EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 1200 6.0 SECTION A
INTRODUCTION TO THEATRE AND PERFORMANCE
FALL 2020 / WINTER 2021

Last Modified Date: 09/01/2020

COURSE CALENDAR DESCRIPTION

Designed to introduce Theatre students to the key concepts and debates animating Theatre Studies today. Beginning with the overarching question "What is theatre and why/how do we study it?" students will explore a wide range of topics, including (but not limited to) audience, space, time, bodies, community, spectacle, history, and politics. The course will also introduce students to a range of theoretical and methodological approaches for studying theatre and performance, e.g. performance ethnography, theatre historiography, community activism, practice-based research, educational outreach. Students will have opportunities to work individually as well as collaboratively on written and performance projects. They will also become familiar with Toronto's lively theatre and performance ecology through visits to a wide range of performances over the course of the year.

Corequisite: FA/THEA 1010 3.00, FA/THEA 1100 3.00. Note: Attendance at Prime Time is required for Theatre majors.

Provides a foundational encounter with diverse forms of theatre from different epochs, proceeding into a survey of theatre and drama from classical Athens to Elizabethan London and 17th century Paris, integrating analytical reading with explorations of performance possibilities. Required of all first-year theatre majors.

Open only to theatre majors and minors. Corequisites: FA/THEA 1010 3.0 and FA/THEA 1100 3.0 Note: Attendance at Prime Time is required for Theatre majors.

INSTRUCTOR(S)

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<td>Guevara, Alberto J.</td>
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<td>Kazubowski-Houston, Magdalena</td>
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SPECIAL FEATURES

THEA 1200 6.0 COURSE OUTLINE FW 2020-2021 THEA 1200 6.0, INTRODUCTION TO THEATRE AND PERFORMANCE COURSE CALENDAR DESCRIPTION This course is designed to introduce theatre students to the key concepts and debates animating Theatre Studies today. Beginning with the overarching questions, "What is theatre? and Why/How do we study it?" students will explore a wide range of topics, including (but not limited to) audience, space, time, bodies, community, spectacle, history, and politics. Taught by a group of Theatre Studies faculty, the course will also introduce students to a range of theoretical and methodological approaches for studying theatre and performance (e.g., performance ethnography, theatre historiography, community activism, practice-based research, educational outreach). Students will have opportunities to work individually as well as collaboratively on written and performance projects. They will also become familiar with Toronto's lively theatre and performance ecology through visits to a wide range of performances over the course of the year.

INSTRUCTOR/FORMAT/TERM/CONTACT INFO Term Fall 2020/Winter 2021 Course Instructor/Contact Info Fall Term: Dr. Magdalena Kazubowski-Houston mkazubow@yorku.ca Weekly Online Discussion (Synchronous): Thursday, 11:30am-12:30pm via ZOOM Course Consultation Hours: by appointment Format: online lectures and tutorials This course will be taught remotely only. There will be no in-class, on-campus interactions or activities. The course will consist of pre-recorded lecture segments (available on Moodle a week prior to our
ENCOUNTERS 351: Performance Ethnography

