COURSE CALENDAR DESCRIPTION

Examines the emergence of theatre in Canada. Required of all third-year majors. Prerequisite: FA/THEA 2200 6.00 or permission of the course director.

INSTRUCTOR(S)

<table>
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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Levin, Laura</td>
<td>Sec. A / LECT / F</td>
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SPECIAL FEATURES

YORK UNIVERSITY
SCHOOL OF THE ARTS, MEDIA, PERFORMANCE AND DESIGN
DEPARTMENT OF THEATRE

COURSE OUTLINE

THEA 3200: Canadian Theatre and Performance Fall 2017

Course Calendar Description:
A continuation of the Department’s 2.5-year sequence (Th. 1200 6.0 – Th. 3200 3.0), this course examines the development of Canadian theatre and performance from its earliest beginnings in the 17th century up to the present. Non-majors may take this course though we strongly recommend that students have some background in theatre history and/or dramatic literature.

Time and Location:
Lecture: Monday, 11:30am-1:30pm, ACW 005
Tutorial 1: Monday, 1:30pm-2:30pm, ACE 008
Tutorial 2: Monday, 1:30pm-2:30pm, DB 0013
Tutorial 3: Monday, 2:30pm-3:30pm, ACE 008

Instructor/Format/Term/Contact Info:
Laura Levin
317 Centre for Film and Theatre
levin@yorku.ca
Office hours: Monday and Friday 2:30-3:30
Prerequisite / Co-requisite:
Pre-requisite: THEA 2200 6.0 or permission of the Department

Special Features

Expanded Course Description:
Theatre 3200 is the final course in the Department of Theatre’s 2.5-year survey sequence. Building upon concepts introduced in THEA 1200 and 2200, we will explore the development of dramatic literature and performance in Canada from its beginnings to the present day. Students will be exposed to theatre artists, forms, sites, and events that have played a significant role in shaping theatre and performance in Canada. Rather than presenting “Canadian Theatre” as a stable field, the course examines the historical contingency of the terms “Canadian” and “Theatre” – pointing out that their meanings are contested, politically fraught, and influenced by structures of power. One of the central goals of the course, then, is to ask how ideas of “nation” and “national performance” have been shaped by specific cultural investments (Indigenous, francophone, multicultural, etc.), revealing that national identity is itself a kind of performance. Relating to the course will demonstrate the very idea of theatre – how it is defined, where it is located, how it is practiced – varies widely with cultural, geographic, and institutional context, at times requiring us to look beyond the stage at performance in the spaces of everyday life. In this sense, the course continues to foster the development of both theatre and performance studies tools in order to gain a nuanced picture of how “theatre in Canada” and “Canadian theatre” might be understood.

Rather than presenting a chronological study, this course offers a transhistorical investigation of the major forms and issues that have produced diverse understandings of “nation” and “place” in Canadian theatre and performance. In each class, students will be exposed to different genealogies of theatre production in Canada (e.g. the history of devised and ensemble-based theatre), and also to specific methodologies for reading plays and performances. The course will place a strong emphasis on cultural materialist and spatial tools for performance analysis, which offer complex ways of deconstructing “nation” and “place” from a distinctly theatrical point of view. Students will also be expected to engage with live shows throughout the term to explore how the material aspects of production and reception (acting, design, architecture, city location, audience, marketing, etc.) influence Canadian theatre and performance.

Organization of the Course:
Theatre 3200 includes lectures by the instructor followed by tutorial sessions in smaller groups. The lectures will cover the historical, cultural, literary, and/or critical contexts for the play that we are studying that week. During the lecture period, students will also watch films, listen to audio-recordings, and examine images that illustrate important issues raised by the course texts. During tutorial meetings, students will discuss and perform in-depth analyses of the required readings. Although Theatre 3200 is designed to provide students with a general overview of Canadian theatre and performance, students are also encouraged to use the class as a starting point to investigate specialized areas of performance history, theory, and practice that are of particular interest to them. The teaching team looks forward to supporting and providing resources for these individual critical investigations.

Topics and Concepts

Required Texts:
Additional readings may be assigned or recommended during the course.

