EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 3290 6.0 SECTION A
PLAYWRITING AND NEW PLAY DRAMATURGY I
FALL 2019 / WINTER 2020

Last Modified Date: 08/07/2019

COURSE CALENDAR DESCRIPTION
Through reading of student-written material, in-class discussion and dramaturgical input from students and the Instructor, students work towards creation and development of theatrical work. Prerequisites: Submission of portfolio and permission of Instructor.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rudakoff, Judith</td>
<td>Sec. A / SEMR / Y</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SPECIAL FEATURES

**Course:** THEA 3290 6.0 PLAY WRITING AND DRAMATURGY I  
**Term:** Fall/Winter Terms 2019-2020

**Prerequisite / Co-requisite:**
Pre-requisites: Submission of portfolio and permission of the Department.

- **Course Instructor:**
  Judith Rudakoff
  331 CFT
 rudakoff@yorku.ca

**Course consultation hours:** By appointment, please email to arrange
Phone message may be left at 416-736-5172

**Time and Location:**
R 11:30 am – 2:30 pm  CFT 301

SPECIAL FEATURES

**Expanded Course Description:**

**COURSE OBJECTIVE:**
A practical, interactive workshop that emphasizes process as well as product. Students will begin to develop the craft of playwriting (including non-traditional theatrical forms) and new play dramaturgy through examination of themes, mythologies, icons, imagery and the Four Elements, and practical application of this study to the making of theatrical live performance works. Class sessions will be comprised of specific projects, assignments, discussion, sharing of research and reading/workshopping/critiquing of writing and creative assignments. The goal of this course is for each individual participant to develop and understand a method and practice of play creation both from the perspective of the writer and the dramaturg. This course will encourage the development of individual style, individual thematic concerns, and will work towards giving participants an understanding of how they write, why they write, and what they write about within and through the pedagogical construct of this course.

Please note that as this course focuses on the creation and development of theatrical performances for the stage, the emphasis is on stage plays as distinct from comedy skits, sketches, screen plays, performance art or other forms of performed text without sustained dramatic context or dramatic action. Plays developed may range from conventional western-based, text and narrative-driven to devised theatre to any of the diverse forms of theatre which may communicate dramatic theme and conflict through languages of theatrical performance such as movement, gesture, physical vocabulary and/or image.

**Course Learning Objectives:**

Playwriting and New Play Dramaturgy offers a practical workshop focusing on the development of the individual play-maker and developmental dramaturg. Aspects of play-making, such as dramatic action, structure, plot, dialogue, characterization, subtext and thematic development are addressed, always through the lens of individual voice and style. The course emphasizes the developmental process, rather than the end product, though students are expected to produce material as per the assignments. In 3290, students are encouraged to generate (as playwrights) scenes belonging to a specific play, in a genre or style that evolves out of the content being explored. Dramaturgy students in this course are expected to work with playwrights in the class to develop their own style and form of developmental dramaturgy, based on principles and goals studied in the course of the year, while learning to chronicle their facilitation and consultation process with each playwright, as well as generating constructive feedback in oral and written comments. The development methodology applied in this course includes The Four Elements, Lomogram Image Cards, Image Flash, as well as a variety of exercises which will build on these, focus on specific aspects of process and playmaking as well as an exploration of how to generate creative material and articulation of individual process. Emphasis throughout is on articulating individual voice, in active ways, in theatre writing and new play development.

**Course Text / Readings**

**REQUIRED TEXTS:**

*For dramaturgs*

- Recommended texts:
It is strongly recommended that you buy a USB flash drive or external hard drive to store your work on. Alternately, you are encouraged to save your work to either Google Drive or another virtual storage site regularly.

**LEARNING OUTCOMES WITH EXAMPLES**

**COURSE DESCRIPTION:**
Both Playwriting and New Play Dramaturgy students will work on specific projects detailed below, as well as utilizing their evolving skills through active participation in ongoing, discussion-based, in-class workshops on play creation using student-generated creative materials. In the projects, detailed below, students will create, evolve, rehearse and perform/present/read their work, in the classroom and/or for an invited or general public audience. Playwriting students will perform/present/read their work and Dramaturgy students will function as developmental facilitators as well as producers for each public event.