Weekly Thursday online discussions (11:30am-12:30pm). These asynchronous lectures will be supplemented with one-hour synchronous online discussions with the course instructor (via ZOOM) and one-hour synchronous breakaway tutorials led by a teaching assistant (via ZOOM). The Thursday synchronous discussions are for students who would like to connect with the instructor in person via ZOOM to discuss the course content but are not mandatory. Breakaway tutorials led via ZOOM by a teaching assistant are a mandatory course component. ZOOM links for the lecture discussions and tutorials will be provided on Moodle. Students will be assigned to a specific tutorial upon the commencement of the course. In the synchronous discussions, students will have opportunities to discuss the material covered in lectures in preparation for the take-home test, a critical review of an online theatre production, and a performance ethnography project. 3 1. SPECIAL FEATURES Pre-requisite / Co-requisite Not open to Theatre non-majors. Experiential Education Component The course involves creative group work (conducted online in tutorials) in which students will brainstorm ideas to develop a short ethnographic theatre performance. Technology Requirements In order to fully participate in the course, students will need access to a computer with webcam and microphone that connects to the Internet, ZOOM, and Moodle (and/or a smart device with these features). Students can test their Internet connection quality and speed by visiting Speedtest. Useful links describing computing information, resources and help for students: Student Guide to Moodle https://lthelp.yorku.ca/student-guide-to-moodle Computing for Students Website https://lss.info.yorku.ca/online-learning/Zoom@YorkU User Reference Guide http://staff.computing.yorku.ca/wpcontent/uploads/sites/3/2012/02/Zoom@YorkUUser-Reference-Guide.pdf Zoom@YorkU Best Practices https://staff.computing.yorku.ca/wpcontent/uploads/sites/3/2020/03/Zoom@YorkUBest-Practicesv2.pdf 2. TOPICS AND CONCEPTS • Art as Social Production • Realism • Epic Theatre • Theatre of the Absurd • Metatheatre • Postcolonial/Feminist Theatre • Performance Ethnography Required Textbooks: 4 To access e-version play scripts available through the York Library, you will be required to use your Passport York account. To access e-version play scripts through archive.org, you will need to setup a free account. • Ibsen, Henrik. A Doll’s House, e-version, York University Libraries (login instructions below) • Beckett, Samuel. Waiting for Godot, https://archive.org/ (login instructions below) • Brecht, Bertolt. Mother Courage and Her Children, e-version, York University Libraries • Clements, Marie. Unnatural and Accidental Women, e-version, York University Libraries • Drury, Jackie Sibblies. Fairview, e-version, York University Libraries • Kazubowski-Houston, Staging Strife, e-version, York University Libraries • Sophocles, Oedipus Rex, e-version, York University Libraries Performances: choose one recording to review: • Oedipus Rex (Corinth Films, 1956) • Oedipus the King (Taylor, 1984) • A Doll’s House (Garland 1973) • A Doll’s House (Thacker, 1992) • Waiting for Godot (Lindsay-Hogg 2001) • Unnatural and Accidental (Bessai 2006, rent from Amazon Prime for $2.99) Weekly Schedule, Fall Semester 2020 Week 1 – September 10 1. Introduction 2. Realism 5 Readings: • Beckett, Waiting for Godot • Esslin, ‘The Theatre of the Absurd’ (360-377) • Metatheatre/Critique of Racism Readings: Drury, Fairview (scroll down to “View Online” and click on “view full text”) Week 2 – September 17 1. Theatre as Social Production Readings: Wolff, “The Social Production of Art” (26-48). Mensah, “What Does it Mean to See Black Bodies Dancing on Stage.” Screening: Black Like Me, past, present and future: Behind the Stratford Festival Curtain (watch at least the first hour) Week 3 – September 24 1. Genre Readings: Sophocles, Oedipus Rex Aristotle, “Poetics: Comedy and Epic Tragedy” (59-66). Screening: Oedipus Rex (scroll down to “View Online” and click on “view full text”) Week 4 – October 1 1. Realism 5 Readings: Ibsen, A Doll’s House (24-86) (scroll down to “View Online” and click on “view full text”) Templeton, “The Doll House Backlash: Criticism, Feminism and Ibsen” (28-40) (article uploaded on Moodle). Screening: A Doll’s House (Thacker, 1992, watch from 2:08:00) Week 5 – October 8 1. Epic Theatre Readings: Brecht, Mother Courage (scroll down to “View Online” and click on “view full text”) • Brecht, “Short Description of a New Technique of Acting…” (136-140). Critical Review of a Theatre Performance Due October 15—Reading Week No Classes Week 6 – October 22 1. Theatre of the Absurd Readings: Beckett, Waiting for Godot Esslin, “The Theatre of the Absurd” (360-377) Screening: Waiting for Godot Week 7 – October 29 1. Metatheatre/Critique of Racism Readings: Drury, Fairview (scroll down to “View Online” and click on “view full text”) Holdren, Reviewing “Fairview,” a Play That Almost Demands That I Not Do So Screenings: Behind the scenes: Jackie Sibblies Drury and Sarah Benson Talking with “Fairview” Actor Heather Alicia Simms Week 8 – November 5 1. Postcolonial/Feminist Theatre Readings: Clements, Unnatural and Accidental Women (scroll down to “View Online” and click on “view full text”) Sullivan, “I See You Sisters Like Yesterday Today: The Unnatural and Accidental Women” (article uploaded on Moodle) Screening: Unnatural and Accidental (Bessai 2006, rent from Amazon Prime for $2.99) Week 9 – November 12 Performance Ethnography 6 Readings: Kazubowski-Houston, Staging Strife (1-67) (scroll down to “View Online” and click on “view full text”) Screening: A People Uncounted: The Untold Story of
the Roma (available to rent on iTunes for $6.99) Week 10 – November 19 • Workshop: Performance Ethnography Project: Imagining Futures Readings: Kazubowski-Houston, Staging Strife (68-147) (scroll down to “View Online” and click on “view full text”) Test Questions Posted on Moodle Week 11–November 26 • Workshop: Performance Ethnography Project: Imagining Futures Readings: Kazubowski-Houston, Staging Strife (148-217) (scroll down to “View Online” and click on “view full text”)