Play Texts, available at the York Bookstore
• Anita Majumdar, Fish Eyes Trilogy
- Michel Marc Bouchard, *Tom at the Farm*
- Robert Chafe, *Oil and Water*
- Jordan Tannahill, *Theatre of the Unimpressed*
- James Long and Marcus Yousseff, *Winners and Losers*

*Course Kit, available in class via Northview Print & Copy, 2700 Steeles Ave West, Unit 1; 905-738-5353*
- Course Kit (abbreviated CK) contains several plays and other course readings

**Recommended:** *The MLA Handbook for Writers of Research Papers. 8th Edition (at York Bookstore)*

**CLASS SCHEDULE (Subject to Change):**

1. **Performance, Place, and National Identity**

- Sept. 11       Introduction to the Course

- Sept. 18       Canadian Theatre and Performance History: Origin Stories
                   **Reading:** *The Theatre of Neptune in New France* (CK); Marie Clements, *The Edward Curtis Project* (CK)

- Sept. 25       Indigenous Performance Culture and Colonial Legacies
                   **Reading:** Tomson Highway, *Dry Lips Oughta Move to Kapuskasing* (CK)

    *See Anita Majumdar’s Fish Eyes Trilogy (September 28–October 15 at Factory Theatre)*

- Oct. 2         Critical Multiculturalism: Borders Politics and Hemispheric Performance
                   **Reading:** Guillermo Verdecchia, *Fronteras Americanas* (CK)

- Oct. 9         Thanksgiving – No Class

- Oct. 16        Gender, Race, and National Belonging
                   **Reading:** Anita Majumdar, *Fish Eyes Trilogy*

**Due: Paper Outline**

- Oct. 23        Quebecois Performance and National Feeling
                   **Screening:** Excerpts of Quebec physical theatre & circus; Xavier Dolan’s *Tom à la ferme*
                   **Reading:** Michel Marc Bouchard, *Tom at the Farm*

- Oct. 30        Writing Canada’s Margins: Hyper-naturalism and the Poetry of Place
                   **Readings:** Robert Chafe, *Oil and Water*; Judith Thompson, “My Pyramids” from *Palace of the End* (CK)

1. **Reimagining Theatrical Space and Place**
Nov. 6  
Postdramatic Theatre, Sub/urban Tales, and Digital Space  
Screening: Jordan Tannahill, rihammad NB 95  
Readings: Jordan Tannahill, rihammad NB 95 (CK) and Theatre of the Unimpressed

Nov. 13  
Jumping Scale: Audience, Site, Immersion  
Screening: Shawna Dempsey & Lorri Millan, Lesbian National Parks and Services  
Reading: Karen Hines, Crawlspace (CK)

Nov. 20  
Paratheatrical Spaces: Theatre and Political Culture  
Screening: God Save Justin Trudeau  
Readings: #ELXN42 Dispatches… Marty Chan, “The Interview” (CK); Frances Koncan, “Dragons of Decolonial Gas Stations” (CK); Chris Lloyd, “Dear PM” (CK); Laura Levin, Course Syllabus: The Theatre of Rob Ford 101” (CK)

Due: Paper

See Canada 150: Postnational (November 19–25 at Joseph G. Green Theatre, York)

Nov. 27  
Mapping the Real: Traditions of Devised Theatre  
Screening: Excerpts from The Clinton Special, Bioboxes, etc.  
Discuss Canada 150: Postnational

Reading: James Long and Marcus Youssef, Winners and Losers

Dec. 4  
Exam Review

Exam Period  Final Exam

LEARNING OUTCOMES

In this course, you will:

• Gain knowledge of major figures, sites, and genres in Canadian theatre and performance history, while also becoming aware of the contingency of genealogical narratives

• Develop an in-depth understanding of the relationship between theatre and cultural geography, and gain methodological tools for analyzing space and place in Canadian performance
• Explore cultural materialist methodologies that situate theatre and performance in relation to social, cultural, and political conditions
• Investigate the key contributions of intercultural performance creators in Canada
• Become familiar with important concepts and critiques of national performance and national identity
• Confront the challenges faced by artists staging texts in performance
• Develop skills in critically analyzing and researching different kinds of performance
• Hone your critical writing skills through reading responses and essay writing
• Evaluation:
• GRADED ASSESSMENT
Assignment Details:

1. Participation

Participation is a crucial element of this course. Your participation grade will reflect your contribution to building an inquisitive, thought-provoking, and supportive atmosphere in class. To begin with, this means providing a space where your peers can both hear and be heard, and where different ideas can be safely expressed and challenged. You can help to create this productive kind of learning environment by listening attentively when others are talking, staying open to other people’s ideas, and questioning your own blindspots. Your participation grade will also reflect your active contribution to tutorial discussion. You are expected to read all of the assigned texts by the date that they are listed, and to attend the two live productions specified, so that you are able to engage in lively discussions and group activities. A good participant will consistently take part in discussions (without dominating them), build upon other students’ comments, raise questions, and offer critical readings of course texts and subject matter.

** Please note that while your participation grade will primarily reflect your participation in tutorials, it will also take into account your conduct in lectures. Repeated disruptions in lecture (talking during lectures, student announcements, screenings, etc.) will lower your participation grade. Also see “Attendance Policy” as attendance is essential to receiving a high participation grade.

