EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 4290 6.0 SECTION A
PLAYWRITING & NEW PLAY DRAMATURGY II
FALL 2020 / WINTER 2021

Last Modified Date: 08/18/2020

COURSE CALENDAR DESCRIPTION

Emphasizing skills development, this process-oriented course builds on discoveries achieved in Playwriting and New Play Dramaturgy I, and continues to explore the special requirements of new play dramaturgy and play development. Prerequisites: FA/THEA 3290 6.00, submission of portfolio and permission of the department.

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INSTRUCTOR(S)

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<td>Aquino, Nina</td>
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<td>Rudakoff, Judith</td>
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SPECIAL FEATURES

School of Arts, Media, Performance, and Design DEPARTMENT OF THEATRE COURSE OUTLINE
Course: THEA 4290 6.0 PLAYWRITING AND NEW PLAY DRAMATURGY II Course Webpage: N/A
Term: Fall/Winter Term 2020-2021 Prerequisite / Co-requisite: Pre-requisites: THEA3290 6.0, submission of a portfolio and permission of the Department. Interview may be required. Course Instructor: Judith Rudakoff 331 CFT rudakoff@yorku.ca Course consultation hours via ZOOM: by appointment, please email to arrange Time and Location: LECT T 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 advanced workshop for senior theatre students who have demonstrated talent in, and commitment to, playwriting and/or new play dramaturgy through their work in the pre-requisite course, 3290 6.0. This advanced course builds on the skills gained and honed in 3290, and focuses on the creation and development of live theatrical performances for the stage and as such, the emphasis is on stage plays as distinct from comedy skits, sketches, screenplays or other forms of performed text without sustained dramatic context. Plays developed may range from conventional western-based, text and narrative-driven, to music theatre, to any of the diverse forms of theatre created throughout the world, which may communicate dramatic theme and action through languages of theatrical performance such as movement, gesture, physical vocabulary and/or image. TOPICS AND CONCEPTS Course Text / Readings Additional readings may be assigned or recommended during the course. RECOMMENDED TEXTS: Dramaturgs: Judith Rudakoff and Lynn M. Thomson. Between the Lines: The Process of Dramaturgy. 2 2 Playwrights Canada Press: Toronto 2002. (available for purchase from the department (Mary Pecchia) or can be borrowed from Scott Library) Routledge Companion to Dramaturgy. Ed. Magda Romanska. Routledge, UK, 2014. (available at Scott Library) Judith Rudakoff. Dramaturging Personal Narratives:Who am I and Where is Here? Intellect Books UK/University of Chicago Press USA, 2015 (available at Scott Library or amazon.ca) It is strongly recommended that you buy a USB flash drive or external hard drive to store your work on. Alternately, you
are encouraged to save your work to either Google Drive or another virtual storage site regularly.
LEARNING OUTCOMES WITH EXAMPLES COURSE DESCRIPTION: Both Playwriting and New Play Dramaturgy students will work on specific projects and assignments, as well as utilizing and evolving the practical skills learned in 3290, through active participation in ongoing, discussion-based, in-class workshops on play creation using student-generated creative materials. As well, playwrights and dramaturgs will participate in The Ashley Plays, which is a performance event. The students will be required, in addition to the performance component of this project, to submit related written assignments. Dramaturgs will meet with Course Director weekly, as a group, Tuesday 10:30-11:20 (Fall term) via ZOOM, to discuss their work with the class playwrights, and their developing dramaturgical practical skills. Weekly dramaturgy meeting time and day TBA for Winter semester. CLASS SCHEDULE (Subject to Change) This is not a lecture course. Students will read and discuss their work on a rotating basis. In fall semester, playwrights and new play dramaturgs will continue to read and discuss, in class, work and drafts/versions of work by the playwrights. Rotating pairs and/or ongoing teams of new play dramaturgs and playwrights will also be expected to meet outside of regularly scheduled classes for one on one dramaturgy sessions and analysis of these sessions will form part of the Analytical Document of the new play dramaturgs. Results of these sessions will be reported upon and discussed in class by the playwright and new play dramaturg so that other students can understand and monitor the development of the individual processes of new play development on an ongoing basis. Playwrights will be expected to produce written work for class readings/discussion and New Play Dramaturgs will be expected to produce written work as well as oral commentary on the playwrights’ written work under the supervision of the Course Director. Students in both components of this course will continue to hone the diverse skills required in play creation through example, experience and ongoing involvement in the process of playmaking as well as through sharing the different perspective of writer and dramaturg. Specific projects for in class delivery and discussion will be assigned throughout the year and will be assessed as part of the Participation and Professionalism grades. Playwrights and dramaturgs are expected to participate fully in The Ashley Plays. There will be in-class and external work done in preparation for The Ashley Plays. Students will be expected to rehearse individually outside of class time in addition to class work on these projects. Winter term will continue the development of skills and projects in progress. 