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 2020 / WINTER 2021

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.

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

INSTRUCTOR(S)

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<th>Name</th>
<th>Section / Format / Term</th>
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<td>Robertson-Palmer, Sean</td>
<td>Sec. A / LECT / F</td>
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SPECIAL FEATURES

THEA 3200: Canadian Theatre and Performance Fall 2020 Course Calendar Description: A continuation of the Department’s 2.5-year sequence (THEA 1200 6.0 – THEA 3200 3.0), this course examines the development of Canadian theatre and performance from 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: Please note that this is a course that depends on remote teaching and learning. There will be no in-class interactions or activities on campus. Synchronous Class: Monday, 3pm-4:30pm Synchronous Tutorial 1: Monday, 4:30pm-5:30pm Synchronous Tutorial 2: Monday, 4:30pm-5:30pm Synchronous Tutorial 3: Monday, 5:30pm-6:30pm 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. Students will be exposed to the social contexts, 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. Technical requirements for taking the course: In order to fully participate in the course, students are expected to have access to Zoom and Moodle, preferably through your York U. email address. Students will occasionally be asked to appear on video to participate in discussions. A stable, higher-speed Internet connection, along with a computer, webcam and microphone (and/or a smart device with these features) will be required. If a student is unable to meet these requirements, please contact the course director ASAP. A way to determine internet connection and speed: there are online tests, such as Speedtest that can be run (https://www.speedtest.net/) Useful links describing computing information, resources and help for students:
Video Response Paper 10% Paper Proposal 5% Final Paper 30%

Assignment Details:
1. Participation and essay writing

GRADED ASSESSMENT

Evaluation:
Participation 25%

Reading Response Papers 30% and researching different kinds of performance

Hone your critical writing skills through reading responses

Confront the challenges faced by artists staging texts in performance

Develop skills in critically analyzing space and place in Canadian performance

Investigate the key contributions of intercultural performance creators in Canada

Analyzing the relationship between theatre and cultural geography, and gain methodological tools for understanding of the relationship between theatre and cultural geography, and gain methodological tools for analyzing space and place in Canadian performance

Explore performance in relation to social, cultural, and political conditions

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:
Participation 25% Reading Response Papers 30% Video Response Paper 10% Paper Proposal 5% Final Paper 30% Assignment Details: 1. Participation

Organization of the Course: THEA 3200 will have both synchronous components (everyone meeting together at the same time) and asynchronous components (students working independently on their own time.)

Outside of scheduled class time, students will be expected to complete reading and writing assignments, as well as review documents and lecture material provided by the course director. Materials for asynchronous components of the course will be available on Moodle. Assigned readings will be comprised of plays, book chapters, essays, scholarly articles, newspaper articles, among other sources. The lectures will cover the historical, cultural, performative, literary, and/or critical contexts for the topic that we are studying the following class. Students will also watch videos that illustrate important issues raised by the course material.

Each week’s assigned asynchronous work will serve as the launching pad for the activities that will be done during our synchronous component. Synchronous components of the course will include class discussion, small group activity, case studies, and writing exercises, just to name a few. Synchronous meetings as a class will be followed by tutorial sessions in smaller groups. During tutorial meetings, students will discuss and perform in-depth analyses of the required readings. Although THEA 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 Recommended text: The MLA Handbook for Writers of Research Papers. 8th Edition. CLASS SCHEDULE (Subject to Change): Sept. 14 Introduction to the Course Sept. 21 Indigenous Performance Cultures Home Reading: Yvette Nolan, The Unplugging In-class Reading: Excerpts from Marie Clements’ The Developmental Support to Aboriginal Theatre Organizations Study Sept. 28 Origin Stories of Euro-Canadian theatre and Settler Colonial Legacies Home Reading: Daniel David Moses, Almighty Voice and His Wife Due: Response #1 Oct. 5 Nationalism, Ideologies and Infrastructure: The Good, Bad and Ugly of the Massey Commission Home Reading: Vincent Massey, The introduction to Plays from Hart House Theatre. Home Reading: Merrill Denison, Nationalism and Drama. Home Reading: Ravi Jain and Owais Lightwala, An Alternative Vision of Existence. Home Viewing: Ryan McMahon/CBC, Colonization Road. Oct. 12 Fall Reading Week – No Class Oct. 19 Alternative Theatre: Are we Canadian Yet? Home Viewing: NFB, Paper Wheat, Home Viewing/Reading: Chief Dan George, Lament for Confederation Due: Response #2 Oct. 26 Quebecois Theatre Home Reading: Les Belles Soeurs by Michel Tremblay Due: Paper Outline Nov. 2 The 80’s: Fringe Festivals, Musicals and Multinational Touring Home Reading: Guillermo Verdecchia, Fronteras Americanas Nov. 9 Intercultural and Culturally-Specific Theatre: Contemporary Nationality and Identity Home Reading: Anita Majumdar, Fish Eyes Trilogy Home Reading: Philip Akin’s toronto.com article “Culturally specific theatre groups help give artists a voice.” Due: Response #3 Nov. 16 Queer Theatre, Feminist Theatre and Performing Gender Home Reading: Trey Anthony, da Kink in my hair: Voices of Black Womyn Home Reading: Sunny Drake, Transitioning the Theatre Industry Nov. 23 Disability Theatre Home Reading: Kirsty Johnston’s introduction to Stage Turns, Home Viewing: CRIPSIE videos Due: Response #4 Nov. 30 Digital Theatre and Performance Home Reading: Peter Kuling and Laura Levin, Digital Performance in Canada Home Viewing: Rihannaboi95 Dec. 7 Inserting your voice in the Canadian Theatre Due: Final Paper 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. • Understand key aspects of settler colonialism in Canada and its racist effects on arts policy, infrastructure, access, and artistic discourses. • 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 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
Participation is a crucial element of this course. Your participation grade will reflect your contribution to building an inquisitive, thought-provoking, and supportive atmosphere during the synchronous components of the course. 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 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 take into account your conduct in all synchronous class activities.