Dramaturgy students will meet weekly as a group with the Course Director 10:30-11:20 a.m. Tuesdays in CFT 301 to discuss their ongoing work with the class playwrights and their developing practical dramaturgy skills.

Throughout the year, rotating teams and/or ongoing pairs of new play dramaturgs and playwrights will also be expected to meet outside of regularly scheduled classes for one on one dramaturgy sessions and analysis of these sessions will form part of the Analytical Document of the new play dramaturgs. Results of these sessions will be reported upon and discussed in class by the playwright and new play dramaturg so that other students can understand and monitor the development of the individual processes of new play development on an ongoing basis. Playwrights will be expected to produce written work for class readings/discussion and New Play Dramaturgs will be expected to produce written as well as oral commentary on the playwrights’ written work under the supervision of the Course Director. Students in both components of this course will continue to hone the diverse skills required in play creation through example, experience and ongoing involvement in the process of play-making as well as through sharing the different perspective of writer and dramaturg. Specific projects for in class delivery and discussion will be assigned throughout the year and will be assessed as part of the Participation and Professionalism grades.

Playwrights and dramaturgs are expected to participate fully in *The Red/White Project* and in *The Ashley Plays*. There will be in-class and external work done in preparation for *The Red/White Project* and *The Ashley Plays*. Students will be expected to rehearse outside of class time in addition to class work on these projects.

**CLASS SCHEDULE (Subject to Change):**
This is not a lecture course. Students will read and discuss their work on a rotating basis. In the First Semester, playwrights and new play dramaturgs will together study and apply *The Four Elements, The Elements of the Playscript*, work with Lomogram Image Cards, Image Flash, and perform written and oral exercises aimed at creating methods and practises of writing and at understanding the nature of playwriting, the sources of creative writing, and how to access those sources. There will also be in-class and external rehearsal and preparation work done in preparation for the *Declaring Community Project, The Ashley Plays*, and for *The Red/White Project*. Students will be expected to rehearse outside of class time in addition to class work on these projects. Students will be assigned duties for *The Ashley Plays* that will require attendance at the event (Sunday October 27, 11:30-3:30) Students are required to attend and participate in *The Red/White Project* (Sunday January 12, 11:30-3:30).

In the Second Semester, Playwrights will be expected to produce written work for class reading/discussion and New Play Dramaturgs will be expected to produce written (using Track Changes) as well as oral commentary on the playwrights’ written work under the supervision of the Course Director during class time.
and in one-on-one dramaturgy consultations with individual playwrights. Students in both components of the course will learn the diverse skills required in play creation through example, experience and ongoing involvement in the process of play-making as well as through sharing the different perspective of writer and dramaturg.

Specific ungraded projects for in class delivery and discussion will be also be assigned throughout the year and will be assessed as part of the Participation and Professionalism grades.

**GRADED ASSESSMENT**

**EVALUATION:**

**FALL TERM**

• *Declaring Community Project:*

- Analytical document (Due 1 week following presentation) 10%
- Creation, Development and Presentation of your work 10%

• **Fall Semester End of Term Analytical Document (Due Final scheduled 3290 class of term)** 10%

- Fall Semester Class Participation & Professionalism (which includes work on 4290 Project *The Ashley Plays*, and in-class ungraded assignments and projects) 20%

**WINTER TERM**

• *The Red/White Project* Project:

- Creation, Development and Performance of your work 10%
- Analytical Document (Due one week following presentation) 10%

• **Winter Semester End of Term Analytical Document and (Due Final scheduled 3290 class of term)** 10%

- Winter Semester Class Participation & Professionalism (which includes in class ungraded assignments and projects) 20%

All assignment and non-script Analytical Document/Critical Response pages should be submitted, electronically, as a Word document, via Moodle, in Times New Roman, 12 point font, double-spaced with normal margins. On every page, your name should be in a header or footer, 8 or 9 point font, and page numbers should be bottom right hand corner.

