EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 2200 6.0 SECTION A
HISTORY OF THEATRE AND PERFORMANCE
FALL 2019 / WINTER 2020

Last Modified Date: 08/07/2019

COURSE CALENDAR DESCRIPTION

Offers an historical survey of theatre and performance from classical Athens to late C20. It examines theatre and performance in the larger social, cultural and political contexts by integrating critical analysis with explorations of various performance possibilities. Required of all second-year majors. Open to non-majors. Prerequisites: FA/THEA 1010 3.00, FA/THEA 1100 3.00 and FA/THEA 1200 6.00 or permission of the Instructor.

Building on the foundation established in Origins of Theatre (FA/THEA 1200 6.00), this course continues to trace the evolution of theatrical style and dramatic form from a historical and developmental perspective, from the 17th to the late 19th century. Required of all second year majors. Open to non-majors. Prerequisite: FA/THEA 1010 3.00, FA/THEA 1100 3.00 and FA/THEA 1200 6.00 or permission of the course director. Attendance at Prime Time is required for Theatre majors

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Schweitzer, Marlis E</td>
<td>Sec. A / LECT / Y</td>
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SPECIAL FEATURES

Course Instructor: Dr. Marlis Schweitzer (Fall only)
318 CFT
schweit@yorku.ca

Course consultation hours: M: 2:30-3:30 pm. I am also available to meet by appointment.

Expanded Course Description:

This course is a survey of theatre and performance history, beginning with classical Athens and continuing to the late twentieth-century, with a primary, though not exclusive, focus on Western theatrical forms. It examines theatre and performance in their larger social, cultural, and political contexts by integrating critical analysis with explorations of various performance possibilities. Through lectures, tutorials, class discussions, film clips, individual and group assignments, we will explore the shifting role of theatre professionals (playwrights, actors, designers, directors, managers, producers, theorists etc.), paying particular attention to the way theatre has functioned historically (often in competing ways) as an instrument of power, a vehicle of resistance, and a site of communal celebration. You will become comfortable reading and interpreting a wide range of primary sources—from play texts and images to sound recordings and autobiographies—and learn how such sources can be used to develop strong, interesting written- and performance-based research projects.

Course Structure:
This course will include two hours of lecture and discussion with all students followed by a one-hour tutorial session with approximately 25 students in each. Where possible, we will watch video and film clips during the lecture time to supplement our readings of the plays. Although I hope that we will also have time for debate and discussion during lecture, I am aware that the large class size makes extensive conversation difficult. For that reason, I hope that you will come to tutorial prepared to dig right into the material and engage in exciting, even heated (but not too heated), discussions.

**Pre/Co-requisite:** THEA 1200 6.0 (for Theatre majors only) or permission of the Department.

**Tutorial Leaders:**
TBA

**Time and Location:**
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<tr>
<th>Class</th>
<th>Location</th>
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<tr>
<td>LECT</td>
<td>ACW 004</td>
<td>M 11:30-13:30</td>
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<td>TUTR 01</td>
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<td>TUTR 04</td>
<td>ACW 008</td>
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**TOPICS AND CONCEPTS**

**REQUIRED TEXTS** (available at York Bookstore):


**NOTE: INFO ON ADDITIONAL TEXTS FOR WINTER SEMESTER TO FOLLOW LATER THIS FALL**

**Recommended text** (available at York Bookstore):

Consult the Class Schedule for more information on readings, including assigned readings available through Moodle links. Additional readings may be recommended during the course.

A note on readings: The readings vary in length from week to week, but you should expect to spend an average of **three to four hours reading and preparing** (i.e. taking notes) for each class. You are encouraged to keep up with the readings, as they provide important background information for lectures and will assist you with class assignments. Although we will cover a variety of topics, each class will build upon recurring themes and concepts, and you will be expected to observe these connections in your written work and tutorial discussions.