Week 12 – December 3 Take-Home Test Due Performance Ethnography Project Report Due on December 11

WRITTEN REVIEW OF THEATRE PERFORMANCE DUE DECEMBER 10: SUBMIT VIA MOODLE TO YOUR TUTORIAL LEADER 3. LEARNING OUTCOMES Students will learn: • key concepts within/approaches to theatre and performance studies; • a variety of dramatic and performance texts/forms; • a range of theoretical and methodological models for analyzing dramatic and performance texts; • Toronto’s theatre and performance ecology; • a critical vocabulary for writing and talking about theatre and performance. Students will meet these outcomes by reading plays and theoretical texts, engaging in discussions, viewing recorded performances, practical work, and the conceptual development of a short performance ethnography piece. 7 8 4. GRADED ASSESSMENT Fall Term Assignments Percentage Due 1. Critical Review of an Online Theatre Performance 15% Oct 8 2. Take-Home Test 10% Dec 3 3. Performance Ethnography Report 15% Dec 11 4. Tutorial attendance/participation: 10%

Attendance/Participation Attendance Policy: Students are reminded that the Department of Theatre rules require attendance at all classes. Due to the COVID-19 pandemic, only tutorial attendance is mandatory, as the lectures are asynchronous (pre-recorded and posted on Moodle). Only one unexcused absence and lateness in tutorials are permitted (i.e. not accompanied by official documentation explaining that the absence was unavoidable); any further absences and lateness will result in a 5% reduction per absence from the participation grade, unless excused by a doctor's note, or by special permission from the instructor (permission will only be granted in exceptional circumstances). Students are also expected to actively participate in tutorials by engaging with the course readings and taking part in all class activities. I will not provide students with copies of my lecture notes. Only pre-recorded lecture segments and PowerPoint lecture presentations (which are not lecture notes!) will be posted on Moodle. Students are expected to take their own lecture notes while watching and listening to the pre-recorded lectures as they normally would in an in-person lecture. Students are required to attend tutorials having completed all readings assigned for a given week and having watched the pre-recorded lecture segments and video recordings posted on Moodle. Failure to attend tutorials will result in either academic penalty or a request that the student withdraw from the course.

