EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 4030 3.0 SECTION A
MOVEMENT V
FALL 2018 / WINTER 2019

Last Modified Date: 10/01/2018

COURSE CALENDAR DESCRIPTION

Incorporates, focuses and adds to the skills developed in prior years training to shaping the character within the context of the play and the performance. Prerequisites: Grade of B or better in FA/THEA 3031 3.00 or permission of the department. Corequisites: FA/THEA 4010 3.00 and FA/THEA 4020 3.00.

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INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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</thead>
<tbody>
<tr>
<td>McMackon, Allyson</td>
<td>Sec. A / STDO / F</td>
<td><a href="mailto:amcmackon@yorku.ca">amcmackon@yorku.ca</a></td>
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SPECIAL FEATURES

THEA 4030 3.0

Course outline

For the 2018/19 academic year, AMPD once again will make course information available to students via ARMS (Academic Resource Management System), with students gaining access to the information through Active Course Timetables on the York Courses web site.

With this process, some of the information is included automatically, as indicated below. The template includes 5 fields, but if you prefer to present your course material in a different order, all the information can be inserted into the first field. Once your course information is ready, you are asked to send it to the department admin or program assistant to be uploaded and available to students.

NOTE: the Course Outline will be official as of the first day of classes in the term. Prior to then, changes to the outline can be made. ARMS will automatically indicate each change by date.

FIELDS FOR COURSE INFORMATION

Course Calendar Description
THEA 4030 Movement V * Tuesdays 11-12:50 (ACE 209) * Wednesdays 11am – 12:50 (CFT 142) * Thursdays 9-10:50pm (ATK 102F)

Instructor/Format/Term/Contact Info
Course Director: Allyson McMackon * email: amcmackon@gmail.com * Office Hours: By Appointment Only. Text/Phone in emergencies (416) 988-6980

The following 5 fields are available for the insertion of information:

1. Special Features

“When I say ‘go beyond yourself’ I am asking for an insupportable effort. One is obliged not to stop despite fatigue and to do things that we know well we cannot do. That means one is also obliged to be courageous...we do the impossible and the division within us between conception and the body's ability disappears...creativity is never comfortable”. Jerzy Grotowski, Towards a Poor Theatre.
“The actor is an athlete of the heart”. Antonin Artaud

THEA 4030 is an experiential, studio course that continues to develop physical skills in contemporary theatre practice with particular attention on the relationship between the body, movement, emotion, character, impulse, text and personal imagery. The course is about physical action and specifically developing the elusive muscle that links the imagination to the body.

**Topics and Concepts**

Two streams run concurrently in this training: the actors’ physical instrument and the actors’ imaginative instrument. THEA 4030’s approach to body work is integrated and draws from principles of Laban, Suzuki, neutral mask, Limon, Authentic Movement, Yoga, ELDOA, Pilates, Gesture, Physical Architecture and pure movement. The core actor and imaginative work is rooted in highly structured Grotowski-based physical improvisation, source work and scoring. Working in tandem, the bodywork and core actor work will build and challenge technique, strengthen physical and emotional stamina and illuminate the link between the imagination and the body...the actor’s heart. Full participation in classes and rehearsals outside of class is a required component of this course.

**Schedule**

- **September 5th**: Introduction to the course, principles for work and preparation
- **September**: Principles of Embodiment & Taking Impulse to Action (connecting image, impulse, action, the body)
- **October**: The River
- **November**: Applying the process to character and composition

No text is required for this course. Readings will be assigned and recommended during the course. It is highly recommended that students read:

- Brook, Peter. *The Empty Space*.
- Chamberlain & Yarrow. *Jacques Lecoq and the British Theatre*
- Johnson, Don Hanlon. *Body ~ Recovering Our Sensual Wisdom*
- Oida, Yoshi/Marshall, Lorna. *The Invisible Actor*
- Richards, Thomas. *At Work with Grotowski on Physical Actions*.
- Tharp, Twyla. *The Creative Habit*
- Toporkov, Vasily. *Stanislavsky in Rehearsal ~ The Final Years*

1. **Learning Outcomes with Examples.**

- Find and explore a deeper physical vocabulary. How? Studio Work, studio assignments, in class presentations, journal assignments, on-going dissemination.
- Create a strong and flexible instrument. How? Studio Work, studio assignments, in class presentations, journal assignments, on-going dissemination
- Embody character. How? Studio Work, studio assignments, in class presentations, journal assignments, on-going dissemination
- Root imagery, breath, voice and emotional life in the body. How? Daily practice, studio assignments, in class presentations, journal assignments, on-going dissemination
- Continue to deepen kinesthetic response in theatre practice. How? Studio Work
- Understand and deepen their relationship to impulse and physical action. How? Daily practice, studio assignments, in class presentations, journal assignments, on-going dissemination.
• Deepen physical trust and confidence in themselves and their peers. How? Studio Work, collaborative exercises and presentations.
• Respond to emotional and physical impulses in physically safe and imaginative ways. How? Studio Work, studio assignments, in class presentations, journal assignments, on-going dissemination.
• Understand the truths of their physicality and the organic pathways to reveal and support those truths. How? Studio Work, studio assignments, in class presentations, journal assignments, on-going dissemination.
• Apply physicality that meets the demands placed on the actor in a variety of contemporary practices. How? Studio Work, studio assignments, in class presentations, journal assignments, on-going dissemination.

1. Graded Assessment 10% Attendance
10% Professionalism & Etiquette
30% Daily Studio Work (20% Technique, 10% Commitment/Risk-taking)
20% Growth
15% Thursday Improvisation # 1 date tbc
15% Thursday Improvisation # 2 date tbc

Students must arrange absences with the instructor. Absences and lateness will impact your Attendance, Professionalism & Etiquette and your studio work grade.

