COURSE CALENDAR DESCRIPTION

This intermediate level course is a continuation of techniques, principles and explorations of movement for the actor. Prerequisites: Grade of B or better in FA/THEA 2031 3.00 or permission of the department. Corequisites (BFA Acting): FA/THEA 3010 3.00, FA/THEA 3011 3.00, FA/THEA 3020 3.00, FA/THEA 3021 3.00 and FA/THEA 3031 3.00. Open to majors only.

This intermediate level course is a continuation of techniques, principles and explorations of movement for the actor. Prerequisites: Grade of B or better in FA/THEA 2031 3.0 or permission of the department. Corequisites: FA/THEA 3010 3.0 and FA/THEA 3020 3.0. Open to majors only.

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>Batdorf, Erika</td>
<td>Sec. A / STDO / F</td>
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SPECIAL FEATURES

School of the Arts, Media, Performance and Design
Department of Theatre

THEA 3030 Course outline

This intermediate level course is a continuation of techniques, principles and explorations of movement for the actor. Prerequisites: Grade of B or better in FA/THEA 2031 3.0 or permission of the department. Corequisites: FA/THEA 3010 3.0 and FA/THEA 3020 3.0. Open to majors only.

Instructor/Format/Term/Contact Info this is provided via ARMS

1. Special Features

This class will involve some ensemble exercises, detailed body language skill development and improvisations designed to increase emotional range for the actor. We will focus on two areas in particular: character body work and preparation for 3031: emotional connection through physiological awareness. The class will also address approaches to maintaining a healthy and fully available instrument for performance with a monitored practice outside of class. Written assignments will largely be in this area. This class will include movement improvisation, body language exercises, basic yoga, butoh and awareness work for acting.

First semester is designed to build a foundation for second term in which we work on developing a technical process using deep physiological awareness for emotional range critical for the actor. Second semester is emotionally demanding. Homework is required for this term as well as to prepare for second term. Please
speak to me immediately if you are uncertain what that homework is.

Course Consultation Hours: Tuesday 11:15-12:30, Friday 1:15-2:15 or by appointment

This intermediate level course is a continuation of techniques, principles and explorations of movement for the actor. Prerequisites: Grade of B or better in FA/THEA 3030 3.00 or permission of the department. Corequisites (BFA Acting): FA/THEA 3010 3.00, FA/THEA 3011 3.00, FA/THEA 3020 3.00, FA/THEA 3021 3.00 and FA/THEA 3030 3.00. Open to majors only.

This intermediate level course is a continuation of techniques, principles and explorations of movement for the actor. Prerequisites: FA/THEA 3030 3.0 or permission of the department. Corequisites: FA/THEA 3011 3.0 and FA/THEA 3021 3.0. Open to majors only.

1. **Topics and Concepts**

**Recommended Reading**


Christine Caldwell. *Getting Our Bodies Back*

- **Learning Outcomes**
  - Cover the basics of body language and physical character development (rhythm, posture, gesture, muscular dynamics, space, shape and eye posture.) **THE MAIN EXTERNAL AND GRADED ASPECT OF THIS TERM.**

  1. 
  2. Build a foundation of interoceptive and kinesthetic awareness to allow entry into emotionally connected body based acting work
  3. 
  4. Review movement basics; falls and rolls, spatial awareness and ensemble skills
  5. 
  6. Expand warm up and self directed work out habits and routines to support instrument*
  7. 
  8. Overcome any physical self consciousness that inhibits movement
  9. 
  10. Extend physical imagination and range

**CLASS SCHEDULE (Subject to Change)**

*This schedule contains all your assignment due dates!*

Sept. 8 Diagnostic class

Sept. 12      Class intro…

Discuss syllabus, major assignments, work out plan, hand outs etc.... **Written assignment #1 and #2 given:** a written physical work out plan specifically designed to address your goals. This plan should address strength, flexibility, endurance and awareness for the actor. **Awareness work this semester will be critical.** Addressing this is highly individual and you should be fully engaged in a search for tools that serve you specifically in this area. Please use this written assignment as a way to engage a dialogue with me so that I can assist you. Each version of this assignment should become more specific as you more fully understand the work. Be brave and creative, scientific and wildly metaphorical. (**#2- food diary/extreme self care list, is due later!**)
AND movement assignment #1, #2 given (text assigned later): # 1- Duet with space, shape, feet, spine, beginnings of 2 different bodies. #2- add more complete bodies inspired by particular people and rhythm, FINAL- add animal and gesture. THESE ARE ALL GRADED at 10% and each one must show significant growth.

Sept. 13-15  introduce basic spine warm up, public/private principles… Fighting duets to group improv, SPACE

Sept 19    Written assignment #1 due BY E MAIL

Sept 19-22  BL lecture if we get to it or more space/shape
continue warm up, wall grounding- some Feldenkrais,
    breath and proprioception basics (blood, breath, full scan)

Sept 26-29  POSTURE - feet/spine, blocks, then shape, facing
Proprioception (blood, breath, skin, full scan)
discuss written assignment. Sept 26th Assign partners.

