EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 3200 3.0 SECTION A
CANADIAN THEATRE AND PERFORMANCE
FALL 2019 / WINTER 2020

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 Instructor.

INSTRUCTOR(S)
TBD

SPECIAL FEATURES

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, 2:30pm-4:30pm, ACW 004
Tutorial 1: Monday, 4:30pm-5:30pm, ACW 002
Tutorial 2: Monday, 4:30pm-5:30pm, ACW 003
Tutorial 3: Monday, 5:30pm-6:30pm, ACW 002
Tutorial 4: Monday, 5:30pm-6:30pm, ACW 003

Instructor Contact Info:
Sean Robertson-Palmer
317 Centre for Film and Theatre
seanrp@yorku.ca
Office hours: by appointment

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. These aspects of theatre are considered from the perspective of the future theatre practitioner with an emphasis on their application to contemporary theatre. Although the primary focus of the course is the Canadian context, students are exposed to elements of theatre practice from other cultures that have had an influence on Canadian dramatic theory and practice. The course emphasizes research methods and materials. Students are required to do significant research individually and collectively. Through interactive lecture, discussion, group assignments and individual research, students develop the necessary foundation as well as the critical historical context for subsequent courses and research in theatre. This course also allows the students the space to develop presentational skills as it pertains to their practice and craft. Students are required to attend one contemporary Canadian play that is approved by their TA, as well as Theatre@York production of Goodnight Desdemona (Good Morning Juliet.)

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:

- Readings as assigned

CLASS SCHEDULE (Subject to Change):

- Sept. 9   Introduction to the Course
- Sept. 16  Origin Stories of Euro-Canadian theatre
  Home Reading: The Theatre of Neptune in New France
  *Screening Sept. 19 at 7pm we’ll be hosting a livestreaming in the Price Family Cinema of the NAC’s production of Clements’ The Unnatural and Accidental Women*
- Sept. 23  Indigenous Performance Culture and Colonial Legacies
  Home Reading: Rez Sisters by Tomson Highway
  In-class Reading: Excerpts from Marie Clement’s The Developmental Support to Aboriginal Theatre Organizations Study
Sept. 30  
**Ideologies and Infrastructure: The Good, Bad and Ugly of the Massey Commission**

**Home Reading:** Vincent Massey, The introduction to *Plays from Hart House Theatre* and Merrill Denison *Nationalism and Drama*

**In-class Reading:** Ravi Jain and Owais Lightwala, *An Alternative Vision of Existence.*

Oct. 7  
**Alternative Theatre: Are we Canadian Yet?**

**In-class viewing:** NFB and Albert Kish, *Paper Wheat*

*BETWEEN OCT 7 AND NOVEMBER 4, EACH STUDENT MUST ATTEND A PROFESSIONAL CONTEMPORARY CANADIAN PERFORMANCE THAT IS PRODUCED BY A TORONTO THEATRE COMPANY.*

Oct. 14  
**Thanksgiving – No Class**

Oct. 21  
**The 80's: Fringe Festivals, Musicals and Multinational Touring**

**Home Reading:** Guillermo Verdecchia, *Fronteras Americanas,* and Canadian Theatre Review Intermezzo: *Is There a Canadian Musical Theatre?*

**Due:** Paper Outline

Oct. 28  
**Quebecois Theatre**

**Home Reading:** Michele Tremblay, *Hosanna* and Jim Burke’s Montreal Gazette article “Michel Tremblay’s Hosanna: a Quebec classic or transphobic?”

Nov. 4  
**Examining the Seasons: What are Toronto theatres doing right now?**

**Due:** Performance Response Paper

Nov. 11  
**Intercultural and Culturally-Specific Theatre: Contemporary Nationality and Identity**

**Home Reading:** Trey Anthony, *da Kink in my hair:* *Voices of Black Womyn* and Philip Akin’s toronto.com article “Culturally specific theatre groups help give artists a voice.”

