EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 2011 3.0 SECTION M
VOICE II
FALL 2018 / WINTER 2019

Last Modified Date: 11/15/2018

COURSE CALENDAR DESCRIPTION

Intensive application and further development of the work begun in FA/THEA 2010 3.00 with the addition of speech training. Prerequisites: Grade of B or better in FA/THEA 2010 3.00 or permission of the department. Corequisites: FA/THEA 2021 3.00, FA/THEA 2031 3.00. Open to theatre majors only.

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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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<tbody>
<tr>
<td>Armstrong, Eric</td>
<td>Sec. M / STDO / W</td>
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</table>

SPECIAL FEATURES

FACULTY OF FINE ARTS
DEPARTMENT OF THEATRE

COURSE OUTLINE

Course: THEA 2011 3.0 VOICE II


Term: Winter Term 2018-2019

Prerequisite Grade of B or better in FA/THEA 2010 3.00 or permission of the department. Corequisites: FA/THEA 2021 3.00, FA/THEA 2031 3.00. Open to theatre majors only.

Course Instructor

Eric Armstrong
306 CFT
earmstro@yorku.ca
text/cell: 647-242-2128 (never call after 9 p.m.)

Course consultation hours: by appointment—please email me!

Time and Location:

STDO  T  9 am – 10:50 am  CFT 142
W  11:10 am – 12:50 pm  CFT 139
F  9 am – 10:50 am  CFT 138
Organization of the Course:
The course meets three times a week for two hours each time. This is a studio course where more often than not we will work physically and vocally, moving and sounding vigorously. Occasionally, classes will involve presentations to the group, and others may involve lectures and discussions.

Course Description:
This course develops the work done on voice, text and speech for the theatre, elaborating on the basic elements of the actor's performance process and introducing elements of speech, and the application of voice, speech and acting to texts. These elements will be explored in practical exercises and experiences done both in class and as part of the student-actor's ongoing practice.

Continuing voice work: Connecting breath into sound, rooting breath/sound in the body, discovering and freeing blocks on the voice, developing facial, nasal, and chest resonance, exploring placement and flexibility, while confronting issues relating to sustainment of breath-thought, range, articulation.

Text: Shakespearean Chorus speeches, more scansion, and story-telling.


Specific Learning Outcomes:
By the end of the course, students should:

1. have facility with the symbols of the ipa and its application to specific North American speech patterns, and understand their personal challenges with the placement of specific speech sounds;
2. have a better appreciation/understanding of Shakespeare text and a stronger approach to using its language structures to support character choices;
3. be able to breathe abdominally on a consistent basis, without additional shoulder/chest tension, in a free and relaxed manner;
4. be able to connect to breath in the lower back ribs, in response to their need to breathe;
5. be able to connect sound to resonance in response to their personal images, thoughts, feelings, emotions and impulses;
6. be able to articulate their thoughts/impulses through language for increased intelligibility;
7. be able to connect the sound/breath exploration to language through Shakespeare text and storytelling pieces;
8. be addressing blocks on their voice and practicing techniques to free them;
9. be able to create an effective personal warm-up;
10. be able to make a personal/emotional connection with their acting process.

Course Text / Readings:

Required Texts:
- Introducing the IPA, Armstrong, Eric. (Available at the Bookstore)

Recommended Texts:
Evaluation:
Assessment of the work in the course and grading will be based on:
1. The development and mastery of the specific learning outcomes.
2. The increased ability to be open and flexible to new experiences, to experiment with and develop the new information discovered from them, and to take risks in the exploration of it.
3. The ability to work with a group or partner to prepare and present assignments.

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<tr>
<th>Process</th>
<th>Est. Time</th>
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<tbody>
<tr>
<td>Preparation, Practice,</td>
<td>10%</td>
</tr>
<tr>
<td>Attitude, Risk Taking</td>
<td>10%</td>
</tr>
<tr>
<td>On-going Development, Growth</td>
<td>15%</td>
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<tr>
<td><strong>Performance &amp; Presentations</strong></td>
<td></td>
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<tr>
<td>Henry V Chorus/Ensemble Presentation</td>
<td>4%</td>
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<tr>
<td>Henry V scansion</td>
<td>6%</td>
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<tr>
<td>Poetry Research</td>
<td>3%</td>
</tr>
<tr>
<td>Storytelling Project</td>
<td>12%</td>
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<tr>
<td>Poetry Collage</td>
<td>12%</td>
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<tr>
<td><strong>Writing</strong></td>
<td></td>
</tr>
<tr>
<td>3 Progress Reports</td>
<td>6%</td>
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<tr>
<td>Final Process Essay</td>
<td>5%</td>
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<tr>
<td><strong>Phonetics</strong></td>
<td></td>
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<tr>
<td>IPA Quizzes</td>
<td>(3 x 2%)</td>
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<tr>
<td>2 IPA Transcriptions</td>
<td>8%</td>
</tr>
<tr>
<td>Vowel Charting Exercise</td>
<td>3%</td>
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If you have any unanswered questions or are unsure of your marks/progress during the course, please make an appointment with the instructor. The responsibility is yours.

