EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre

FA / THEA 4330 3.0 SECTION A
CONTEMPORARY CANADIAN THEATRE
FALL 2018 / WINTER 2019

COURSE CALENDAR DESCRIPTION

Provides an in-depth investigation of contemporary Canadian theatre companies, artists and organizations, using hands-on, practical research techniques including interviewing and archiving primary materials from collections, periodicals and other non-traditional reference sources. Prerequisite: Third- or fourth-year standing. Open to non-majors.

INSTRUCTOR(S)

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<tr>
<td>Rudakoff, Judith</td>
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SPECIAL FEATURES

School of the Arts, Performance, Media and Design
DEPARTMENT OF THEATRE

COURSE OUTLINE

Course: THEA 4330 3.0 CONTEMPORARY CANADIAN THEATRE
Course Webpage: http://researchguides.library.yorku.ca/thea4330

Term: Fall Term 2018
Prerequisite / Co-requisite:
Pre-requisite: Third or fourth-year standing. Others by permission of the Department.

Course Instructor:
Judith Rudakoff
416-736-5172 and leave message
331 CFT
rudakoff@yorku.ca Course consultation hours: by appointment, please email to arrange

Time and Location:
LECT  W 11:30 – 2:30 pm  ACW 104

LEARNING OUTCOMES
This course requires active engagement with theatre professionals!

**COURSE OBJECTIVE:**
Statement of Purpose: To introduce students to the theatres, theatre movements, theatre personalities and organizations who have and continue to shape the development of contemporary professional theatre and performance in Canada. The primary goal of this course is to give students a foundation, in theory and in practice, upon which to build a career in the theatre in this country.

**Brief list of specific learning objectives of the course:**
- To learn how to conduct primary research and engage with primary sources
- To establish relationships with theatre professionals and companies
- To understand the nature and scope of contemporary Canadian professional performance in its social context
- To develop archival skills in the compiling of documentary material related to Canadian theatre
- To understand how these sets of knowledge and skills can transfer to other aspects of the student’s learning and future career
- To create an understanding of how research can be applied

Each student will be assigned One Oral Presentation Topic in the first class after group discussion. Through in-class oral presentations (30 minutes in duration), students will share with the class what they have learned about their chosen topic. Course Director will augment and comment on information throughout the presentation. Students will learn how to prepare for and then conduct an interview with a theatre professional and transcribe the interview. Students will also be responsible for cataloguing their research in a substantial Archive Book, which is to be handed in no later than the start of the final class of the semester. This Archive Book should include at minimum the following:

- Material that will give full and possibly comprehensive documentation of your topic.
- Either a bibliography of print and other sources used or individually documented articles which contain citation information clearly identified on each article.
- Edited transcript of an interview with an artist or representative of a theatre company (in the event that the subject is, after significant effort on behalf of the student, unavailable, a substitution of documentation on the preparation and organization of the interview and prepared questions may be admissible, with the permission of the Course Director)
  - A source list/contact list of those interviewed (including date and place of interview)
  - A chronology of the person/theatre/organization/festival
  - Photocopies or print-outs of articles, previews, reviews, any other relevant print/online material in original or copies with relevant sections highlighted neatly
  - Materials provided by the artist or theatre company including brochures, programmes, photographs

*Do not include printouts of complete websites as part of your Archive Book.*

*Do not copy pages from previous year’s Archive Books which are catalogued in Scott Library (though there may be overlap/repetition if you have found and printed the same materials on your own).*

*All Interview questions must be edited and then approved by Course Director in advance of your interview via the course Moodle page.*

The Archive Book should be clearly organized and make use of page protectors, index tabs, table of contents. For examples of different types of Archive books covering a wide variety of contemporary Canadian theatre topics, please consult the Canadian Theatre Archive Project collection from previous years of this class at Scott Library, Clara Thomas Archives and Special Collections Room.