1. Additional Information This field is used to supply additional information not identified in previous fields such as links to websites (Moodle), additional costs, clothing/shoe requirements, attendance expectations, rehearsal dates, etc.

IMPORTANT INFORMATION FOR STUDENTS

Reminder: Students must maintain a 5.00 (C+) grade point average in their major (i.e. all Theatre courses) to remain in good academic standing in the department. Check the grade point average calculator at the following link if you have any questions:
http://ampd.yorku.ca/current-students/academic-resources/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
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
Alternate Exam and Test Scheduling

"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. http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf

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.

** The Key Points of York's Policy on Academic Honesty **

York's Senate Policy on Academic Honesty affirms and clarifies the general obligation for all members of the University to maintain the highest standards of academic honesty.

In particular, the policy:
• Recognizes the general responsibility of all faculty members to foster acceptable standards of academic conduct and of students to be mindful of and abide by such standards;
• Defines the types of conduct that are regarded as offences against the standards of academic honesty, including plagiarism, cheating, impersonation, and other forms of academic misconduct;
• Defines the penalties that can be imposed on a student who is found to have committed plagiarism or any other form of academic misconduct;
• Outlines the procedures for dealing with students who are accused of violating the Senate Policy on Academic Honesty.

**Note: a lack of familiarity with the Senate Policy cannot be used as a defence by those accused of academic misconduct.**

Range of Penalties for Plagiarism
When verified, violations of academic honesty may lead to the following penalties – imposed singly or in combination depending on the severity of the offence:
• Written disciplinary warning or reprimand
• Required completion of an academic honesty assignment
• Make-up assignment, examination or rewriting a work, subject to a lowered grade
• Lower grade on the assignment, examination or work
• Lower grade in the course
• Failure in the course
• Permanent grade of record
- Notation on transcript
- Suspension from the University
- Expulsion from the University
- Withholding or rescinding a York degree, diploma or certificate

If the offence is a second or subsequent one for the student, or is in combination with another offence, the Senate Policy recommends consideration of a severe penalty.

For further information on the penalties for academic misconduct, please see York's Senate Policy on Academic Honesty.

**HARASSMENT GUIDELINES:** Sexual harassment is not anyone’s favourite topic, but we ask you to take a few minutes to read this section carefully. These guidelines explain what sexual harassment is, and what it is not, in the context of the Department of Theatre. We also hope to decrease any chance for misunderstanding surrounding activities, such as costume fitting, that are absolutely essential to the teaching and craft of theatre. What should you expect? What are the warning signals that something might be wrong?

As we know, theatre reflects life; and life has its share of sex, violence, murder, insanity, cruelty and terror, as well as romance and hilarity. To teach students to evoke an empathetic response in audiences involves the simulation of physical violence and dealing with strong emotions in the classroom, in rehearsals and in performances. Clearly, we cannot avoid these topics, so we meet them head-on in the classroom.

The York policy lists "unnecessary touching or patting" as behaviour indicative of sexual harassment. However, in the Department of Theatre, touching routinely happens in acting/directing classes and in costume fittings.

In acting, voice and movement classes, students will be touched in the abdomen, diaphragm area, rib cage, chest, spine, back, shoulders, limbs, neck and head to assist the student in proper breathing, relaxation of tensions, alignment or similar instruction. At no time should a teacher, without the student’s permission, touch those parts of a student’s body that would normally be covered by a two-piece bathing suit. At no time in an acting class will a student be asked to remove intimate apparel.

The removal of clothing, however, is integral to a costume fitting. Getting changed into or out of a costume is done in the privacy of a closed fitting room, but then the costume designer and/or the cutter building the costume will have to touch the costume (and therefore the student in the costume) anywhere that it needs fitting. The costume may also include undergarments that are not the student’s (e.g. corsets for women), that require the removal of the student’s own undergarments, and costume undergarments also require fittings. No students will be asked to put on or remove any item of underclothing in the presence of any other person.

A danger signal in physical contact could be unnecessarily prolonged touching, or touching body parts not involved in the current teaching. Students who feel uncomfortable about touch from the teacher, staff member or another student have a responsibility to speak to the teacher about opting out, or to discuss the problem with York’s Centre for Human Rights, South Ross, Suite 327, 416-736-5682 / TTY: 416-650-8023, rights@yorku.ca

As well as physical contact, there is also psychological contact and gender harassment. Sexual harassment can occur with no physical contact at all: psychological contact can therefore be a more difficult area to ascertain than physical contact since it involves words, intonations or body language. Theatre training must
deal with sex. For example, some of the discussions needed in acting classes are of a sexually explicit nature. There is no way for students to fully explore the nature of acting without being honest, to some level, with their personal lives.

Gender harassment consists of derogatory or degrading remarks directed towards members of one gender or sexual preference group. These are most often directed at a woman, women in general, or homosexuals. Gender harassment is definitely sexual harassment.

If you feel that sexual harassment may have occurred, speak to the teacher, the class rep, your faculty advisor, or to the Centre for Human Rights, South Ross, Suite 327, 416-736-5682 / TTY: 416-650-8023, rights@yorku.ca

Sexual assault awareness and resources information is available on the York website and we encourage you to also carefully review this information.

You shouldn’t ever feel guilty or be made to feel guilty about reporting a problem!

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 9, 2018
Last date to drop a winter term (W) course without receiving a grade: March 8, 2019
Last date to drop a full year (Y) course without receiving a grade: February 8, 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 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 e-mail 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 life threatening 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.

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

**Moodle @ York University**