**CLASS SCHEDULE** (subject to change – Winter schedule to follow at a later date)

**FALL 2019**
Week 1 (Sept. 9): Welcome and Introduction to Course

Section 1: Anxious Times in the Ancient World

Week 2 (Sept. 16): Of gods and goddesses
• Sophocles, *Hippolytus* (Broadview anthology, vol. 1)

Week 3 (Sept. 23): A trip to the underworld
• Aristophanes, *Frogs* (405 B.C.E.) (Broadview anthology, vol. 1)
• *Must have submitted at least ONE reading response by this date*

Week 4 (Sept. 30): The braggart soldier
• Plautus, *Miles Gloriosus* (Broadview anthology, vol. 1)

Section 2: Spiritual Transformations

Week 5 (Oct. 7): Sinners and saints
• Hroswitha of Gandersheim, *The Conversion of Thais the Whore* (10th century C.E.) (Broadview anthology, vol. 1)

Week 6 (Oct. 15): Thanksgiving (no class)

Week 7 (Oct. 21): Miracle and Morality plays
• Anonymous (The “Wakefield Master”), *The Second Shepherds’ Play* (c. 1450)
• Anonymous, *Everyman* (after 1485) (Broadview anthology, vol. 1)

Week 8 (Oct. 28): Japanese noh
• *Matsukaze* (14th century) (online via Moodle) (http://jti.lib.virginia.edu/japanese/utch/Matsukaze.html)
• *Must have submitted at least TWO reading responses by this date*

Section 3: Conquest and Empire

Week 9 (Nov. 4): The New World imagined
• William Shakespeare, *The Tempest* (1611) (Broadview anthology, vol. 1)

Week 10 (Nov. 11): The New World experienced
• Sor Juana Inés de la Cruz, *Loa to Divine Narcissus (El Divino Narciso)* (c. 1689) (Moodle)

Section 4: Love, Sex, Scandal

Week 11 (Nov. 18): Piety and betrayal
• Moliere, *Tartuffe* (1669) (Broadview anthology, vol. 1)
  Week 12 (Nov. 25): The Restoration: sex on and off stage
• Aphra Behn, *The Rover* (1667) (Broadview anthology, vol. 1)
• *Must have submitted THIRD reading response by this date* Week 13 (Dec. 2): Exam review

- Exam review
- MID-TERM EXAM
- Fall exam schedule – date TBA (consult exam schedule)
- **PLEASE NOTE:** Winter 2020 semester reading list & schedule will be available by December.

- **LEARNING OUTCOMES**
In this course, you will:
- Situate theatre practitioners (playwrights, performers, critics, etc.) and their artistic creations within their social and cultural milieux
- Sharpen your ability to read and analyze plays and other primary source documents, including but not limited to images (illustrations and photographs), objects and other ephemera, autobiographies, acting tracts, and music
- Understand and learn to apply a range of methodologies for undertaking historical analysis (textual analysis, image analysis, object-based analysis, performance creation)
- Improve your research skills using a range of primary and secondary sources
- Communicate your thoughts clearly and persuasively in writing, in-class discussion, online forums (e.g. Moodle), and performance
- Identify research topics that interest you

**GRADED ASSESSMENT**

**EVALUATION**

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<th>Assignment</th>
<th>Percentage of Final Grade</th>
<th>Due</th>
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<tr>
<td>1. Primary source workbook 10%</td>
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<td>every class (Fall only)</td>
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<tr>
<td>2. Reading responses (4 total @ Fall/2 Winter) 20%</td>
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<td>options (see schedule)</td>
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<td>3. Fall exam 15%</td>
<td>TBA (exam period)</td>
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<td>4. Essay proposal 0% (but mandatory)</td>
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<td>5. Essay 20%</td>
<td>March 23</td>
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<td>6. Winter exam 15%</td>
<td>TBA (exam period)</td>
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<tr>
<td>7. Participation (Fall and Winter) 20%</td>
<td>Every tutorial/ class</td>
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**ASSIGNMENT DETAILS**

1. **Primary source workbook (10%)**

Learning to interpret primary sources for information about earlier historical periods is one of the course’s central learning objectives. To that end, each week in the Fall semester (unless otherwise specified) you will be asked to briefly analyze (150-200 words) a historical text or image posted on Moodle. Your analysis will be due before lecture (by 9:00 a.m. on the Monday) and will help to inform some of our in-class discussions. The goal of this assignment is to get you thinking historically so while we obviously value “correct” interpretations, our central concern is that you develop the skills to assess sources carefully and offer evidence-based analyses.

2. **Reading responses (4 total @ 5% each, 20% total)**
A response paper is a short critical response to a performance text 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 350 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**

- Must state the focus of the response at the beginning (i.e. first paragraph)
- 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 and two response papers over the course of the Winter semester for FIVE response papers in total. 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 two marks will be recorded.