Student Oral Presentations should be accompanied by a one page summary handout, delivered electronically via the class Moodle page, before your oral presentation, providing class members with a
summary or overview of their presentation. The Oral Presentations may include photographs (which can be borrowed from the individuals, the organizations or Metro Toronto Library Archives), DVD/video, film, PowerPoint or Prezi presentations, etc.

Classes will be a combination of student oral presentation, Course Director's lecture/commentary to augment the student Oral Presentations, group discussion to discuss and further engage with the material presented each week. There may be guests invited to speak to specific areas covered by the Course. Students are expected to be self-directed in their research, and the Course Director will be available for guidance and assistance in all research areas, through email or in person.

The Interview will follow instruction and guidance on how to research and write interview questions, how to approach a theatre professional, set up, and prepare for an interview, interview etiquette, how to transcribe and edit an interview. The Course Director will monitor and assist in all stages of this assignment. Sample interview questions will be available on the course Moodle page.

CLASS SCHEDULE (Subject to Change)

Students will be assigned their Seminar /Research Topics in class ONE of term. Schedule of confirmed Seminars/Topics will then be posted on the Course Director's Office Door (331 CFT) for future reference, as well as on the course Moodle page. Any conflicts, schedule changes and/or change of topic requests must be in writing, electronically, to the Course Director immediately. Any special consideration regarding scheduling of presentations should be addressed in the first class and all reasonable attempts will be made to accommodate special circumstances. In extraordinary circumstances, schedule or topic shifts may be addressed with the approval of the Course Director and all presenting students involved in the schedule changes.

Normally, class will be comprised of the following:

- Student presentation #1 and discussion
- Student presentation #2 and discussion
- 10 minute BREAK
- Student presentation #3 and discussion
- Student presentation #4 and discussion

In the first two MANDATORY classes of term, students will learn the process of researching online primary material on Contemporary Canadian Theatre (including library skills and accessing newspaper archival materials via Internet) in a special session at Scott Library, interview preparation and interview techniques, basic transcription and editing skills, how to assemble a Canadian Theatre Archive Project Book and what to include, as well as beginning to discuss the nature and value of Canadian Contemporary Theatre.

The MANDATORY library session will be held on Wednesday September 12 at 11:45 in Instructional Room 530 of the Scott Library, hosted by Fine Arts Librarian/Researcher Mary Kandiuk. In this session, you will learn how to access newspaper and Internet sources for research purposes. THIS SESSION IS REQUIRED of all students in the course.

In preparation for undertaking research involving human participants (the interview) Students are required by the university to complete the MANDATORY online tutorial TCPS 2: CORE and provide the printed Certificate of Completion to the Course Director no later than the second class. The tutorial can be found at https://tcp2core.ca/register The Course Director will be available to help students with any questions during
A reference guide for online research for this course is available at http://researchguides.library.yorku.ca/thea4330

Presentations will begin in the third class of first semester (September 19). This schedule is subject to change.

If your presentation is in the first few weeks of term, you will be given the opportunity to update with information and/or interview material later in the term and your grade will reflect the final amount and scope of material presented CUMULATIVELY up until the final class of term.

OTHER INFORMATION:
A sample list of Theatre Companies and a list of the information an Oral Presentation might contain are appended.

Students may find that studying Contemporary Canadian Theatre without attending contemporary Canadian Theatre is not unlike eating without food. This is a Senior Level Theatre Studies Course and as such, interest in and commitment to Canadian Theatre as a live art form is essential.

PROCEDURES FOR SUBMITTING WORK:
Students should submit Canadian Theatre Archive Project Books directly to the Course Director at her office, CFT 331, at the beginning of the final class.