3 3 Project Description I The ASHLEY Plays @ Home (Quarantine Edition) 2020 Creation Criteria Given that we find ourselves in a new world, the format of The Ashley Plays is changing to meet the needs of our given circumstances. This new version of The Ashley Plays @ Home will offer new opportunities, new challenges, and new experiences. Some creation criteria remain the same, while other criteria have changed. 1. The Ashley Plays need no production support per se. No props or costumes. There will be no lights, no sound support except that which is ambient. Each site must be used as it is configured and for the purpose designated: your bedroom. The plays happen in real time, in real place. The Dramaturgs, in consultation with the Course Director will formulate a Character Profile for Ashley without specifying gender or species. 2. Each Playwright in 4290 will use their bedroom as their site. The play will be performed in your bedroom, using a laptop, smart phone, or tablet as the “audience”: your character will be speaking to someone specific using a social media platform. Your character is speaking to someone (not the world at large). 3. In early October, you will record your final draft after developing it with the class, and send to a designated member of the Dramaturgy team, Gunes Agduk. The plays will then be edited into a sequential performance and disseminated online, details to be announced later. 4. The Playwrights will have a designated amount of time to write and develop monodramas of no more than five minutes in length. 5. The Dramaturgs will be responsible for facilitating and each of the Playwrights will have access to dramaturgical support for the entire development process via email, Zoom, FaceTime, FB, Instagram, or other means, live or virtual, as they become available. 6. Playwrights/Dramaturgs will be expected to develop and to rehearse their Ashley Play in allotted class time as well as outside of class. 7. On performance day, general public audience members will be given access to an online location/link to view the cycle. Whether the university is still delivering courses online, or if classes are back in session live, the virtual performances will be pre-recorded (using cell phone, laptop, or tablet), uploaded, and released to the viewing audience via a dedicated FaceBook page, YouTube channel, or Instagram on the day designated for the premiere of the performance. 8. Plays must all be about Ashley. Ashley need not be a character in the actual play but the play must focus on Ashley. Playwrights may speak AS Ashley or ABOUT Ashley. Ashley may share a residence with the isolated character, or Ashley may be elsewhere. 9. Time of play: April 2020. 10. Place of play: a bedroom. Let’s expand the “your own” bedroom a bit for flexibility. The bedroom where your character finds themselves in isolation might not be in their own home. They might be stuck somewhere else for the duration of the quarantine. 11. Your play must involve your site in an integral way. The play could not happen elsewhere: it is tied to the site. The site will influence the content of the play. 12. The site is what it is and it is where it is.
The bedroom is a bedroom. And your character finds themself in that bedroom for a specific reason. 13. The COVID-19 pandemic is part of the given circumstances/world of the play, but should not be the central narrative or focal point of the play. The pandemic may inform the play, giving it a context in the world. This is not a play only ABOUT the pandemic, but rather a play that lives IN the pandemic. (For example: you should not simply relate the story of a character experiencing the challenges of quarantine, but rather include the reality of self-isolation into whatever the narrative is. So, Ashley might need to get a message to someone who has no internet or phone but is in quarantine and unreachable. Or, Ashley might be losing customers for 4 4 their in person business. Or Ashley is missing and no one can go out to look for them. Or a relative is dying, and Ashley cannot go to be with them. Not especially great examples, but they give you an idea of what is meant.) 14. When it comes time to record your play, in the autumn, you can read your text off the screen or memorize the script, but no paper should appear on camera. You must include at least two but no more than three of the following characteristics in your play: Ashley has a secret Ashley is afraid of Ashley has a sibling Ashley is from outside of Toronto Ashley speaks more than one language Graded Assessment Evaluation: EVALUATION AND GRADING: • Fall Term Class Participation & Professionalism 20% • Ashley Plays Analytical document (due one week following the performance, via Moodle) 10% • Ashley Plays Creation, Development and Performance of work 10% • Fall Term Analytical Document (due Last scheduled 4290 class of Term, via Moodle) 10% • Winter Term Analytical Document (due Last scheduled 4290 class of Term via Moodle) 10% • Winter Term Professionalism & Participation (including weekly ungraded class assignments and projects) 20% • Specific assignments/projects TBA 20% Playwrights: • Analytical Documents are your opportunity to discuss your process and what you have learned. The Analytical Documents should focus on self-evaluation of your work in-class or homework. Do not re-submit creative material that has been discussed in class but rather explain how the ongoing work has impacted on your writing and your writing process. You may also include explanations of your goals, your methods, and what you learned from an exercise or a project. The Analytical Document is also a statement of where you are as an artist and what you have learned about your work and your process. (3 pages) • The Analytical Document/Performance Text written assignment for The Ashley Plays Project (performance date: Sunday October 27) is due at or before the start of class, one week following the performances/presentations, via Moodle. (3 pages) • The End of Term Analytical Document should address the learning experience in the course, and is due at or before the start of the FINAL scheduled 4290 class of the term, electronically, via Moodle (3 pages). 