Oct 3-6  begin gravity, falls/rolls only as much as they need
Begin Kinesthetic awareness… gravity

Oct 10 Movement Assignment #1 due: Duet with space, shape, feet, spine, beginnings of 2 different bodies ASSIGN FOOD DIARY/SELF CARE ASSIGNMENT

Oct 11-13  if need- review falls/rolls and work on duets, start rhythm work

Oct 17 Names of two people you will ‘learn’, they must be contrasted! (See hand out.)

Oct 17-20 RHYTHM Continue gravity and add stretch/yawn in warm up, continue rhythm work

Oct 24 Written assignment #2 by email

Oct 24-25 Back to duets in warm up, objectives and proprioceptive awareness
See and be seen with proprioceptive and then into duets IN CHARACTER BODIES (with people you have chosen).
Oct 25th Assign text.

Oct 27 NO CLASS – FALL READING BREAK

Oct 31 Movement Assignment #2 due: duets, shape, space, posture, with rhythm

Nov 1/3  discuss assignment and work ORM and/or specificity, gestures, muscular dynamics if time, more shared weight work if they need it. Chose animal and begin research.
Nov 7 Continue ORM, muscular dynamics and eyes if time

Nov 8/10 discuss written assignment, do eyes if need be, gravity, stretch, ORM, MVAHD, animal research due Nov 24th SHOW. Class improvs with animal and text work.

Nov 14-17 animal homework should show in duet work now
ORM, MVAHD with text and into shared weight, work on duets in class

Nov 21 Written assignment #3 by email

Nov 21/22 work on duets in class

Nov 24 FINAL PLUS

*Students will be assisted in developing an individualized weekly routine that will be self-monitored. That routine will incorporate vocal and physical work. This is not the same as a fitness routine - but may include fitness work. (For example, going for a run does not constitute acting work, but may be, for you, an ideal warm up for entering the studio.) A fitness routine is also something that you need to incorporate and will vary in intensity depending on your goals. Approximately a minimum of 45 minutes a day should be devoted to movement work in some form. This is challenging in the context of the schedule you will have - but students that succeed in incorporating this have proven to be significantly more successful in integrating the work from classes than those who do not. There will be a few written assignments - but not many - as homework for this class should take the form of physical practice.

In the middle of this term the students must propose a specific dance form that they will research and present (can be in groups of 2 or more) at the end of the year. I would suggest that you begin working on this NOW so that you are truly prepared by the end of next term. It will be a part of your grade. You will learn this from internet research and does not require an outside class.

1. Graded Assessment
20% Class work
20% Growth and Skill
20% Class Assignments
5% Written assignments
15% Preparation, practice and personalization
10% Working with others
10% Final Showing

TOTAL 100%

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.

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

1. Additional Information
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

Students will receive graded feedback on work totalling at least 15% of the course grade before the deadline for withdrawing from the course so they can make an informed decision on whether to withdraw.

If you have any unanswered questions or are unsure of your marks/progress during the course, please make an appointment with the course director. The responsibility is yours.

Note: Restrictions apply to grade reappraisal. See applicable information in the 2015/16 York University Undergraduate Calendar at http://calendars.registrar.yorku.ca/2015-2016/faculty_rules/FA/grading.htm. Important: the live performance component of any course is excluded from grade reappraisal.

There will be conferences with faculty from 2-6pm on Monday, April 17.

Minimum Grade Policy for Acting Area Students:
Students in the Acting Conservatory must maintain a “B” or higher in each course of Voice, Movement and Acting classes each term in order to be allowed to advance to the next term.

Anyone leaving the Acting Area for a period of one year or more, for whatever reason, even if in good academic standing, will be expected to re-audition to re-enter the Area unless a statement to the contrary has been received in writing from the Area at the time of withdrawal.

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/2015-2016/academic/grades/.

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, written assignments for this course must be received on the due date specified for the assignment, as indicated in the class schedule. If hardcopy assignments are required, emailed submissions are not permitted; if email or online submissions are required, hardcopy will not be accepted.

Late Submission Policy:
• Assignments received later than the due date will be penalized one-half letter grade per day.

Attendance Policy:
• Absent and Late Penalty: Students are reminded that Department of Theatre rules require attendance at all classes, rehearsals and performances. There is no differentiation between excused and unexcused absences—an absence is an absence and will affect your chances of success in this course.
• Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the course director but will require supporting documentation (e.g., a doctor’s letter).

All classes, rehearsals and performances are mandatory. Failure to attend all classes, rehearsals and performances will result in either academic penalty or a request that the student withdraw from the class or production. Any student in the Acting Area who is absent or late without prior arrangement with the course
director or production director for an excused absence or late (at the course director or production director’s
discretion) may have 2% deducted from their final grade for each unexcused absence or lateness.