2. Reading responses

A response paper is a short critical response to the weekly reading that reflects your engagement with the core texts and ideas that we are studying in the course. The goals of this assignment are to get you to think critically about the plays before the class meets, to promote thought-provoking conversations in tutorial, to develop your ability to communicate your interpretation of a text in a clear and focused manner, and to help you perform well on the exam.

Style

- A response paper needs to be 250 words in length, and no more than 500
- Must be written in full sentences but does not need to be a formal essay
- Must state the focus of the response at the beginning (i.e. first paragraph)
- Must be typed and double spaced, in Times New Roman 12 pt font, with 1 inch margins
- Must cite page numbers using MLA parenthetical reference format (a bibliography is not required)

Content

- E.g. Verdecchia promotes a hemispheric view of self when he cries: “I am the Pan-American
- Offers a critical interpretation of the reading assigned for the next class. Reading critically means offering an in-depth and careful examination of the course text. It involves taking a stance on how/why a text is constructed the way it is and how/why it might produce certain meanings on stage.
- Chooses one central focus – e.g. theme, social issue, the play’s central argument, dramatic device, character, use of space, language, production possibilities, similarities to other works, etc.
- Must draw on specific examples from the play to support this perspective

Things to avoid

-
Simple evaluation of the text – It was good/bad; It was relatable; I liked it didn’t like it – without analysis.

Summarizing the plot.

Repeating what has been said in the published introduction to the play.

Talking in generalities. Specific examples and detailed explanation are really helpful!

Talking too much about life in general and failing to connect these insights to the texts.

Offering many different ideas without discussing any one in detail. Focus is important.

Saying you didn’t understand something without either trying to come to grips with it in your response or suggesting a way that we could try to answer your question in class. Evaluation

You are expected to submit three response papers over the course of the Fall semester. Each paper will be worth 5%. You are welcome to submit one additional response paper if you would like to improve your grade. If you choose this option, your lowest paper grade will be dropped and only your top three marks will be recorded.

The first response paper must be handed in on/before September 25. This will allow us to give you feedback early on that will assist you in writing your second response. I strongly encourage you to wait until you’ve received feedback on your first submission before submitting the second one.

• You must submit your second response paper by October 30;
• Your third paper is due no later than November 27;
• Any make-up submissions must also be submitted no later than by November 27.

• Each paper should be a response to the play and/or readings that we are covering on the day on which it is handed in. In other words, the response paper on Dry Lips is due September 25 because we are discussing Dry Lips on September 25. You may not submit a response paper on Dry Lips later in the semester. Only one response paper may be submitted per week (i.e. in weeks where we read more than one play, you must select one play for your response).

A response paper will only be accepted in hard copy at the beginning of tutorial on the day on which it is due. Your responses will be marked out of a possible 10. B/B+ (7-7.9) Very Good = fulfills guidelines of the assignment; demonstrates solid critical reading of assigned texts; presents a clear interpretation with only occasional grammatical errors and organizational difficulty. D/D- (5-5.9) Unsatisfactory = fails to meet assignment guidelines; incoherent writing; demonstrates little or no reading; does not relate to the assigned writing. Here are some possible options for your reading response (feel free to choose a different critical topic if you’d like to explore another aspect of the text; write about what interests/excites you most in the reading):

• Options/ Suggestions:
  • F (0-4.9) Failing = assignment not submitted.
  • C/C+ (6-6.9) Satisfactory = partial reading of texts; too much summary or too general; not enough analysis.
  • A/A+ (8-10): Excellent = fulfills assignment guidelines; demonstrates careful, close, and inventive reading of texts; skillfully integrates specific examples and quotes to support interpretation; well-written and focused.

• Marking Scheme:

• Connect a reading to one of the central themes in the course (e.g. nation as performance; the impact of space, place, and/or cultural geography on performance; unsettling genealogy).
• Pose one question that the readings raised for you and try to answer to this question.
• Voice a concern that you have about the social and/or political implications of a text, or comment on the relevance of its sociopolitical message.
• Connect a reading to a performance genre. For example, explain how My Pyramids could be read as an episode of reality TV.
• Connect a reading to its larger historical or geographical context. Why could a play be said to be uniquely Canadian or Québécois?
• Agree or disagree with one of the central arguments made by the playwright in this text, and support your point of view with an alternative argument.
• Connect a reading to another play that you studied in the survey sequence. Explain their similarities or differences.
• Situate a text in a larger theatrical or artistic genealogy. Point out, for example, where you see Tennessee Williams or Sam Shepard’s influence on Michel Marc Bouchard.
• Trace a particular image in a play. For example, discuss possible meanings for the hockey images in Dry Lips and offer some thoughts on their dramaturgical and thematic significance.
• Describe one of the formal features of a play (use of language, visuals elements, dramaturgical structure, etc.) and explain how it mirrors or detracts from the content.
• Make connections between two or more of the plays that we’ve studied in the course – pointing out concerns that they share and how they are treated.
• Offer a reading of a play using a theory that we’ve studied in the course. For example, how would you apply a cultural materialist analysis to a particular play?
• Imagine producing a play. What are the particular problems that this show would present for a director, designer, actor, etc.?
• Do a close reading of a single scene. How does this particular scene illustrate several of the major themes in the play as a whole?