Guidelines: Canadian Theatre Projects

Basic Information To Research on Theatre Companies:

1. Where are they located? (offices, theatre venue if permanent, venues of last few shows if use rotating rental space). Any important info about the physical plant (ie. heritage building, former bakery, etc.) Size of venue, type of theatre space (thrust, proscenium, etc) Is the seating flexible? What renovations have been done?
2. Size of yearly budget, including breakdown of sources: government funding (federal, municipal, provincial), Box Office, fund-raising (corporate/private sector).
3. Mandate or mission statement. Has it changed from original mandate? What is the driving philosophy behind the theatre. Has it changed since the founding of the theatre? If so, when and how and why?
4. Name of Artistic Director and personal statement from them regarding the current state and future of Canadian theatre. The question might take the form "Do you feel that Canadian Theatre is going to survive into the twenty-first century and in what form?" or "Is theatre in Canada changing form and if so, is this a reflection of our changing world?" Find out what the short term and long range goals of the company are. How many Artistic Directors has the theatre had? List them in chronological order with any pertinent facts about how they changed the theatre.
5. Who was the founding Artistic Director of the theatre? When? What was the premiere production? Who directed/designed it? Find a programme from the first season if possible. Anything interesting? A quotation or an actor who's gone on to other things, perhaps?
6. Get a brochure for the current season (if a printed one exists) or a list of their programmed plays (eg. a Season Press release). How much Canadian content is there? Have they fulfilled their mandate in their
programming? How many shows are “crowd-pleasers” and how many take risks? How many are new plays? Did the theatre develop the play?

7. Does the theatre actively develop new plays and new playwrights? Is there a workshop programme? Who runs it and how is it funded? What are the criteria for selection of plays and/or playwrights to be developed? Talk to the person who runs the development programme to understand the goals and aims. If you can, also talk to one of the playwrights in the programme about how it runs, what they do and whether it works. Each play-development programme will be as different as the people and theatres involved.

8. Compare ONE Preview article and at least ONE Review (from different print sources) from a show produced by the company recently. Compare how the preview presents the show and how the review comments on it. (NOW Magazine, Toronto Star, Globe and Mail, and Toronto Sun are good sources for print articles in Toronto, for example.)

9. Speak to the Marketing and/or Publicity department/person and find out how they choose to establish an identity for the theatre and how they then market it and establish a profile for that identity. Do they reach farther than the boundaries of the city in which they’re located? (Eg. Stratford Festival). Is there an Outreach or Education department? Can they help you with information?

10. What playwrights and directors are affiliated on an ongoing basis with the theatre? Talk to them if you can and find out why they’ve chosen to be “in residence” at that particular. What do they “get” from the theatre? An office? Dramaturgical assistance? Money to pay the rent? Guaranteed productions?

11. With smaller theatres, why did they choose to form a new company? What was missing from the theatre scene that necessitated yet another theatre group? How is their work/mandate different from others? How large is their personnel list. How many are artistic and how many administrative or technical? How many people do you really need to run a theatre and does size affect that number?

12. Get a programme from one of their shows and examine it. Find at least one not obvious piece of theatre info.

13. Focus on one production and show some production photographs to help identify the style of theatre. Give a brief description of a show. Try to see a show by the theatre if it’s in Toronto. Does the company have video posted on YouTube or on their website (like Calgary’s One Yellow Rabbit or Toronto’s Theatre Gargantua or even Vancouver’s NeWorld Theatre’s “pod plays”)

14. What makes this theatre unique?

15. Construct a playlist/chronology of the important shows and events in the life of the theatre. (eg. Merger of Toronto Free Theatre and CentreStage to form Canadian Stage in 1988)

Please BE PREPARED. Do not contact an Artistic Director or member of the company or, in fact, anyone before you’ve done your preliminary research about their theatre or their work or before we’ve discussed, edited and approved your potential interview questions on the Moodle page. Show them through your questions that you’ve done your “homework” and they’ll be much more likely to help you out. Check and double check all facts. Be sure not to call someone the week before or the day after an opening night.

WHAT TYPE OF INFORMATION IS REQUIRED IN YOUR ORAL PRESENTATION:

Here are some examples of the type of topics and information that a presentation could contain, depending on your topic:

• Prepare a Chronology: For an individual, include all of their work in theatre, including plays, directing and/or acting, other related work and anything in print. For a company, include the equivalent information.

