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 2020 / WINTER 2021

Last Modified Date: 08/18/2020

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.

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 course director.

INSTRUCTOR(S)

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<th>Name</th>
<th>Section / Format / Term</th>
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<td>Aquino, Nina</td>
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<td>Rudakoff, Judith</td>
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SPECIAL FEATURES

THEA 3290 6.0 COURSE OUTLINE FW 2020-2021 Course: THEA 3290 6.0 PLAY WRITING AND DRAMATURGY I Term: Fall/Winter Terms 2020-2021 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 on ZOOM, please email to arrange Time and Location: R 11:30 am – 2:30 pm via ZOOM Please note that for Fall Term, this is a course that depends on remote teaching and learning. There will be no in-class interactions or activities on campus. This policy may change in Winter Term depending on university policy and/or COVID-19 restrictions and recommendations.

SPECIAL FEATURES Expanded Course Description: COURSE OBJECTIVE: A practical, interactive workshop that emphasizes process as well as product. Students will begin to develop the crafts of playwriting (including the option to explore non-Western theatrical forms) and new play dramaturgy through examination of themes, mythologies, icons, imagery, 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 student 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 created throughout the world, 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 2 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 organically out of the content being explored. Dramaturgy students in this course are expected to work with class playwrights to develop their own style and form of developmental dramaturgy, based on principles and goals studied during 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 play development methodologies applied in this course include Lomogram Image Cards, Image Flash writing exercise (“There are stories about…”), the Elements of the Playscript, as well as a variety of exercises and assignments 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 For dramaturgs Recommended texts: Judith Rudakoff and Lynn M. Thomson. Between the Lines: The Process of Dramaturgy. Playwrights Canada Press: Toronto, 2002. (available to purchase from Dept. See Mary Pecchia or through Scott Library) Judith Rudakoff. Dramaturging Personal Narratives: Who am I and Where is Here? Intellect Books: Bristol UK, 2015. (available at Scott Library or amazon.ca) Routledge Companion to Dramaturgy. Ed. Magda Romanska. Routledge, UK: 2014. (available at Scott Library) LEARNING OUTCOMES WITH EXAMPLES COURSE DESCRIPTION: Both Playwriting and New Play Dramaturgy students will work on specific projects, 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 class projects and assignments, students will create, evolve, rehearse and perform/present/read their work, in the ZOOM classroom and/or for an invited or general public audience, live (if possible), or via electronic means. 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 via ZOOM to discuss their ongoing work with the class playwrights and their developing practical dramaturgy skills. Weekly dramaturgy meeting time and day TBA for Winter semester. 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. These meetings can take place via ZOOM, email, messenger, chat, telephone, or, when/if possible, in person. Dramaturgs may also opt to send playwright notes, using Track Changes (Word program). 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 3 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 and assignments for in class delivery and discussion will be assigned throughout the year and will be assessed as part of the Participation and Professionalism grades. CLASS SCHEDULE (Subject to Change): This is not a lecture course. Students will read and discuss their work on a rotating basis. In the Fall Semester, playwrights and new play dramaturgs will together study and apply The Elements of the Playscript, work with Lomogram Image Cards, Image Flash (“There are stories about…”), and undertake written and oral exercises aimed at creating methods and practises of writing and at understanding the nature of playwriting and new play dramaturgy, the sources of creative writing, and how to access those sources. There will also be in-class and individual external rehearsal and preparation work done in preparation for the Observation Project. In the Winter Semester, Playwrights will be expected to produce written work for class reading/discussion and New Play Dramaturgs will be expected to produce written (using Word/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. Ungraded projects and assignments 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 • The Observation Project: -Analytical document (Due 1
week of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see [http://calendars.registrar.yorku.ca/pdfs/ug2004cal/calug04_5_acadinfo.pdf](http://calendars.registrar.yorku.ca/pdfs/ug2004cal/calug04_5_acadinfo.pdf). Students may take a limited number of courses outside of class with dramaturgs and class members (for the purposes of reading aloud in class), and any additional assignments and projects) 20% WINTER TERM • Winter Semester End of Term Analytical Document and (Due Final scheduled 3290 class of term, via Moodle) 10% • Winter Semester Class Participation & Professionalism (which includes weekly in-class ungraded assignments and projects) 20% Specific projects as assigned by Course Director (TBA) 20% All assignment and non-script Analytical Document pages should be submitted, electronically, as 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, OpenOffice, or PDF.

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**Playwrights:** • Fall Semester End of Term Analytical Document (3 pages, double-spaced) Should be comprised of material that succinctly and clearly documents, analyzes, 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/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? • The Observation 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 in creating and evolving the final product. 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. 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 • As new dramaturgs, do not be concerned if the equally new playwrights do not have a lot of material for you to respond to in Fall semester: 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). 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 and their work, as well as discoveries about how you work. 5 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. Last date to drop courses without receiving a grade Term F Term Y November 6 February 5 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](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
The environment to foster creativity. Within class as well as in external class related meetings, students are part of this community requires commitment, enthusiasm, generosity, punctuality, respect, and trust in order for the process and extremely important in terms of artistic development. Professionalism refers to the input, ideas, comments and active engagement as part of the class workshop is vital to the success of the course. Participation and Professionalism in one term will result in significantly lowered grades in the Class. Participation and Professionalism 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. Acceptances 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). 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., a 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: Students are required to participate in The Observation Project, which is a playwriting/new play dramaturgy event. The Observation Project will be presented during class time. (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 8 ½ x 11” paper. All written material should be shared with class members and the Course Director electronically, via Moodle, using Microsoft Word not Pages. 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 their work to be read in-class discussions is sent electronically to class members before the start of the class. Your name should appear on each numbered page. SPECIAL CONDITIONS: Technical requirements for taking the course: Students are expected to participate in this course through video conferencing (ZOOM) and appear on video (e.g., for tutorial/seminar discussion, reading class members written material, oral exams, etc.). For these purposes, in addition to stable, higher-speed Internet connection, students will need a computer with webcam and microphone, and/or a smart device with these features. A way to determine Internet connection and speed: there are online tests, such as Speedtest, https://www.speedtest.net/ that can be run. 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. Professionalism refers to student behaviour and demeanour as members of the playwriting/dramaturgy community. Being a citizen of this community requires commitment, enthusiasm, generosity, punctuality, 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 and conduct. 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 the Observation Project which is a class assignment), 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. You may choose not involve your plays in the playGround Festival as this may drain 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. CLASS SCHEDULE (Subject to Change) Project Description I The Observation Project Where and When: Between 11:30am - 1:00 pm on DATE TO BE ANNOUNCED, inside your home, or anywhere within a one block radius from your current home, 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. Please, do not go anywhere that violates security regulations, creates danger for you or others, or breaks the law. TURN OFF YOUR PHONE for the duration of this portion of the exercise. During or after the 1.5 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 should also generate other text during the 1.5 hours and include it in your presentation. During the next week, create a monologue either incorporating or inspired by the images you observed and wrote about. Ensure that the content of your monologue relates to the images that you collected and communicate your impressions observed during these 1.5 hours. Be prepared to present your monologue the following week, in class. You must incorporate at least some of the Image Flash text you write, and there may be other types of text included if you choose. Each presenter will have a maximum of five minutes to present their monologue, after which they will be stopped. The goal of this exercise is to make the familiar unfamiliar, and to activate your eyes as an artist: seeing something is not the same as perceiving it. Format for Script Submission All submitted work and work to be read in class must follow the Playwrights Guild of Canada 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. 9 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. 10 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 Christina Cicco, the Production Manager, at ccicco@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 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