2. Reading Responses and Video Response
A response paper is a short critical response to one of the weekly readings or videos you have seen. It will reflect your engagement with the core texts, performances and ideas that we are studying in the course. You are expected to submit three response papers on course readings, and one response paper on a video throughout the semester. The goals of these assignments are to get you to think critically about the readings or the video before the class meets, to promote thought-provoking conversations, and to develop your ability to communicate your interpretation of a text or video in a clear and focused manner. Style • A response paper needs to be between 250-500 words in length. • 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 video assigned for the next class. This means offering an in-depth and careful examination of the course text or video. • 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 video to support this perspective. Things to avoid • Simple personal opinion of the text or video 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 or video without referencing the initial analysis. • Writing too generally about the play or video without using specific quotes or examples. • Going on tangents that take you off topic. • Discussing too many aspects of the play or video, 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 • Each response is worth 10%. • The first response paper must be handed in on/before September 28. This will allow us to give you feedback early on that will assist you in writing future responses. You must submit your second response paper on/before October 19. Your third response must be submitted on/before November 9. Your final response must be submitted on/before November 23. • Each paper should be a response to the reading/video that we are covering on the day it is handed in. In other words, the response paper on The Unplugging is due September 21 because we are discussing The Unplugging on September 21. You may not submit a response paper on The Unplugging 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 via Moodle by the beginning of tutorial on the day it is due. 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 responses (feel free to choose a different critical topic if you’d like to explore another aspect; write about what interests/excites you most in the reading/video!): • Connect a reading/video to one of the central themes in the course. • Pose one question that the reading/video 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 reading/video, or comment on the relevance of its sociopolitical message. • Connect a reading/video to its larger historical or geographical context. For instance, why could a play be said to be uniquely Canadian or Québécois? • Agree or disagree with one of the central arguments made by the
playwright in a 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/video (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, double-spaced) should deal with an issue or set of issues relating to the topics and/or plays that we have studied in this course. Your 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 26, 2020. 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 videos 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 an artists’ work (or 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. Be sure to place your analysis within a larger national, aesthetic, political, cultural, and/or historical context. Option 2 – Comparative Essay Write a comparative essay that compares and contrasts important plays, artists or developments in contemporary Canadian theatre. You will develop your thesis based on a close reading of at least two Canadian plays/performances, and craft a meaningful, compelling argument based on the similarities and differences that you have observed. You must clearly articulate how your argument is important in relation to the state of Canadian theatre today. Option 3 – Production Proposal Imagine you are a theatre-maker recommending a Canadian play for production at a local Toronto theatre. Choose one of the topics, plays, artists, historical moments, etc. we’ve studied this term and write a detailed proposal for a production you would like to create. This can be a proposal for your own original work based off of a topic we covered in class, or a creative remounting of a play/performance we have covered in class. If you choose this option, you must: 1) Describe the main theme of the work you plan on producing and its relation to a topic we have covered this semester. Why this topic, and what will it add to the Canadian theatre landscape? 2) Describe your vision for the major areas of production (acting, directing, design, etc.) 3) Survey previous stagings and/or critical readings of the play and discuss how your proposed production can be distinguished from those previous approaches. If it is your own original production, you must provide significant historical context for your idea, and discuss the primary methods of developing your idea. 4) 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 outside sources. The paper is due on Dec 7th, 2020. 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 by the beginning of tutorial on 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). 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/gpacalculator/? 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 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 A. Investigation 1. 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. 2. The course director will notify his or her department Chair, providing all documentary evidence. 3. 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. 4. 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). B. Exploratory Meeting 1. 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. C. Formal Hearing A formal hearing by AAPPC will be held in cases where: a) It is not the student’s first offence. 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. c) The student admits to a breach of academic honesty, but no penalty can be agreed upon. 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 6, 2020 Last date to drop a winter term (W) course without receiving a grade: March 12, 2021 Last date to drop a full year (Y) course without receiving a grade: February 5, 2021 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 Additional information: • Academic Accommodation for Students with Disabilities • 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. • Important University Sessional Dates (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/ • "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. DEGREE STATUS – BA AND BFA: All students accepted into the Department of Theatre in the School of the Arts, Media, Performance and Design (AMDP) 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.

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