5 5 New Play Dramaturgs: • Analytical Documents (3 pages) must contain material that focuses on your dramaturgy work with or for specific playwrights in class and outside. Entries in this section of the Analytical Document could include questions asked, assessments of work read, and any other relevant aspects of the consultations with playwrights. Give primary focus to how you assess the development of the work of each playwright and explain what you have learned from working with each person and their work. • The End of Term Analytical Document should address the learning experience in the course, and is due at or before the start of the FINAL scheduled 4290 class of the term, electronically. (3 pages) All assignment and non-script Analytical Document pages should be submitted, electronically, as a Word document, to the course Moodle page, in Times New Roman font, 12 point size, doublespaced with normal margins. On every page, your name should be in a header or footer, 8 or 9 point font, and page numbers should be bottom right hand corner. Any script excerpts shared with dramaturgs, or any scripts read in class should be in Playwrights Guild of Canada format (see included example in this Course Outline). NOTE: 5% of the grade for each assignment will be deducted if you do not conform to these standards. Hand-written work will under no circumstances be circulated or read! Playwrights submitting material to the course Moodle page or sending to a class dramaturg or the instructor via email for dramaturgical feedback should do so using a Word document attachment (doc or docx). Dramaturgs should respond with comments using the Track Changes feature of the Word program. Do not send in Pages, OpenOffice, or PDF. Term F Term Y Last date to drop courses without receiving a grade November 6 February 5 Additional Information Grading, Assignment Submission, Lateness Penalties and Missed Tests Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.) (For a full description of York grading system see the York University Undergraduate Calendar - http://calendars.registrar.yorku.ca/pdfs/ug2004cal/calug04_5_acadinfo.pdf) Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts section of the Undergraduate Calendar: http://www.yorku.ca/rocal/pdfs/ug2004cal/calug04_5_acadinfo.pdf Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly,
assignments for this course must be received on the due date specified for the assignment. Assignments are to be handed in at the beginning of the class. Lateness Penalty: Assignments received later than the due date will be penalized at a rate of 1 mark out of 10 per day on assignments worth 10% of the grade and 2 marks out of 20 on 6 assignments worth 20% of the grade. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter). Arrival of more than fifteen minutes after the start of class will be deemed an absence. Last minute printer or computer malfunction will not be deemed an acceptable excuse. Missed Tests: Students with a documented reason for missing a course test, OR PRESENTATION/PERFORMANCE (for example The Ashley Plays) such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. In the case of a missed presentation/performance, the students may choose to present/perform their piece during a subsequent class, contingent on availability of class time and in consultation with and permission from the Course Director, with the understanding that a portion of the learning experience will be lost and that this may impact their understanding of the next stages of the work. Specific requirements: None. Associated Fees: $15 Students are encouraged to store their work on a USB or external hard drive. Alternately, it is recommended that you save your work on a regular basis to either Google Drive or another virtual storage site. SPECIFIC REQUIREMENTS: Students are required to participate in The Ashley Plays @ Home (Quarantine Edition) (scheduled for Sunday October 27, time TBA), which is a playwriting/new play dramaturgy assignment. (Highly exceptional cases may warrant being excused from this assignment at the discretion of the Course Director. 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.) WRITTEN MATERIAL GUIDELINES: All written material must be submitted electronically via Moodle or to individual dramaturgs via email. Material for in-class reading must be typed/computer-generated not hand written. Please ensure that print quality is in black ink, legible, 12 pt. in either Times New Roman or similar font with one inch margins. You should share your work to be read in class electronically, ensuring that readers you wish to use receive the written material in proper format before the start of the class. All scripted material should follow the Playwrights Guild of Canada Format (a sample appears at the end of this Course Outline). Your name should appear on each numbered page. All electronically submitted material, (including Analytical Documents) should be submitted using Word (doc or docx) not Pages or Open Office (.odt). 