- 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. You may submit both response papers in January, though 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;
- Your third paper is due no later than November 25;
- Your fourth paper is due no later than January 20;
- Your fifth paper is due no later than March 23.
- Any make-up submissions must also be submitted no later than by March 30.
- 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. E.g., the response paper on Hippolytus is due September 16. You may not submit a response paper on Hippolytus 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).
- Response Papers will only be accepted in hard copy at the beginning of tutorial on the day on which it is due. Marking Scheme: 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. C/C+ (6-6.9) Satisfactory = partial reading of texts; too much summary or too
general; not enough analysis. F (0-4.9) Failing = assignment not submitted. Options/ Suggestions:
• Here are some possible options for your reading response (feel free to choose another critical topic if you’d like to explore another aspect of the text; write about what interests/excites you most in the reading):
  • 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.
  • 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.
  • Your responses will be marked out of a possible 10.

Connect a reading to one of the central themes in the course (e.g. theatrical responses to modernity; theatrical conversations with other cultural forms; theatre’s potential as a tool/ weapon for initiating and/or facilitating social change).
• 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 Miles Gloriosus could be read as a television sitcom.
• Connect a reading to its larger historical or geographical context. Why could a play be said to be uniquely American or French?
• 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 first semester of the course. Explain their similarities or differences.
• Situate a text in a larger theatrical or artistic genealogy. Point out, for example, where you see Sophocles’ influence on Anouilh.
• Trace a particular image in a play. For example, discuss possible meanings for the storm in Cat on a Hot Tin Roof and offer some thoughts on its 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.
• 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. Fall exam (15%):
The Fall exam will be held during the exam period (date TBA) and will encompass all material studied in the Fall semester. We will discuss the structure and content of the exam in class.

4. Proposal and essay outline (0%, mandatory):
Detailed handout to follow in the Winter semester.

5. Essay (+ proposal) (20%):
Detailed handout to follow in the Winter semester.

6. Winter exam (15%):
The Winter exam will be held during the exam period (date TBA) and will encompass all material studied during the Winter semester. We will discuss the structure and content of the exam in class.

7. Tutorial participation (20% - Fall & Winter):
You are strongly encouraged to participate in tutorial discussions, debates, group work, and other interactive activities, including occasional in-class performances or readings. Regular attendance is expected and
unexplained absences will negatively affect your participation grade (for more information, see statement on “Attendance” below). You will be evaluated according to your involvement in class discussions, the originality and relevance of your comments (i.e. do they relate to the general topic of conversation? Is it obvious that you’ve done the reading), and your willingness to listen **actively** to others. You should not feel obliged to speak in every class, but should demonstrate that you are well prepared for and engaged in class activities.

Participation also involves a more formal presentational element on the final day of the winter semester when each tutorial will present short summaries of key concepts/terms explored over the course of the semester.

**Final note:** your participation grade will largely be drawn from your involvement in tutorial discussions and activities but it will also take into account your **contribution to a supportive, engaging learning environment in lecture.** Disruptive or disrespectful behavior during lecture (i.e. speaking to friends during lecture, student questions, announcements, film screenings, etc.) and chronic lateness to lecture and/or tutorials will affect your overall participation grade.

**ADDITIONAL INFORMATION**

- **Course Website:** Moodle

**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 during class time. We will not accept submissions via e-mail or Moodle, with the exception of the Primary Source Workshop, which is to be completed online via Moodle. Late assignments should be date stamped by a department staff or faculty member and handed into your TA’s drop box or the drop box marked “Schweitzer” on the 3rd floor of CFT. Please be sure to include your tutorial leader’s name on your assignment.

**Lateness 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).

**Missed Exam:**
Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. We will make mutually agreeable arrangements. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

**Attendance:**
Students are reminded that Department of Theatre rules require attendance at all classes. **Only 1 unexcused** absence or late appearance is permitted (i.e. not accompanied by official documentation explaining that the absence was unavoidable); any further absences or lateness will result in a **5% reduction** of the participation grade in the course (per absence), unless excused by a doctor’s note, or by special permission from the instructor (permission will only be granted in exceptional circumstances).
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 (I will not discuss grades immediately after you receive your assignment); 2) reread your paper and my comments; 3) look at the York University grading scheme; 4) if by this point, you still have questions, please book an appointment to come and speak with me.

Sharing Course Material:
These course materials are designed for use as part of the THEA 2200 6.0 at York University and are the property of the instructor unless otherwise stated. Third party copyrighted materials (such as book chapters, journal articles, music, videos, etc.) have either been licensed for use in this course or fall under an exception or limitation in Canadian Copyright law. Copying this material for distribution (e.g. uploading material to a commercial third-party website) may lead to a violation of Copyright law.

GPA 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
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 established 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).

1. **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.
4. **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: November 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.

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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