PRESENTATIONS:
1. Henry V Prologue: The class will work on this text together.
2. Henry V Chorus/Ensemble Presentation: Small groups will work on an ensemble presentation of the 4 remaining Chorus speeches. I’m looking for neither bluff nor deny, a balance of both shared lines and solo lines, an audience connection, coining of words, and a connection of breath and sound.
3. Henry V Scansion Presentation: each person will walk us through roughly 20 lines of Shakespeare text, highlighting the irregularities therein.
4. Poetry Research: In preparation for the Poetry Collage assignment, students will hand in four collections of 3-6 poems of your liking for a total of 18 poems. Of these poems, five will be chosen for your Poetry Collage. Poems should be typed and labelled with full bibliographic references, including title, author, source, publication date, etc.—photocopies from books won’t do. The internet is not an acceptable source for poetry.
5. Storytelling Project: Students will develop and present a 2 minute storytelling piece
6. Poetry Collage: Based on your poetry research, you will select and present a 3 minute collage of five poems.
**SPEECH:**
1. Students will prepare an analysis of their vowel/diphthong placement with a partner in a 10-15-minute tutorial, as part of a group class.
2. There will be 2 Transcriptions into IPA.
3. There will be 3 quizzes on the IPA symbols learned from *Introducing the IPA*.

**WRITTEN WORK & DISCUSSIONS:**
1. Progress Reports: 3 reports to be handed in as scheduled.
2. Mastery Discussion: Be prepared to discuss the book *Mastery* in class.
3. Barton Discussion: Be prepared to discuss, in class, the videos “The Two Traditions” (call number 3802) and “Language and Character” (call number 3799) from the *Playing Shakespeare* series with John Barton and the RSC, which are available in SMIL.

These videos are available online from the library.

*The Two Traditions:* www.library.yorku.ca/e/resolver/id/1931657 (http://goo.gl/G7ebqN)

*Language & Character:* www.library.yorku.ca/e/resolver/id/1931643 (http://goo.gl/NN7YsW)

1. Final Process Essay: Discuss the work of the entire year, by reviewing the progress reports from both semesters and writing a summary of your discoveries, development, growth, and struggles through the year, and make a plan for the summer. Start by reviewing your PRs for the year and highlight quotes that you will refer to in your essay. Reference these in your essay with “inline” notation [e.g. after a “quote” (Fall PR4).]

Do not evaluate the teaching or course plan; please don’t thank or trash the teacher. Papers should be 5 pages in length, typed, double spaced, with page numbers, and without a cover page. Please give your paper a descriptive title (e.g. “Falling into failure” or “The Unbearable Lightness of Breathing”—don’t title it “Process Essay”)

**Class Plan:**
( Guaranteed to Change)

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>1</td>
<td>Fri. Jan 4</td>
<td>Introduction, begin <em>O for a Muse</em>, assign H5 1.2</td>
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<tr>
<td>2</td>
<td>Jan 8, 9, 11</td>
<td>Tues. Jan 8: Ball &amp; no glottaling, Scansion in greater depth, <em>O for a Muse</em>, assign Ch. 1 &amp; 2 in <em>Introducing the IPA</em> for Jan 16; due: H5 Prologue off book</td>
</tr>
<tr>
<td>3</td>
<td>Weds. Jan 9: Making connections, review, feeling the iambic, enjambed lines</td>
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<tr>
<td>4</td>
<td>Fri. Jan 11: vacuuming the lungs, 3 resos., panting</td>
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<tr>
<td>5</td>
<td>Tues. Jan 15: Mastery discussion, Voice work</td>
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Week 3Jan 16, 16, 18
Weds. Jan 16: IPA: Take up Ch. 1 & 2; intro Ch. 3, **Practice quiz.** Transcribe O for a Muse in pairs, H5 choruses assigned

Fri. Jan 18: Facial resonators, Sticks of Death (O for a Muse)

Week 4 Jan 22, 23, 25

Tues. Jan 22: *Playing Shakespeare videos* discussion, speech, ribs

Weds. Jan 23: 3 resos in greater depth, apply to Chorus speeches
Fri. Jan 25:
IPA: Take up Ch. 3;
intro Ch. 4;
**Quiz 2**: review what I’m looking for in H5 showings