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’ writing, 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 7 7 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 either or both of the Class Participation/Professionalism segments of the grading scheme for that semester, and in extreme cases of repeated and sustained absences, may result in automatic failure in the course. Late arrival of more than fifteen minutes will be deemed an absence. Participation Participation, though dependent on attendance, is not simply about “being there.” Your sharing work, input on other students’ work, 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 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. 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 Ashley Plays 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. 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 to involve your plays in the playGround Festival as this may draw your creative energy and focus away from your primary training. If you decide to present work in the playGround Festival, it will not be discussed in class or worked on with class dramaturgs. PROCEDURES FOR SUBMITTING WORK: 8 8 All written analytical documents should be submitted to the Course Director, electronically, via Moodle, before the start of class on the due date for the assignment. End of semester Analytical Documents should be submitted to the Course Director before or by the beginning of the final class of the semester, electronically, via Moodle. Format for Script Submission All submitted work and work to be read in class must follow the Playwrights Guild of Canada Guidelines: Format for Script Submission All submitted work and work to be read in class must follow the Playwrights Canada Press Guidelines: Act One, Scene One Scene introductions are aligned with the Act and Scene heading and are written in complete sentences with proper syntax and full punctuation without parentheses. CHARACTER NAMES are in Upper Case. CHARACTER Dialogue (personal directions are in parentheses, all Lower case with no end punctuation and as terse as possible, using the present participle and not the active verb, for example “pausing” not “pauses”) Stage directions are also without parentheses and are written in complete sentences. CHARACTER (personal direction) Dialogue. Final directions are the same as scene introductions and stage directions. The End There is a tab between CHARACTER and blocks of dialogue, but no colon or period. If you are using a printer with the capacity for printing in italic, please put all stage directions and personal directions in italic. 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 legible copies of your work to class if your work requires more 9 9 than one person to read the text. No more than two readers on each print out. IMPORTANT COURSE 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. 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. It is the student’s responsibility 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. Failure to make these arrangements may jeopardize your opportunity to receive academic accommodations. Additional information is available at www.yorku.ca/disabilitieservices or from disability service providers: • Office for Persons with Disabilities: N108 Ross, 416-736-5140, www.yorku.ca/opd • Learning and Psychiatric Disabilities Programs - Counselling & Development Centre: 130 BSB, 416- 736-5297, www.yorku.ca/cdc • Atkinson students -
Atkinson Counselling & Supervision Centre: 114 Atkinson, 416-736-5225, www.yorku.ca/atkcsc • Glendon students - Glendon Counselling & Career Centre: Glendon Hall 111, 416-487-6709, www.glendon.yorku.ca/counselling 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 Observe and Notification Form: 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., are 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 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/secretariat/legislation/senate/harass.htm 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_ce_main_pages/ccas.htm. Policy Regarding Loss, Damage and Theft of Personal Equipment and Belongings: The Faculty of Fine Arts at York University will not be held responsible for the loss, damage or theft of personal equipment or any other personal belongings that are left in studios, classrooms, storage areas or any other space within the Faculty. It is each individual’s responsibility to take care of their own property. Under no circumstances will the Faculty incur liability for loss, damage or theft of such property. Please take all reasonable measures to protect your personal belongings. If you do experience loss, damage or theft of personal property, please report it immediately to the Department of Security Services at 736-5333 or extension 33333. Sexual Harassment Guidelines: Please refer to the Sexual Harassment guidelines in the Department of Theatre Handbook. STUDIO BOOKING POLICY: Rehearsal space is always at a premium in the Department of Theatre. All studios must be booked by e-mail (not in person) through Christina Cicko, the Production Manager, at ccicko@yorku.ca 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. Please note that Theatre @ York rehearsals 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 11 should come in writing with at least 3 weeks advance notice. For all site specific work, the course director must send an email to: security@yorku.ca outlining where & when the work is to take place. For all Fine Arts buildings, the request should 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 need to fill out the “Temporary Use of University Space Application and Notification Form” and submit it 2 weeks in advance. 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