COURSE CALENDAR DESCRIPTION

In this online course we will examine the cultural impact of sex and drugs in live performance historically and in the present. The terms sex, drugs, and theatre will be intricately deconstructed to show the multiple points of connection between live theatre and sex, sexuality, and gender, and the way these sometimes intersect with natural and/or induced states of ecstasy and inebriation. We will work with traditional play texts, experimental performance practices, popular performance forms, and activist performance interventions to understand the ways that desire, addiction, and the will to achieve transcendence permeate theatrical practice. Open to non-majors.

In this online course we will examine the cultural impact of sex and drugs in live performance historically and in the present. The terms sex, drugs, and theatre will be intricately deconstructed to show the multiple points of connection between live theatre and sex, sexuality, and gender, and the way these sometimes intersect with natural and/or induced states of ecstasy and inebriation. By studying theatre and performance traditions and practices students will gain insight into some vital historical facts and some pressing contemporary issues. This course looks at performance both on and off the stage, examining as we go the societal and political potential of live performance. Beginning with Greek drama and Dionysian ritual ecstasy, traversing the gendered history of theatre, and moving through a number of contemporary works from the 1960s to the present, this course will touch on a number of important issues and trends that illustrate the way that live theatre can inspire passionate discourse as well as moral and societal panic. We will work with traditional play texts, experimental performance practices, popular performance forms, and activist performance interventions to understand the ways that desire, addiction, and the will to achieve transcendence permeate theatrical practice. Through lectures, readings, guest artist interviews, image analysis, film clips, and other online activities this class offers students the opportunity to expand their knowledge of performance by understanding live performance through the specific lenses of sex, drugs, and theatre broadly speaking.

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>King, Moynan</td>
<td>Sec. A / ONLN / F</td>
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SPECIAL FEATURES

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

THEA1900: SEX, DRUGS, AND THEATRE
Pre/Co-requisite: None

Course Director: Moynan King
                      Email: moynank@yorku.ca

Teaching Assistants:

- Tutorials 1 & 2               Name and Email
- Tutorials 3 & 4               Name and Email
- Tutorials 5 & 6               Name and Email
- Tutorials 7 & 8

Course Dates: September 5 – December 4, 2018

Time and Schedule for Course Instruction
This course is organized thematically with each theme running for two weeks. Within each theme you will be expected to watch online instructions, read assigned plays, watch assigned films, and participate in discussion forums.

It is recommended that you begin the lessons on Wednesday of every second week starting Wednesday September 5th. (See Course Timeline)

All material must be viewed, read, and considered by Monday of every second week in order to facilitate forum participation by end of day Tuesday or every second week. Viewing, reading and consideration of all course materials is mandatory.

In addition to the bi-weekly thematic lectures, readings, viewings, and discussion forums you will be expected to complete three written assignments over the course of the term and study for the final exam, which will take place online during the exam period, December 6 - 21, 2018. The exact time and date of the exam are TBA.

Weekly Forums with TAs
Participation in forum discussions with your assigned group led by your Teaching Assistant is mandatory and graded.

Forums contributions must be completed bi-weekly by Tuesday at 5pm. (See Course Timeline)
There will be no forum discussion at the end of Theme 6, instead you must focus your attention on completing the final Critical Response and studying for the exam.

Course Assignment Deadlines
Critical Responses: Students must write three Critical Responses during the course. These responses are due every two weeks. (See Assignments)

Final Exam
You will be required to write a final exam for this course. In order to do well on the exam you absolutely must watch all the online lectures and interviews, do all the readings, watch all assigned films, and
participate actively in online discussion forums.

**COURSE DESCRIPTION:**

*Sex, Drugs, and Theatre* will introduce you to theatre practices that demonstrate a variety of relationships to the topics of sex, sexuality, gender, drugs, addiction, alcohol and the ‘high’ of performance. In this course we will examine the cultural impact of sex and drugs in live performance historically and in the present. By studying theatre and performance traditions and practices students will gain insight into some vital historical facts and pressing contemporary issues. Beginning with a brief historical overview, traversing the gendered history of theatre, and moving through a number of contemporary works, this course will touch on important issues that illustrate the way that live theatre can inspire passionate discourse as well as moral and societal panic. We will discuss traditional play texts, experimental performance practices, popular performance forms, and activist performance interventions to understand the ways that desire, addiction, and the will to achieve transcendence permeate theatrical practice.

Through lectures, readings, guest artist interviews, films, and other online activities this class offers students the opportunity to expand their knowledge of performance by understanding live performance through the specific lenses of sex, drugs, and theatre.

**COURSE STRUCTURE:**

This course will include lectures, interviews, readings, and viewings as well as online tutorial forums. All readings, viewings, lectures, interviews and forums are mandatory.

**LEARNING OBJECTIVES:**

After taking this course you will be able to:

- Describe the impact that sex, sexuality, gender and inebriation have on theatre and performance in Canada and abroad.
- Give examples of what performance is and can be.
- Situate theatrical productions and performances in relation to the social, cultural and political influences that surround them.
- Compare and contrast various forms and styles of theatre and performance.
- Read and analyse plays and performances.
- Identify the impact of gender and sexual on performance.
- Use basic theatrical terminology.