If a student is going to miss a class, rehearsal or performance due to illness, or be considerably late, the
student must contact the course director or production director prior to the beginning of that class, rehearsal
or performance. Failure to do so will result in an unexcused absence or lateness.

It is the responsibility of each student to follow up on any unexcused absence in person with the course
director or production director. If a student is late for class, it is his or her responsibility to follow up on that
lateness with the course director in person on the class break or after class.

Part-time jobs or outside employment in theatre-related endeavors do not count as excused absences for
Acting Conservatory classes, rehearsals or performances.

Exceptions to the absence and/or lateness penalty for valid reasons such as illness, compassionate grounds,
etc., may be entertained by the course director or production director but will require supporting
documentation (e.g. a doctor’s letter).

Notwithstanding conflicts with rehearsals/performances of the production in which they are engaged, all
students must attend all studio shows and Theatre@York productions. Failure to do may result in a 2%
reduction of the final grade in your Acting class.

Class Presentations: Proper academic performance depends on students doing their work not only well, but
on time. In the discipline of acting for the stage, absences have a profound effect on scene partners and class
members. Accordingly, class presentations for this course must be performed on the due dates specified for
the assignment, as indicated in the class schedule.

Missed Class Presentation Penalty: Missed class presentations on the due date will be penalized with a
grade of zero for the absent student. Exceptions to the missed class presentation penalty for valid reasons
such as illness, compassionate grounds, etc., may be entertained by the course director but will require
supporting documentation (e.g. a doctor’s letter). The course director will attempt to reschedule the missed
class presentation to facilitate scene partners affected by an excused absence. Any student with an unexcused
absence necessitating a rescheduled presentation will continue to receive a grade of zero for the presentation
in question. Assigning an alternate scene partner may be implemented. Due to the collaborative nature of this
studio course, make-up assignments will not be scheduled.

Dress Requirement:
Comfortable clothing suitable for active movement. No jewelry. Bare feet. Hair tied back from face and
neck.

Note Regarding Piercings:
It has been our experience that some students join the program with various piercings. Some piercings can
have a direct and negative affect on your training. Tongue and lip piercings in particular have the potential to
affect your voice and speech considerably. As the Acting Conservatory is designed to assist you to become as
proficient and flexible as possible, we require you to remove such piercings for class. We understand the
importance of self-expression and do not want to discourage this—however, when it has a direct effect on
your training, health or safety, we hope that you will understand that we have your best interests in mind.

Mobile Device Use:
All devices must be silenced or turned off prior to the start of class. Use of mobile devices is limited to note taking, calendar, to-do and similar productivity apps. Texting, messaging, and other social media usage is not permitted in class. Please note that in many classes, use of paper scripts and texts is not only preferred but required, as they allow students to take notes more rapidly.

**Studio Booking Policy:**
ALL requests for studio space must be made in writing by Thursday for the upcoming week to rehearse@yorku.ca. You may not “claim” a space by writing in your name or the course name in an empty slot on the weekly schedules posted outside each studio. Students and faculty are not allowed to rehearse past 10:00pm without special permission from the Production Coordinator.

Theatre@York rehearsals always take precedence when rooms are assigned, followed by faculty-assigned work. Personal projects, including playGround, will only be considered if space allows.

Adopt professional standards by agreeing on a rehearsal schedule in advance with group members and by appointing one group member to do the arranging of the space, in writing by Thursday for the upcoming week to rehearse@yorku.ca.

**Studio Usage:**
Except for water, no beverages or food are permitted in the studios. Please leave outside footwear at the entrance to the studio.

All studios must be neutralized before leaving the space, with all door flats, rehearsal blocks, chairs, and tables moved to the sides of the room. All garbage must be removed. Please ensure that the floors, walls and blackboards are clean.

Please treat the studios with respect.

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

**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/

The course director will also need to complete a “Temporary Use of University Space Application and Notification Form” online, and submit it two weeks in advance of the date required. (For more information on the TUUS form, see the Online Guidelines.)

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.

**Physical Contact:**
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 or classmate, 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 any class will a student be asked to remove intimate apparel.

**Open Flame:**
No use of open flame, candles, matches, real cigarettes/cigars, etc., is to be used in class presentation or in rehearsals.

**Casting Policy:**
To enable students to focus on the goals and curriculum of the Acting Conservatory training experience, BFA Acting students may not be cast in any student show unless permission is given by the Acting Area. The Acting Area does not permit Conservatory students to participate in theatre, film, radio, or television productions outside of the Conservatory during the academic year, and highly recommends that students do not engage in any productions on the holiday break or during the summer months until fourth-year Conservatory training is completed.

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**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

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**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)
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**