*BETWEEN NOVEMBER 16-24 YOU MUST ATTEND A SHOWING OF THEATRE@YORK’S GOOD NIGHT DESDEMONA (GOOD MORNING JULIET)*

Nov. 18  
**Queer Theatre**

**Home Reading:** Moynan King’s introduction to *Queer/play: an anthology of queer Canadian women’s performance and plays.*

**In-class viewing:** Jordan Tannahill, *Rhiannabo95*

Nov. 25  
**Feminist Theatre and Performing Gender**

**Mandatory viewing:** Theatre@York’s *Good Night Desdemona (Good Morning Juliet).*

**Home Reading:** Micheline Chevrier, ahdri zhina mandiela, Yvette Nolan, Mieko Ouchi, Beatriz Pizano, Sarah Garton Stanley, *In Conversation with Women Artistic Directors*

**Due:** Paper
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

GRADED ASSESSMENT

Evaluation:

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Participation</td>
<td>25%</td>
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<tr>
<td>Reading Response Papers</td>
<td>10%</td>
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<td>Performance Response Paper</td>
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<td>Paper proposal</td>
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<td>Final Paper</td>
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<td>End-of-term Exam</td>
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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 and in-class exercises (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 and Performance Response**

A response paper is a short critical response to the weekly reading or performance you have seen that reflects your engagement with the core texts, performances and ideas that we are studying in the course. The goals of this assignment are to get you to think critically about the readings or the performance before the class meets, to promote thought-provoking conversations in tutorial, to develop your ability to communicate your interpretation of a text or performance 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)

E.g. Verdecchia promotes a hemispheric view of self when he cries: “I am the Pan-American Highway!” (74).

**Content**

- Offers a critical interpretation of the reading or performance assigned for the next class. This means offering an in-depth and careful examination of the course text or performance.
- Chooses one central focus – e.g. theme, social issue, a 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 reading or performance to support this perspective.

**Things to avoid**

- Simple personal opinion of the text without further analysis (i.e. “I liked it” or “I hated it” without explanation.)
- Outlining the plot.
- Repeating what has already been written about the play without referencing the initial analysis.
- Writing too generally about the play without using specific quotes or examples from the text.
- Going on tangents that take you off topic.
- Discussing too many aspects of the play, rather than going in depth about one or two of your ideas.
- 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 two response papers throughout the semester and one play response paper. Each response is worth 5%.
- The first response paper must be handed in on/before **September 30**. 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 28**.

- 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 *The Theatre of Neptune in New France* is due September 16 because we are discussing *The Theatre of Neptune in New France* on September 16. You may not submit a response paper on *The Theatre of Neptune in New France* later in the semester. Only one response paper may be submitted per week (i.e. in weeks where we have more than one reading, you must select one reading 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 performance response must be submitted on November 4th.

Marking Scheme:
Your responses will be marked out of a possible 10.
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.
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.
C/C+ (6-6.9) Satisfactory = partial reading of texts; too much summary or too general; not enough analysis.
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.
F (0-4.9) Failing = assignment not submitted.

Options/ Suggestions:
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):
• Connect a reading to one of the central themes in the course.
• 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 its larger historical or geographical context. Why could a play be said to be uniquely Canadian or Québecois?
• 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.
• 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.
• 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
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.

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 format. Be sure to document your sources properly.

You are required to submit a proposal on your topic by October 21st, 2019. Requirements for the proposal:
• 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 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 2 – Review 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 3 – Production Proposal
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.

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 25, 2019.

4. Exam
The final exam will focus primarily on material covered in lecture period during the fall term, including in-class exercises, 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. 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**

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

**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.

York’s Policy on Academic Honesty

York’s Senate Policy on Academic Honesty affirms and clarifies the general obligation for all members of the University to maintain the highest standards of academic honesty. AMPD has establish complementary procedures for the investigation and resolution of alleged violations of the Senate Policy involving students in AMPD degree program courses at the undergraduate level.