**REQUIRED READING**

- Sara Ruhl, *In the Next Room (or the vibrator play)*
- Daniel MacIvor, *Who Killed Spalding Gray?*
- Waawaate Fobister, *Agokwe*
- Alex Tigchelaar, *Neon Nightz*

*Note on the readings: Daniel MacIvor’s *Who Killed Spalding Gray* is not available in digital format. It can be purchased at the Bookstore, or online through the publisher at https://www.playwrightscanada.com, or amazon.ca*

The others are included as links PDFs on the Moodle page.
REQUIRED FILM VIEWINGS

- *The Connection* by Jack Gelber
- *Paris is Burning* by Jennie Livingston
- *Hair* by James Rado & Gerome Ragni

- Note on the film viewings: *The Connection* by Jack Gelber is available online through the York Library (https://www.library.yorku.ca/find/Record/3568555). *Paris is Burning* is available on Netflix or on DVD at the York SMIL Library. *Hair* is available on DVD at the York SMIL Library.

EVALUATION:

<table>
<thead>
<tr>
<th>Assignment:</th>
<th>Percentage of Final Grade</th>
<th>Due</th>
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<tbody>
<tr>
<td>3 Critical Responses</td>
<td>45%</td>
<td>Friday September 28, Friday November 2, and Friday</td>
</tr>
<tr>
<td>Exam</td>
<td>25%</td>
<td>TBC</td>
</tr>
<tr>
<td>Forum Contributions 5 in total</td>
<td>30%</td>
<td>Deadlines for each of the five: 18, Oct. 2, Oct. 23, Nov. 6, Nov. 20</td>
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ASSIGNMENTS:

Critical Responses (45%)

The goal of these assignments is to demonstrate thoughtful consideration of the ideas covered in the course. Each Critical response should give close and detailed attention to a specific subject taken up in class. (See Assignments for more details)

The first critical response must be 250 – 300 words and is worth 10% of your grade. DUE Sept. 28
The second critical response must be 300 – 350 words and is worth 15% of your grade. DUE Nov. 2
The third critical response must be 300 – 350 words and is worth 20% of your grade. DUE Nov. 30
Late assignments will not be accepted.

- Exam (25%):
There will be a final exam for this course. Date TBA

Forum Contributions (30%):

For each thematic block you will be expected to contribute to an online discussion forum. You must contribute at least two thoughtful responses to the forum topic each week. The forum is a space for thought provoking discussion and for well-articulated responses to the material.

Attendance:

Students are reminded that Department of Theatre rules require attendance at all classes. In an online class this means that students must complete all readings, and screenings, engage with all online activities, and watch all lectures, interviews and class instruction provided in the context of the class.

Last date to drop courses without receiving a grade: Term F

November 9
Grading, Assignment Submission, Lateness Penalties and Missed Tests Grading:

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

Questions about Grades: If you have any questions about the marks you receive on a paper or assignment, I suggest that you follow these steps: 1) put the assignment aside and come back to it in a few hours or a day (we will not discuss grades immediately after you receive your assignment); 2) reread your paper and your TA’s comments; 3) look at the York University grading scheme; 4) if by this point, you still have questions, please book an appointment to speak with your TA.

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. You must submit all assignments to your tutorial leaders online. Please be sure to include your tutorial leader’s name on all of your assignments.

Lateness: All assignments must be submitted on time. Exceptions to the lateness policy 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).

CLASS SCHEDULE

FALL SEMESTER 2018

Theme 1: Introduction and Historical Overview [Sept. 5 – 17]
Play Reading
• In the Next Room (the vibrator play) by Sara Ruhl (play script)

Welcome and Introduction
• Trigger Warnings and Consent Contract
• Introduction to the goals and objectives of the class.
• Review of the Syllabus

Historical Overview
• The Greek Theatre
• The Renaissance Theatre
• Reading In the Next Room (or the vibrator play)

Theme 2: Alcohol, Addiction, and Metatheatre [Sept. 16 – Oct. 1]
Play Reading and Film Viewing
• Who Killed Spalding Gray by Daniel MacIvor (play script)
• *The Connection* by Jack Gelber (film adaptation of the play)

**Alcohol, Addiction and the Metatheatre**
• Metatheatre defined
• Interview with Daniel MacIvor

**Metatheatre as Film**
• Drug culture and performance in *The Connection*

**Theme 3: Queer Theatre [Oct. 3 – Oct. 22]**

*Play Reading*
• *Agokwe* by Waawaate Fobister (play script)

**Buddies in Bad Times Theatre**
• Tour of Buddies in Bad Times Theatre, the largest LGBT Theatre in world
• Interview with Sky Gilbert, Buddies Founding Artistic Director
• Interview with Evalyn Parry, Buddies Current Artistic Director

