.
- General Participation (20%)
- Leadership (demonstrating positive role modelling)
- Creativity (trusting your intuition within the exercises)
- Cooperation (within the group and the exercises)
- Risk-taking (stepping out of your normal comfort zone)
- Spontaneity (following the impulses that inform your work)
Commitment (including promptness and attendance) If you have any unanswered questions or are unsure of your marks/progress during the course, please make an appointment with the Instructor. The responsibility is yours.

Last date to enroll without the permission of course director Sept 20th
Last date to drop courses without receiving a grade Nov 10th

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.”

**Grading, Assignment Submission, Lateness Penalties and Missed Tests**

**Grading:** The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.) (For a full description of York grading system see the York University Undergraduate Calendar - http://calendars.registrar.yorku.ca/pdfs/ug2004cal/calug04_5_acadinfo.pdf) Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts) section of the Undergraduate Calendar: http://www.yorku.ca/rocal/pdfs/ug2004cal/calug04_5_acadinfo.pdf

**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 Penalty:** Assignments received later than the due date will be penalized one-half grade per day that the assignment is 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 (e.g., a doctor’s letter).

**Missed Tests:** Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. Students may be given up to one week to make-up a written work assignment, excluding journal writing. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

**DRESS REQUIREMENT:**
Sweats or tights Comfortable, loose clothing Bare feet (not socks)
No street shoes No jewellery

**Plagiarism**
Copying, infringement of copyright, piracy, stealing or informal cribbing are considered to be acts of plagiarism and will not be tolerated with any written assignment. The University considers this to be a very serious offence and students may be given a failed grade or face possible suspension.

**Technology Rules for Classroom**
Computers, cellphones and ipads are to be turned off during class time in the studio and only permitted for use at the instructor’s discretion when required. No taking of pictures or video are permitted in class without the instructor’s permission. Student are welcome to use their devises during break-time.

- **ATTENDANCE:**

  **Full and prompt attendance is an absolute requirement.** The Department does not differentiate between excused and unexcused absences. All classes are mandatory. Failure to attend all classes will result in either academic penalty or a request that the student withdraw from the class. Any student who is absent or late without prior arrangement with the Instructor for an excused absence (at the Instructor’s discretion) may have for each lateness or absence a half letter grade deducted (that’s 4 points out of 100) from his/her final grade. Three lates or absences (excused or not) may result in course failure. *Failure to attend classes will result in neither academic penalty or a request that the student withdraw from the course.*

  **Late enrollment:** Students enrolling late to the course may receive a lower midterm participation

**CLASS #s AND DATES**

**BY SECTIONS**

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<tr>
<th>Winter term 2015</th>
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<tr>
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<td>Class #11</td>
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<td>Dec 2nd</td>
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<td>Class #12</td>
<td>Dec 4th</td>
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- **CLASS SCHEDULE (Subject to Change)**

**Class # 1**

- Establish attendance procedure.
- Briefly review course outline/lecture schedule especially due dates. Choose class rep (who should assemble a class contact sheet ASAP).
- Consolidate format, due dates, and grades of written work.
- Name game, movement/voice warm-up, exercises emphasizing Ensemble building, Abstract on a Theme.
- *Assignment* – Read the Prologue, Chapter One, and Guideposts 1 and 2 in Chapter Two of Audition for Class #3.

- Start journals. (Instructor may recommend that students always bring journals to class).
- *Assignment* – Submit 2 monologue choices (photocopied for the instructor; include title of play, playwright and character, your name and Section Letter) on Class #3.
• You will be given a specific monologue chosen by the instructor OR you must choose one for Class #3. It must be a two-minute (or less, not more, about 20 lines) contemporary Canadian or American monologue from a published play. Should you choose your own monologue, you must choose a character that you can relate to age-wise, sexually, psychologically etc. NO MONOLOGUE WILL BE ACCEPTED IF NOT FROM A PUBLISHED PLAY. Regardless of who chooses the monologue, you or the instructor, YOU MUST READ THE WHOLE PLAY. The monologue must have a clear beginning and ending, and require no explanatory set-up. Memorize it for the first monologue class.

• **Class # 2**
  - Class contact list distributed (to course director as well).
  - Movement/voice warm-up, exercises, repeat Abstract on a theme.
  - Assignment – Begin reviewing notes on monologue work in course kit, and read Guideposts 3 through 12 in Chapter Two of *Audition* for Class #3.
  - Continue journal work.
  - Monologue choices to be submitted for Class #3.

**Class # 3**

Theatre @ York production “Oh What a Lovely War” Sun Jan 18th – Sat Jan 24th

• Movement/voice warm-up, exercises, introduce basic Single Chair, Simple Line (Switch) improv, Freeze (Begin with moving sculptures) & Entrances & Exits
• Review Guideposts
• Submit 2 monologue choices.
• Continue reviewing notes on monologues in course kit, and keep up journal work.
• Assignment – Read Chapters 3 to 8 of *Audition* for Class #4.