THE ACADEMIC HONESTY PROCESS

An Overview

1. Investigation
2. The person discovering the suspected violation will notify the course director. The course director should not meet with the student or discuss the case at this point.
3. The course director will notify his or her department Chair, providing all documentary evidence.
4. The Chair will consult with the Manager, Faculty Governance & Policy. It will then be determined whether there has been an infraction, and if so, whether it is minor or more serious. In either case, if there has been an infraction, an exploratory meeting will be held (Part B, below). A case is minor where the infraction is small in extent, can reasonably be construed as an error on the student’s part, and where there appears to be no intent to deceive.
5. If, on consultation, it is determined that an infraction has taken place, the Manager will place a “flag” in the student’s file, block enrolment activity in the course, and investigate whether there is a prior history. If it is a repeat offence, then the matter must proceed directly to a formal hearing (Part C, below).
6. Exploratory Meeting

If Minor:

1. The department Chair will conduct an exploratory meeting, attended by the course director and the student. If there is more than one student involved, each should be met with separately. Each may bring a representative.
2. If the student admits to a breach of academic honesty, a suitable penalty — not exceeding failure in the course — will be agreed upon.
3. In all cases, outcomes are reported to the Manager, Faculty Governance & Policy. Where a penalty is imposed, a joint agreement is signed by both parties, and approved by the Associate Dean Academic.

If Serious:

1. The Manager, Faculty Governance & Policy will chair an exploratory meeting, attended by the course director and student and their representatives.
2. If the student admits to a breach of academic honesty, a suitable penalty — not exceeding failure in the course — will be agreed upon. The Associate Dean, Academic may be consulted on a penalty, if necessary.
3. A joint agreement is signed by both parties, and approved by the Associate Dean, Academic.

1. **Formal Hearing**
   A formal hearing by AAPPC will be held in cases where:
   1. a) It is not the student’s first offence.
   2. b) The student neglects to attend the exploratory meeting and it is found that there are grounds to proceed with a charge of a breach of academic honesty.
   3. c) The student admits to a breach of academic honesty, but no penalty can be agreed upon.
   4. d) The student does not admit to a breach of academic honesty.

   For further information on the penalties for academic misconduct, please see AMPD’s Policy on Academic Honesty.

As approved by AMPD Faculty Council, March 21, 2018

**COUNSELLING & SUPPORT SERVICES**

**Personal Counselling Services (PCS)** aims to help York students realize, develop and fulfill their personal potential in order to maximally benefit from their university experience and manage the challenges of university life. Students come to PCS because of a wide range of concerns including, but not limited to: depression, anxiety, abuse, stress, self-esteem, relationship issues, eating and body image as well as issues related to sexuality.

**PCS provides:**

- Short-term individual, couple, and group counselling services to York University students
- Personal development workshop and workshop series
- Crisis intervention for York students
- Consultation to the York Community regarding students in distress/crisis and issues related to mental health in general
- Critical incident response debriefings and consultations
- Clinical training for graduate students in Psychology, Social Work, and Psychotherapy

Learn more about other York University resources related to mental health and wellness at York.

**The Centre for Sexual Violence, Response, Support & Education** coordinates supports and resources for all members of the community that have experienced sexual violence, receives disclosures and complaints, facilitates safety planning, and assists survivors through the complaint process.

If you or someone you know has experienced sexual violence and is in need of support, the Sexual Violence Response Office (SVRO) can help. Please call 416-736-5211 or find them online at yorku.ca/svro.

*You shouldn’t ever feel guilty or be made to feel guilty about reporting a problem.*

**COURSE-RELATED DISPUTES:** The following steps are the steps to be taken in the event of unresolved issues within the class:
- If your class has a tutorial leader or studio instructor, speak to your instructor first.
- If unresolved, speak to the Course Director.
- If unresolved, contact the Chair of the Department at thechair@yorku.ca.
IMPORTANT UNIVERSITY SESSIONAL DATES (where you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
http://www.registrar.yorku.ca/enrol/dates/index.htm
Manage my Academic record http://myacademicrecord.students.yorku.ca/

- Last date to drop a fall term (F) course without receiving a grade: Nov. 8, 2019
- Last date to drop a winter term (W) course without receiving a grade: March 13, 2020
- Last date to drop a full year (Y) course without receiving a grade: February 3, 2020

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