Any script excerpts handed in, shared with dramaturgs, or any scripts read in class should be in Playwrights Canada Press format (see included example in this Course Outline). NOTE: 5% of the grade for each assignment will be deducted if you do not conform to these standards. Hand-written work will under no circumstances be circulated or read! Work will not be read if it has not been printed: on screen work will be deferred until you have printed it out.

Playwrights submitting material to the course Moodle page, or sending to a class dramaturg or the instructor for dramaturgical feedback should do so using a Word document attachment (doc or docx). Dramaturgs should respond with comments using the Track Changes feature of the Word program. Do not send in Pages,
Playwrights:

• **Fall Semester End of Term Analytical Document** (3 pages, double-spaced) Should be comprised of material that succinctly and clearly documents, analyses, and contextualizes your progress in the course: this is a self-appraisal of your work and your process, what you have learned, what you would do differently/the same. To create this Analytical Document, you will necessarily comment specifically on exercises and projects undertaken during the term, as well as refer to your own work. If you refer to work developed/read/discussed in class you should not include the creative text. What did you learn? What might you do differently next time?

• **Declaring Community Project Analytical Document** (3 pages) should not include the text or performance text of your piece, but rather be comprised of writing that analyzes and chronicles your process. What did you learn from the assignment? Would you do anything differently? Were you surprised by any aspect of the exercise? What disappointed or inspired you?

• **Winter Semester End of Term Analytical Document** (3 pages) should further address what you began in your First Semester End of Term Analytical Document. It could contain a combination of responses to and analysis of in-class/homework exercises and their evolution into writing pieces: what did you learn about your work and your process? The emphasis and substance of the Analytical Document should be on why you did what you did rather than only on what you did. Playwrights may also comment on the role of dramaturgical meetings in their writing, explaining how the process impacted on their work in specific ways.

• **The Red/White Project Analytical Document** (3 pages) should be comprised of a chronicle and analysis of your process work on your piece, and an assessment of what you learned from the project about your play-making and the craft of play-making as it relates to the whole project. Do not include your TTOOS play as part of this document.

New Play Dramaturgs:

• **Fall Semester End of Term Analytical Document** (3 pages) Chronicle your process and how your understanding and practise of dramaturgy is beginning to develop. If possible, you should refer specifically to your work in class and in out of class one-on-one meetings with fellow class members. This document should contain an additional section comprised of a **Critical Response** (additional 3 pages) The Critical Response must discuss one chapter on Canadian dramaturgy in Between the Lines: The Process of Dramaturgy in which you speak from a personal perspective and explain what you learned from the chapter.

• Analytical Documents (3 pages) for The Red/White Project, Declaring Community Project, should follow the same guidelines: what did you do, how did you do it, what did you learn, what might you do differently next time?

• As new dramaturgs, do not be concerned if the equally new playwrights do not have a lot of material for you to respond to: delineate what you are discovering about different types of playwrights/playwriting, explore different ways of interacting with playwrights and their work. Discover what works for you and doesn’t and begin to experiment with styles of developing new work.

• **Second Semester End of Term Analytical Document** (3 pages) and **Critical Response** (additional 3 pages). The Analytical Document should provide commentary on how your perspective on and process of dramaturgy is developing. Refer to specific interactions with playwrights in the class as well as discoveries about how you work, The Critical Response should focus on a different chapter on Canadian dramaturgy in Between the Lines: The Process of Dramaturgy.
Additional Information

COURSE FEEDBACK:
Instructors are obligated to provide a mechanism by which students can be apprised of their progress in a course; in particular, students must be able to make an informed decision on whether to withdraw from a course. This will normally mean that students will receive some graded feedback on work worth at least 15% of the course grade before the deadline for withdrawing from that course. Instructors are urged to provide more feedback where possible.

You will receive at least 15% of your overall grade prior to the last day you can drop the course without receiving a grade.

<table>
<thead>
<tr>
<th>Last date to drop courses without receiving a grade</th>
<th>Term F</th>
<th>Term Y</th>
</tr>
</thead>
<tbody>
<tr>
<td>November 8</td>
<td>February</td>
<td>3</td>
</tr>
</tbody>
</table>

Grading, Assignment Submission, Lateness Penalties and Missed Tests:

Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

(For a full description of York grading system see the York University Undergraduate Calendar - http://calendars.registrar.yorku.ca/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

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 at the beginning of the class or a Lateness Penalty will be imposed.