**Class # 4**

• Movement/voice warm-up, exercises,
• Continue reviewing monologue notes in course kit, and keep up journal work.
• Monologue choices confirmed.
• Assignment in class – Contentless (Pairs) Scene “What you did last night” text 5%
• Assignment – Read Chapter 9 to Epilogue of *Audition*.
• Shurtleff test assigned – due Class #5

**Class # 5**

• Submit Shurtleff test (10%)
• Movement/voice warm-up, exercises, repeat improv exercises.
• Keep up journal work.

**Class # 6**

• Solo Story - (students develop a short in-class presentation through a series of storytelling exercises. 5%
• Prepare running order for memorized monologue scenes to be presented next class
• Grade: overall participation 10% 1st half of term.
• Grade Freeze & improv work 5%
• Continue journal work (5%) 1st half of term.

**Class # 7**

• Present initial memorized monologue work i.e. speak the full text once, all lines memorized (5%
• Assignment – Monologue written work, due for Class #8. Hand out the 1520 example of script breakdown for monologues. Students should follow this format by answering the three essential questions outlined in the example. State the overall objective and type out their own monologue and insert specific actions or tactics listed on page 12 of the course kit.

• Continue journals.
• Shurtleff tests returned.
• Mid-term grades (worth at least 40 % of term grade) distributed to students. Instructors to submit mid-term grades and attendance records to course director.

**Class # 8**

• Start individual student monologue exploration work in-class.
• Hand in monologue written work assignment (5%).
• Continue journal work.
• Class # 9
  • Continue monologue exploration in class.
  • Continue journal work.
  • Mandatory all student to attend the Theatre at York fall production before class 10.
  • All students will write a review of the production worth 2% as their final journal.   
    Theatre @ York Production “Venus” Sun Mar 15th - Sat Mar- 21st Final journal to be submitted for Class #11
  • Continue journal work.
  • Class # 10

Class # 11
• Explore monologues.
• Submit final journal 2nd half of term (5%).
• Instructors will return journals to THEA1520 boxes on the 3rd floor of CFT by Class #12.
• Class # 12
  • Monologue written work returned.
  • Grade overall participation for second half of course 10%
  • Final monologue presentation 20%
  • Evaluate movement and voice warm-up, 15% of final mark
  • Time allotted at end of class for student’s feedback, course evaluations or direct students to on line evaluations. DATE REQUIRED: December 13
• Instructors to submit attendance records, detailed breakdown of final grades, and summary comments for each student to course director. Student’s final marks will be posted on-line after course director has received final breakdown of grades.
•

Section Representatives (Monitors)
Each section of THEA 1520 will elect a Section Representative who will be the spokesperson for that section.

Section Rep's responsibilities:
1. Disseminate information from the Instructor to their section.
2. Collect telephone numbers, e-mails and addresses and give a copy to the Instructor.
3. Bring questions or unresolved problems from the section to the Instructor and, if necessary, the Course Director.
4. Help Instructor co-ordinate monologue running order.
5. Collect all assignments and hand-in to the Instructor with a list of who did not hand in the required assignment. The following are the steps to be taken in the event of unresolved group/section problems:
6. 1. At the group/section request, the section rep as spokesperson talks to the Instructor.
2. If the problem has not been resolved with the Instructor, the student rep talks with the Course Director.
3. If the problem has not been resolved with the Course Director, the student rep talks with the Chair. The following steps are the steps to be taken in the event of unresolved personal problems within the class:
4. 1. Speak to your Instructor first.
2. If unresolved speak to the Course Director.
3. If unresolved speak to the Chair.
4. _
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 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.
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.
THEATRE@YORK TICKET OFFER

Theatre@York – The Department of Theatre’s Production Company - is pleased to offer non-major students enrolled in THEA 1520 & THEA 1521 a discounted ticket price to see our main stage season productions.

*Citizen 150: Post National*
Directed by Ross Manson
Written/Dramaturged by Debbie Pearson
Choregraphy by Kate Alton

*The Joseph G. Green Theatre, Centre for Film and Theatre, York University.*
- **Previews** Sunday Nov. 19 & Monday Nov. 20, 7:30 p.m.
- **Opening Night** Tuesday Nov. 21, 7:30 p.m.
- **Performances** Wednesday Nov. 22 to Friday Nov. 24, 7:30 p.m.
- **Matinees** Wednesday Nov. 22 & Friday Nov. 24, 1:00 p.m.
- **Closing** Saturday Nov 25, 2:00 p.m.

You can see our shows for only $10 if you use the promo code *act17*. If you wish to attend a Preview, tickets are only $7, no discount code required!

For tickets, please visit the York University AMPD Box Office –

1. Online: http://finearts.yorku.ca/perform/boxoffice *(if you are having any issues with the ticketing site, please contact boxoffice@yorku.ca)*
• In person: Accolade East CIBC lobby (limited walk-up hours)

Small Print

There are no exchanges once tickets have been processed and no refunds.
Seating is limited.

Please book your tickets early!

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