**Queer Theatre**
• Waawaate Fobister’s Two-spirit act
• Interview with Miriam Ginestier and Nathalie Claude

**Theme 4: Transgender Theatre and Performance Art [Oct. 24 – Nov. 5]**

*Film Viewing*
• *Paris is Burning* by Jennie Livingstone (on Netflix)

**trace: Exploring Trans Voice**
• Introduction
• Interview with Tristan Whiston

**Trans Theatre and Performance: Historically and Now**
• Guest Lecture by Morgan M Page

**Theme 5: Sex Work in the Theatre and Cabaret [Nov. 7 – 19]**

*Play Reading and Film Viewing*
• *Neon Nightz* by Alex Tigchelaar (play script)

**Sex Work Staged**
• Introduction
• Guest Lecture by Alex Tigchelaar
• Interview with Alex Tigchelaar

**Burlesque and the Girlie Show**
• Historical Overview
• Interview with Dainty Smith

**Theme 6: Performing High & Class Review [Nov. 21 – Dec. 3]**
**Film Viewing**
• *Hair by James Rado & Gerome Ragni (film version of a musical theatre show)*

**Performing High**
• Lecture on *Hair* and performing high
• Interview with Stephane Crete on his theatrical experiments with Les Laboratoires Crête
• Interview with Michaela Washburn

**IMPORTANT INFORMATION FOR STUDENTS**

**Reminder:** Students must maintain a 5.00 (C+) grade point average in their major (i.e. all Theatre courses) to remain in good academic standing in the department. Check the grade point average calculator at the following link if you have any questions:
http://ampd.yorku.ca/current-students/academic-resources/gpa-calculator/?

**A NOTE ON CHALLENGING CONTENT:** One of the central educational goals of the Theatre Department is to produce socially conscious artists — artists who are aware of and capable of participating in challenging dialogues about social injustice and inequality. This means that our courses, public events, and productions often grapple with difficult subject matter, including sex, violence, terror, and illness (among other topics). While these presentations will no doubt provoke strong emotions and cause discomfort, we feel that the diverse experiences they promote are also essential to the development of our students’ critical faculties, empathy, and understanding of the world. Rather than warning our students in advance about every potentially uncomfortable topic that they might encounter in the course of their studies, we instead encourage students to meet them head on in the classroom, in rehearsals, and performances, and to engage in civil and compassionate debate about the possibilities and effects of staging difficult knowledge.

If you require an accommodation related to your participation in Theatre experiences, please ensure that you share relevant documentation with your course director. [Academic Accommodation for Students with Disabilities](http://ampd.yorku.ca/current-students/academic-resources/gpa-calculator/)

**ACADEMIC POLICIES / INFORMATION:** The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a [Student Information Sheet](http://ampd.yorku.ca/current-students/academic-resources/gpa-calculator/) that includes:

- [York's Academic Honesty Policy and Procedures](http://ampd.yorku.ca/current-students/academic-resources/gpa-calculator/) / [Academic Integrity Web site](http://ampd.yorku.ca/current-students/academic-resources/gpa-calculator/)
- [Access/Disability](http://ampd.yorku.ca/current-students/academic-resources/gpa-calculator/)
- [Ethics Review Process](http://ampd.yorku.ca/current-students/academic-resources/gpa-calculator/) 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](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 certificatelf 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](http://www.yorku.ca/sgsoc/).
Policy on Academic Honesty.

- 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

- 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.

- 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 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.

- 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.

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 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!
ATTENDANCE POLICY for:

* THEA 1520 3.0 Acting for Non-Majors
* THEA 1521 3.0 Acting for Non-Majors II
* THEA 2060 3.0 Voice & Speech
* THEA 3060 3.0 Public Speaking

Full and prompt attendance is an absolute requirement of this course. As this is a studio course where the bulk of learning occurs in class, all classes are mandatory. Any student who is absent without prior arrangement with the Instructor may have a half letter grade deducted (5 percent) from his/her final grade for each absence. Excused absences are at the Instructor’s discretion, and must be arranged well in advance. Arriving late for class, or leaving class early, will affect your participation grade. Leaving class early is the equivalent to being late. Students who are more than 15 minutes late will have 1% deducted from their overall grade. Any student arriving after the halfway point in a class will be marked absent. Three lates are the equivalent of one absence; three absences—excused or not—may result in course failure. Failure to attend classes will result in academic penalty. Late enrollment: Students enrolling late to the course may receive a lower midterm grade.

- If your class has a tutorial leader or studio instructor, speak to your instructor first.- If unresolved, contact the Chair of the Department at thechair@yorku.ca. http://www.registrar.yorku.ca/enrol/dates/index.htm

Last date to drop a winter term (W) course without receiving a grade: March 8, 2019

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

Manage my Academic record http://myacademicrecord.students.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.

* - If unresolved, speak to the Course Director.

DISPUTES: The following steps are the steps to be taken in the event of unresolved issues within the class:

* * * * *

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 AND NON-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 and 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. Anything left behind in the spaces after your booking will be thrown out.

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.

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