Lateness Penalty: Assignments received later than the due date will be penalized at a rate of 1 mark out of 10 per day on assignments worth 10% of the grade and 2 marks out of 20 on assignments worth 20% of the grade. 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). Printer or computer malfunction will not be deemed an acceptable excuse.

Missed Tests: Students with a documented reason for missing a course test, OR PRESENTATION/PERFORMANCE such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. In the case of a missed presentation/performance, the students may choose to present/perform their piece during a subsequent class, contingent on availability of class time and in consultation with and permission from the Course Director, with the understanding that a portion of the learning experience will be lost and that this may impact their understanding of the next stages of the work.

ADDITIONAL INFORMATION:
Associated Fees: $15
SPECIFIC REQUIREMENTS:
During the course of the year, there may be recommended performances of theatre at the University and off-campus. While these are not required of participants as per the university guidelines, students may find that writing plays without seeing theatre/dance/music is not unlike dancing without music, eating without food or skating without ice.

Students are required to participate in Declaring Community Project, the Red/White Project and The Ashley Plays, all of which are playwriting/new play dramaturgy events. TTOOS will be performed on January 14, 11:30-3:30, and Declaring Community will be presented during class time. The Ashley Plays will take place Sunday October 22, 11:30-3:30. (Highly exceptional cases may warrant being excused from this assignment at the discretion of the Course Director for reasons other than illness. Students should confer with the Course Director as early in the term as possible to arrange an equivalent assignment designed by the Course Director. Previous alternate assignments have been 20-30 page research papers on a relevant topic.)

All written material must be computer-generated. This includes material for in-class reading. Please ensure that print quality is in black ink, legible, 12 pt. in Times New Roman font with one inch margins printed on white 8½ x 11” paper. If you are photocopying or printing material to be read in class, also ensure that copies are legible (i.e. dark enough and large enough). All scripted material should follow the Playwrights Canada Press Format (a sample is included later in this Course Outline). Students are responsible for ensuring that sufficient printed copies of their work are available to be read for in-class discussions or the work will not be read. Your name should appear on each numbered page.

SPECIAL CONDITIONS:
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 bring about 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.

Attendance
This course depends on active participation from and constructive atmosphere within the class as much as on the Course Director and the playwriting work offered for consideration. As such ATTENDANCE IS MANDATORY. Students are reminded that Department of Theatre rules require attendance at all classes. There is no differentiation between excused and unexcused absences - an absence is an absence and will affect your chances of success in this course. More than three absences in one term will result in significantly lowered grades in the Class Participation and Professionalism segment of the grading scheme for that semester, and in extreme cases of repeated and sustained absences, may result in automatic failure in the course. Note that late arrival of fifteen minutes or more will constitute an absence.

Participation
Participation, though dependent on attendance, is not simply about “being there”. Your input, ideas, comments and active engagement as part of the class workshop is vital to the success of the process and extremely important in terms of artistic development. Participation as assigned for The Ashley Plays is required of all students.

Professionalism
Professionalism refers to student behaviour and demeanour as members of the playwriting/dramaturgy community. Being a citizen of this community requires commitment, enthusiasm, generosity, respect and trust in order for the environment to foster creativity. Within class as well as in external class related meetings, students are expected to adhere to a professional code of ethics.

**Lateness**

Because much of the work will depend on all students having heard/read the student work to be discussed, lateness is to be avoided. Work that students may undertake for Student or Department programmes, festivals, new play workshops, projects or performances (other than *Declaring Community*, the *Red/White Project* and *The Ashley Plays*, which are class assignments), will not be deemed excuses for missing classes, nor will participation in any out of class events be permitted to impinge on student commitment to the weekly workshops. Any work produced or showcased during the course of the year in extracurricular projects (in the Dept or outside of the Dept) will not be considered as course material for credit, nor will class time be spent on these projects unless there is prior permission from the Course Director. Lateness and/or absence and/or behaviour that is unprofessional or unconstructive and or lack of or unproductive participation will result in a lower grade in the Participation/Professionalism components of the grade scheme. **Late arrival of more than fifteen minutes will be deemed an absence.** It is highly recommended that you do not involve your plays in the playGround Festival as this will draw your creative energy and focus away from your primary training. If you decide to present work in the playground Festival, it will not be discussed in class or worked on with class dramaturgs.