3. Paper
• You are required to submit a proposal on your topic by October 16, 2017. Requirements for the proposal:

  • This paper aims to develop your skills in research and critical thinking. It will require that you draw on at least three outside critical sources (theoretical, historical, journalistic), in addition to referencing class texts. Your essay should be in MLA (8th edition) format. Be sure to document your sources properly.
  • Your final essay (7-8 pages) should deal with an issue or set of issues relating to the topics and/or plays that we have studied in this course. Your reading responses will be instrumental in helping to stage ideas that you might later explore in your paper.
  •
  • It should be 200-250 words in length.
  • It should identify the issues with which you are primarily concerned and the kinds of texts and/or productions that you intend to discuss.
  • It should present a provisional thesis statement and/or research question(s).
  • Your proposal should be accompanied by a brief annotated bibliography, in MLA format, describing key resources for your project. This should include at least 3 outside critical sources (i.e. not assigned course readings) and each bibliographic entry should be accompanied by an annotation of 2-3 sentences describing the source and explaining how it will be useful to your project.

Here are three options for your essay:

Option 1 – Critical Essay
Write a review essay that surveys important developments that have been taking place in contemporary Toronto theatre over the course of the fall term. Develop your thesis based on a close reading of at least three plays that have been produced in downtown Toronto from September to November. Place these productions within a larger national, aesthetic, cultural, and/or historical context and speculate on the state of Canadian theatre today.

Option 2 – Review Essay
Write an analytical paper on a topic or artist that we have studied in class. Develop your own thesis based on a close reading of one or more artists’ works and an examination of related critical sources. You may also develop an argument about one or more critical works that we’ve studied in class.

Option 3 – Production Proposal

4. Exam
• Whether you choose options 1, 2, or 3, it is crucial that you support your arguments with specific examples and details from play texts and productions. The paper is due on November 20, 2017.
• Imagine that you are a director recommending a Canadian play for production at a local theatre. Choose one of the plays we’ve studied this term and write a detailed proposal for a production. Describe your vision for major areas of production (acting, directing, design, etc.). If you choose this option, you must: survey previous stagings and/or critical readings to the play and discuss how your proposed production can be distinguished from those previous approaches. You must also explain how your production takes into consideration the specific material parameters of the theatre site at which it will be staged.

• Option 2 – Review Essay
• Write an analytical paper on a topic or artist that we have studied in class. Develop your own thesis based on a close reading of one or more artists’ works and an examination of related critical sources. You may also develop an argument about one or more critical works that we’ve studied in class.

The final exam will focus primarily on material covered in lecture period during the fall term, including both formal lectures and discussions that have taken place in conjunction with lectures. Having an in-depth
understanding of the key concepts, genres, events, plays, and figures covered in the course is essential for success on the exam, and requires attendance in both lecture and tutorial. Discussions in tutorial are important for the final exam as they are the main site for grappling with the content, form, and meaning of the plays, which you will be expected to write about in the exam.

ADDITIONAL INFORMATION

Attendance: Students are reminded that Department of Theatre rules require attendance at all classes. Only 1 unexcused absence and lateness are permitted (i.e. not accompanied by official documentation explaining that the absence was unavoidable); any further absences and lateness will result in a 10% reduction of participation grade in the course, unless excused by a doctor’s note, or by special permission from the instructor (permission will only be granted in exceptional circumstances).

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. Assignments must be handed in at the beginning of tutorial. Unless otherwise specified, tutorial leaders will not accept submissions via e-mail or Moodle.

Late Assignment Penalty: Assignments received later than the due date will be penalized 3% per day (including weekends), unless you have arranged for an extension. Assignments that are more than one week late will not be accepted unless special permission has been granted. If you anticipate having difficulty completing an assignment on time, please contact your TAs for an extension (although don’t expect to receive one if you e-mail them the night before an assignment is due). 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).

Seeing Theatre Productions:
Attending theatre productions is a critical part of this course. Students will be expected to attend two performances outside of class time. One of these shows is downtown (Anita Majumdar’s Fish Eyes Trilogy at Factory Theatre – 125 Bathurst St, Toronto). The other show is Canada 150: Postnational, and is part of the Theatre @ York Season (for which free Surprise, Surprise tickets are available). Students are responsible for booking and covering the cost of tickets. All efforts will be made to arrange for discounted ticket prices for off-campus productions. Both of these productions will be discussed in class and tutorial.

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.

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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