• Include the chronology and any other vital information on a one-two page handout, delivered electronically via the course Moodle page, for the class members.

• Give the class a context for your presentation: Set an individual in an historical context. For example, before there was a contemporary Independentist movement, Michel Tremblay didn’t use to permit English-language productions of his plays in Quebec. Set a theatre company in an historical context: when was it established and how does its original/current mandate locate it on the landscape of Canadian Theatre?
• Have the plays of a writer changed in style or content if they've written many plays over several years or decades? Do the plays stand the test of time or have they become museum pieces? Can they or are they able to be produced in an updated version? Does the work speak to an audience today? Is the audience for the plays a special niche group?
• Does the company you’re presenting frequently/always collaborate with the same artists or theatre company? Do the same actors always/frequently appear in the premiere of their plays? Are they affiliated with a particular theatre? More than one in different provinces? A Few of the Professional Theatres in Toronto:
  • Factory Theatre
  • Tarragon Theatre
  • Theatre Passe Muraille
  • Canadian Stage Company
  • Buddies in Bad Times Theatre
  • Fu-Gen Asian Canadian Theatre Company
  • Cahoots Theatre
  • Mammalian Diving Reflex
  • Mixed Company
  • h2
  • Nightwood Theatre
  • Native Earth Performing Arts
  • Necessary Angel Theatre Company
  • Young Peoples Theatre
  • Theatre Direct Canada
  • DNA Theatre
  • Theatre Français de Toronto
  • Obsidian Theatre
  • Soulpepper Theatre Company
  • Clay and Paper Theatre
  • Alameda Theatre Company
  • Aluna Theatre
  • Shadowlands
  • Why Not Theatre
  • Theatre Gargantua
  • The Musical Theatre Company (formerly Acting Up Stage)
  • Modern Times Stage Company
  • Jumbles
  • Nightswimming
  • Theatre Gargantua

A Few of the Theatres across Canada:
• Vancouver Playhouse
• Green Thumb
• Gateway Theatre
• Darkhorse Theatre
• Pink Ink
• Workshop West
• Catalyst Theatre
• Workshop West
• Maenad Productions
• Persephone Theatre
• Globe Theatre
• Praire Theatre Exchange
• Citadel Theatre
• Teesri Duniya Theatre
• Alberta Theatre Projects
• Theatre Calgary
• Magnus Theatre
• Infinitetheatre
• Great Canadian Theatre Company
• Centaur Theatre
• One Yellow Rabbit
• Black Theatre Workshop
• Neptune Theatre
• Theatre New Brunswick
• Theatre Prince Edward Island and Off-Stage Theatre
• Stratford Festival
• Shaw Festival
• Dora Wasserman Yiddish Theatre
• Theatre Replacement
• Urban Ink
• Nakai Theatre
• NeWest Theatre
• Gwaandak Theatre
• Debahjehmujig Theatre

Disability Arts in Canada:

• Workman Arts
• Theatre Terrific
• Calgary's Annual Disability Arts Festival
• KickstART Festival of Disability Arts and Culture
• Balancing Acts Annual Disability Arts Festival Abilities Arts Festival
• Real Wheels
• Stage Turns
• MoMo Mixed Ability Dance Theatre
• Tangled Arts and Disability

A Few of Canada's Summer Theatres (past and present):
• Muskoka Festival
• John Holden Players/Straw Hat Players
• Blyth Festival
• Kawartha Summer Theatre
• Red Barn Theatre

Some Dance-Theatre companies
• Ten Gates Dancing (Tedd Robinson)
• Public Recordings (Ame Henderson)
• Kidd Pivot (Chrystal Pite)

Some Music Theatres:
• Tapestry Opera
• The Musical Stage Company
• ArrayMusic
- Autumn Leaf Performance
- Opera Lyra
- Opera Atelier