**PROCEDURES FOR SUBMITTING WORK:**

All analytical documents should be submitted to the Course Director, electronically via Moodle, before the start of class on the due date for the assignment. End of semester Analytical Documents should be submitted to the Course Director before or by the beginning of the class on the deadline day, electronically, via Moodle.

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

**Project Description I**

*Declaring Community: The Image Container Project*

**Where and When:**

*Between 11:30-2:30 on DATE TO BE ANNOUNCED, anywhere within the boundaries of York University campus, this is what you must to do:*  
Observe and document your surroundings. It’s that simple. And that complex.  
Do not wear headphones, use a phone, text, email, or communicate with anyone unless absolutely necessary. Stay focused. Work on your own. You may stay in one place or move around. It is advisable to bring food with you. You may go anywhere, inside or outside, on the York campus. Please, do not go anywhere that violates security regulations, creates danger for you or others, or breaks the law.  
During or after the three hours, write a minimum of twenty five **Image Flash** sentences. They may be in response to the above prompts or inspired by what you have observed over the three hours. Remember that each Image Flash begins with the words “There are stories about…”

You may also generate other text during the three hours and include it in your presentation.

During the next week, create a presentation either incorporating or inspired by the images you observed and wrote about. This presentation should be framed by a “container” which may take any shape or form you wish: for example, a scrapbook or sculpture or a performative structure. Ensure that the content and container
of your presentation relate to the images that you collected and communicate your impressions of 
COMMUNITY during these three hours. Remember: the container is a very important part of the 
presentation and will communicate as much as the images. Be prepared to present your work in a theatrical or 
performative manner the following week, in class.

You must incorporate at least some of the Image Flash text you and there may be more text if you choose.

Each presenter will have a maximum of five minutes, after which they will be stopped.

Title your presentation with a Declaration of Discovery. This title should begin with the words: 
“Community is…” Begin your performance/presentation with your Declaration of Discovery

**Project Description II**

**The Red Project:**
Dramaturgs will research different aspects of the colour RED and present the playwrights with an in class 
lecture on their findings. Dramaturgs should divide the research into sections that may include red in history, 
psychology, mythology, spirituality, etc. Slides and video may be used. Each dramaturg’s presentation 
should fall within a 20-minute maximum limit. Playwrights should also be given summaries of the research 
in note form, delivered electronically to the class Moodle page. Playwrights will then write a one page 
monologue inspired by some aspect or aspects of the research. Playwrights will then develop monodramas 
inspired by an aspect of the colour RED. These will be presented to the general public as part of The 
Red/White Project.

**Format for Script Submission**

*All submitted work and work to be read in class must follow the Playwrights Canada Press Guidelines:*

**Act One, Scene One**

*Scene introductions are aligned with the Act and Scene heading and are written in complete sentences with proper syntax and full punctuation without parentheses. CHARACTER NAMES are in Upper Case.*

**CHARACTER** Dialogue (*personal directions are in parentheses, all lower case with no end punctuation 
and as terse as possible, using the present participle and not the active verb, for example “pausing” not 
“pauses”*)

*Stage directions are also without parentheses and are written in complete sentences.*
CHARACTER (personal direction) Dialogue.

Final directions are the same as scene introductions and stage directions.

The End

There is a tab between CHARACTER and blocks of dialogue, but no colon or period.

Placement, spacing, punctuation, parentheses and use of Upper and Lower Case as shown above are Playwrights Guild of Canada requirements.

Ensure that you bring sufficient copies of your work to class if your work requires more than one person to read the text. No more than two readers on each print out.