Assignment Details In the fall term, the students will complete and submit: 1) Written critical review of a theatre performance Students must view an online performance as specified on p. 4 of this syllabus and write a critical review of the performance. The critical review of the performance should be 5 pages in length and double-spaced. This assignment should be written in essay format. Guidelines for this assignment will be provided in a synchronous discussion and will also be posted on Moodle. The critical review is due on October 8 (submit via email to your tutorial leader). 2) Take-home test This short essay-format test will involve an overview of some of the themes and arguments explored in the course readings. Students will write two short essays (3 double-spaced pages each) in response to the essay questions, which will be posted on Moodle. Students will have two weeks to write their test: the test questions will be posted on Moodle on November 19. The test is due on December 3 (submit via email to your tutorial leader). 9 3) Performance ethnography report During two tutorials of the term (November 19 and November 26), students will participate in two workshops where they will brainstorm ideas for an ethnographic theatre performance. The aim of the workshops is to conceptually develop an ethnographic theatre piece in response to the following questions: • What should our post-COVID-19 reality look like? • What would we need to do to get there? In preparation for the tutorial on November 19, students will go outside, individually, observing current provincially mandated guidelines regarding physical distancing and PPEs, and use their smartphones or tablets to photograph and video/audio-record objects, places, and sounds (not people!) in their immediate environment that inspire them to think about a post-COVID-19 reality. Subsequently, in tutorials and working in small groups, students will present and discuss their photographs and video/audio-recordings (the process behind, and reasons for), selecting them, and how they might help us imagine and create a post COVID-19 “new normal.” They will use these sources as a springboard for brainstorming ideas about how they might develop their ethnographic performance. Students will present and discuss their ideas in tutorials on November 26. Detailed instructions for the workshops and tutorials will be provided in class and will also be posted on Moodle. Each student will also individually write and submit a Written Report (7 pages, doublespaced) discussing their group work during the November 19 and November 26 workshops (incorporating the ideas they brainstormed in tutorials), the potentials and challenges of performance
ethnography, and how performance ethnography might inspire their own future artistic work. Group-written reports will not be accepted. Detailed guidelines for this assignment will be posted on Moodle. Students will be graded individually for the quality of their written report. Ensure that your reports clearly address the assignment questions and are edited for clarity and grammar. The report is due on December 11 (submit via email to your tutorial leader). 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 written assignments via email to your tutorial leader. 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 TA for an extension (although don’t expect to receive one if you email 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). 10 Classroom Etiquette: The use of laptops, tablets, cell phones, and other electronic devices for purposes other than tutorial participation is strictly prohibited. If you are found using devices during your ZOOM tutorial not related to the session, you will be asked to put them away or leave the tutorial. 4. ADDITIONAL INFORMATION Bibliography Aristotle. (1961). Poetics. New York: Hill and Wang. Beckett, Samuel. [1954] 1982. Waiting for Godot: A Tragicomedy in Two Acts. New York: Grove Press. Brecht, Bertolt. 2007. Mother Courage and Her Children. London: Penguin Classics. Brecht Bertolt. 1964. “A Short Description of A New Technique of Acting.” In Brecht on Theatre: The Development of an Aesthetic (134-140). New York: Hill and Wang. Esslin, Martin. 1969 [1961]. “The Significance of the Absurd.” In The Theatre of The Absurd (360-377). Garden City, New York: Anchor Books. Holdren, Sarah. 2018. “Reviewing Fairview, a Play That Almost Demands That I Not Do So.” Vulture. https://www.vulture.com/2018/06/reviewing-fairview-a-play-that-almost-demands-that-i-dont.html Ibsen, Henrik. 1992. A Doll’s House. Mineola, NY: Dover Publications. Kazubowski-Houston, Magdalena. 2010. Staging Strife: Lessons from Performing Ethnography with Polish Roma Women. Montreal &Kingston: McGill-Queens University Press. Mensah, Esie. 2019. What Does It Mean To See Black Bodies Dancing Onstage? https://www.intermissionmagazine.ca/artist-perspective/what-does-it-mean-to-see-black-bodiesdancing-onstage/ Sophocles (430bc). Oedipus Rex. Online Sullivan, Sharon. 2013. “I See You Sisters Like Yesterday Today: The Unnatural and Accidental Women.” Atlantis 36(1): 65-74. Templeton, Joan. 1989. “The Doll House Backlash: Criticism, Feminism and Ibsen.” In PMLA 104 (1): 28-40. Wolff, Janet. 1981. “The Social Production of Art.” In The Social Production of Art, 26-48: New York: New York University Press. IMPORTANT INFORMATION FOR STUDENTS 11 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/currentstudents/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 Last date to drop a full 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, 12 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. York’s Senate Policy on Academic Honesty affirms and clarifies the general obligation for all members of the University to maintain the highest standards of academic honesty. AMPD has establish complementary procedures for the investigation and resolution of alleged violations of the Senate Policy involving students in AMPD degree program courses at the undergraduate level. THE ACADEMIC HONESTY PROCESS An Overview 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 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 2 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. 3 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. --- 4 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, 2019 Last date to drop a full year (Y) course without receiving a grade: February 3, 2019 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 5 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 email 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 lifethreatening situation) and University Security’s urgent number (416.736.5333); Contact University Security non-urgent number - 416.650.8000 - upon arrival and departure. SITE-SPECIFIC PROJECTS: All site-specific theatre projects anywhere on campus must be cleared by the course director, York University’s Security Services, and the department or governing body of the proposed site. This request should be made in writing at least three weeks in advance of the date required. All public spaces on Campus require contact with the Office of Temporary Use of University Space - http://tuus.info.yorku.ca/space-room-reservations-forms/ The course director will also need to complete a “Temporary Use of University Space Application and Notification Form” and submit it two weeks in advance of the date required. For ALL site specific work, the course director must send the request to security@yorku.ca outlining where and when the work is to take place. Please note: at no time shall any form of replica, prop, or real weapon (handguns, rifles, shotguns, swords, daggers, knives, etc.) be used in any site specific work.
Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University