**New Play Development Centres:**
- Vancouver New Play Centre/Playwrights Theatre Centre
- Alberta Playwrights Network
- Saskatchewan Playwrights Guild
- Manitoba Association of Playwrights
- Playwrights Guild of Canada
- Banff Playwrights Colony
- Playwrights Workshop Montreal
- Playwrights Atlantic Resource Centre

**Some Fringe/Festivals:**
- Fringe of Toronto, Edmonton, Vancouver, Halifax and Montreal
- Weesakejak Begins to Sing (Native Earth)
- SummerWorks

**Some Service Organizations:**
- Toronto Theatre Alliance
- Playwrights Guild of Canada
- Professional Association of Canadian Theatres
- Generator (formerly Small Theatre Administration Facility (STAF) )
- Dance Umbrella of Ontario
- Diagramme (similar to Dance Umbrella of Ontario, in Montreal)
- Vancouver Independent Dance Association

**TOPICS AND CONCEPTS**

**Course Text / Readings:**
Additional readings may be assigned or recommended during the course.

**REQUIRED TEXTS:**
Students should be aware that while there are no required texts to be purchased for this course, it is anticipated that the preparation of the archive book will require approximately $50-$100 in materials.

It is strongly recommended that students attend theatre/dance/performances during the course of the year.

**RECOMMENDED TEXTS:**
These interview texts are useful for examples of interviewing techniques:


**GRADED ASSESSMENT:**

**Evaluation:**
Oral Presentation: 30%
Project Book: 30%
Class Participation and Professionalism: 15%
Edited and Transcribed Interview: 25%

- Oral Presentations should be 30 minutes in length, and include a one page summary/handout for the class members circulated electronically via the class Moodle page before the presentation.
- Project books may vary in length according to topic. Is the book comprehensive to the best of your ability? Have you organized it well and is the material clearly accessible? Is it clear why you have included each piece of material? You should use highlighter pens to indicate what part of a review or article is particularly relevant to the reader. You should also provide a table of contents that demonstrates the way in which you are ordering the material and why.
- Class Participation grade relates to class discussion, listening to class members’ presentations and support of the work presented.
- For further delineation of “Professionalism” and “Participation” please see below.

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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 (Archive Project Books) are to be handed in on the final day of the course, before the beginning of the class, to the Course Director, delivered to my office CFT 331.

Students should be aware that the Project Books are an ongoing assignment and are not due on the day of your Oral Presentation. Further, the Course Director will re-assess and re-grade Project Books that are handed in on time at any time during the course of the year up to and including the final day of Term if they have been significantly revised.

If your presentation falls on an early term date, you may not yet have conducted an interview. To address this, and to ensure that the class benefits from the information your interview will provide, you should excerpt edited highlights of the interview, and post them to the class Moodle page as soon as possible.

**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% or 15% of the grade and 2 marks out of 35 on assignments worth 35%
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, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. Further extensions or accommodation will require students to submit a formal petition to the Faculty. **THERE ARE NO WRITTEN TESTS IN THIS COURSE.** However, your scheduled Oral Presentation will fall under these guidelines. If you miss your presentation and require accommodation to re schedule, with proper documentation and at the discretion of the Course Director, you will be afforded the option of presenting at a later date if scheduling permits.

**ADDITIONAL INFORMATION:**
Specific requirements: None, though flash drive is recommended for storage.
Associated Fees: $15

**SPECIAL CONDITIONS:**
This course depends on the supportive group dynamic and class input as much as on the Course Director and the work offered for consideration. More than three absences will result in substantially lowered grade for Professionalism and Class Participation. Please avoid lateness: Student presentations will begin promptly and late arrival may disturb concentration. Students who either arrive after the half-time break or leave after the half-time break, missing half of the day's class will be considered to have missed that class. Late arrival of fifteen minutes or more will be deemed 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**
Professionalism refers to student behaviour and demeanour as members of the community. Being a citizen of this community requires commitment, enthusiasm, generosity, 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. Eating is class is permitted, but please be respectful of the presentation in progress. Please refrain from using social media during class.

**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.
IMPORTANT COURSE 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*