________________________________________________________________

IMPORTANT INFORMATION FOR STUDENTS

Degree Status – BA and BFA:
Students accepted into Theatre are entering as Honours BA Theatre Majors. The first-year is a program common to all Theatre students, and offers courses in Acting, Production/Design and Theatre Studies. 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, or students may remain in the program as Theatre Studies students. Students who proceed in Production/Design or Acting should complete a Change of Degree form to switch from a BA Honours to a BFA Honours; this form can be obtained from the Undergraduate Program Assistant (Room 318 CFT). All students proceeding into second year in Theatre will choose and/or seek admission to an area of concentration, which will define the requirements (more or less rigorous and exclusive) that will govern the selection of courses available to them. Once a student has declared, and been accepted into, an area of concentration, s/he becomes subject to a number of specific core requirements and recommended options within the general requirements of the BA/BFA degrees in Theatre.

IMPORTANT COURSE INFORMATION FOR STUDENTS

- Academic Honesty and Integrity
  York students are required to maintain high standards of academic integrity and are subject to the Senate Policy on Academic Honesty (http://www.yorku.ca/univsec/policies/document.php?document=69).
  There is also an academic integrity website with complete information about academic honesty. Students are expected to review the materials on the Academic Integrity website (http://www.yorku.ca/academicintegrity).

- Access/Disability
  York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. These services are made available to students in all Faculties and programs at York University.

Students in need of these services are asked to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Please note that registering with disabilities services and discussing your needs with your professors is necessary to
avoid any impediment to receiving the necessary academic accommodations to meet your needs.

Additional information is available through Counselling & Disability Services at www.yorku.ca/cds or from disability service providers:
- **Personal Counselling and Learning Skills Services**: N110 BCSS, 416-736-5297
- **Mental Health Disability Services**: N110 BCSS, 416-736-5297
- **Learning Disability Services**: W128 BCSS, 416-736-5383
- **Physical, Sensory and Medical Disability Services**: N108 Ross, 416-736-5140, TTY: 416-736-5263

Deaf, deafened and hard-of-hearing students may also contact dhh@yorku.ca

Glendon students - Counselling & Disability Services, Glendon Site: Glendon Hall E103, 416-487-6709

- **Ethics Review Process**
York students are subject to the York University Policy for the Ethics Review Process for Research Involving Human Participants. In particular, students proposing to undertake research involving human participants (e.g., interviewing the director of a company or government agency, having students complete a questionnaire, etc.) are required to submit an Application for Ethical Approval of Research Involving Human Participants at least one month before you plan to begin the research. If you are in doubt as to whether this requirement applies to you, contact your Course Director immediately.

- **Religious Observance Accommodation**
York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course director immediately. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf (PDF)

- **Student Conduct**
Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website http://www.yorku.ca/univsec/policies/document.php?document=82

Please note that this information is subject to periodic update. For the most current information, please go to the CCAS webpage (see Reports, Initiatives, Documents): http://www.yorku.ca/secretariat/senate_cte_main_pages/ccas.htm.

- **Policy Regarding Loss, Damage and Theft of Personal Equipment and Belongings**
The Faculty of Fine Arts 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 Faculty. It is each individual’s responsibility to take care of their own property. Under no circumstances will the Faculty 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.

**Sexual Harassment Guidelines:**
Please refer to the Sexual Harassment guidelines in the Department of Theatre Handbook.

**Studio Booking Policy:**
ALL requests for studio space must be made in writing to Alexis Buset, the Production Manager, at buset@yorku.ca by Thursday for the upcoming week. **You may not “claim” a space by writing in your name or the course name in an empty slot on the weekly schedules posted outside each studio.**

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

Adopt professional standards by agreeing on a rehearsal schedule in advance with group members and by appointing one group member to do the arranging of the space with the Production Manager.

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

Students and faculty are not allowed to rehearse past 10:00 p.m. without special permission from the Production Manager. First-year Theatre majors are not eligible to book studios.

**Site-Specific Projects:**
All site-specific theatre projects anywhere on campus must be cleared by the course director, York University’s Security Services, and the department or governing body of the proposed site. This request should be made in writing at least three weeks in advance of the date required.

For all Fine Arts buildings, the request should also go to Tom Hodgson, Facilities Manager: thodgson@yorku.ca

All other public spaces on Campus require contact with the Office of Temporary Use of University Space. [http://www.yorku.ca/vpa/tempspace.htm](http://www.yorku.ca/vpa/tempspace.htm)

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