Week 4
Jan 29, 30, Feb 1

11 Tues. Jan 29: panting, warrior pose, ends of lines **PR1**

12 Weds. Jan 30:
Classic warm-up review, begin facial resonators, 
**H5 chorus** showings 1

13 Fri. Feb 1:
IPA: Take up Ch. 4;
intro Ch. 5;
**Quiz 3**

Week 5
Feb 5, 6, 8

14 Tues. Feb. 5: Scansion exercise 1,
15 Weds. Feb 6: Poem package 1; facial resonators, introduce ribcase. **H5 Showings 2**

16 Fri. Feb 8: Scansion exercise 2

Week 6 Feb 12, 13, 15

17 Tues. Feb 12: Poem package 2: Scansion exercise 3;

18 Weds. Feb 13: **Midterm Conferences**

19 Fri. Feb 15: IPA: Ch. 5, **Quiz 4**; Intro *Vowel Charting* (due Mar 1)

**PR2**

**READING WEEK**

Week 7 Feb 26, 27, Mar 1

20 Tues. Feb 26: Storytelling project chosen, Voice exploration, **Transcription 1 due**

21 Weds. Feb 27: nasal resonators, ribs: soft balls
Week 8 Mar 5, 6, 8

23 Tues. Mar 5: Story Project off-book

Week 9 Mar 12, 13, 15

26 Tues. Mar 12: Voice review, Coaching; Poems for Poetry Collage set;

27 Weds. Mar 13: Storytelling Projects Dry Run Pt 1

28 Fri. Mar 15: Warm-ups

Week 10 Mar 19, 20, 22

29 Tues. Mar 19: Storytelling Presentations

30 Weds. Mar 20: Warm-ups
<table>
<thead>
<tr>
<th>Date</th>
<th>Events</th>
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<tbody>
<tr>
<td>Fri. Mar 21</td>
<td>Poetry Collage coaching</td>
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<tr>
<td>Weds. Mar 27</td>
<td>9 am Y2 Showings -- Collage</td>
</tr>
<tr>
<td>Thurs. Mar 28</td>
<td>10 am Y3 Mosaics             Thurs. Mar 28</td>
</tr>
<tr>
<td>Fri. Mar 29</td>
<td>Transcription 2 due</td>
</tr>
<tr>
<td>Tues. Apr 2</td>
<td>Shakespeare Projects Begin</td>
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</tbody>
</table>
Week 12 +
Mon.
Apr.
8:
Process
Essays
due
Sat.
Apr.
13:
SHAKESPEARE
PROJECTS
SHOWINGS
Mon.
Apr.
15:
Y2
Conferences

Additional Information
Last date to drop a winter term (W) course without receiving a grade: March 8, 2019
Students will receive graded feedback on work totalling at least 15% of the course grade before the deadline for withdrawing from the course so they can make an informed decision on whether to withdraw.
If you have any unanswered questions or are unsure of your marks/progress during the course, please make an appointment with the course director. The responsibility is yours.
Note: Restrictions apply to grade reappraisal. See applicable information in the 2015/16 York University Undergraduate Calendar at http://calendars.registrar.yorku.ca/2015-2016/faculty_rules/FA/grading.htm.
Important: the live performance component of any course is excluded from grade reappraisal.
There will be midterm conferences with faculty from 9 a.m.–2 p.m. on Wednesday, February 13, 2019. Final conferences with faculty will be held from 10 a.m.–2 p.m. on Monday, April 15, 2019.
Minimum Grade Policy for Acting Area Students:
Students in the Acting Conservatory must maintain a “B” or higher in each course of Voice, Movement and Acting classes each term in order to be allowed to advance to the next term.
Anyone leaving the Acting Area for a period of one year or more, for whatever reason, even if in good academic standing, will be expected to re-audition to re-enter the Area unless a statement to the contrary has been received in writing from the Area at the time of withdrawal.
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/2015-2016/academic/grades/.
Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, written assignments for this course must be received on the due date specified for the assignment, as indicated in the class schedule. If hardcopy assignments are required, emailed submissions are not permitted; if email or online submissions are required, hardcopy will not be accepted.

Late Submission Policy:
• Assignments received later than the due date will be penalized one-half letter grade per day.

Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the course director but will require supporting documentation (e.g., a doctor’s letter).

Attendance Policy:
**Absent and Late Penalty:** Students are reminded that Department of Theatre rules require attendance at all classes, rehearsals and performances. There is no differentiation between excused and unexcused absences—an absence is an absence and will affect your chances of success in this course.

All classes, rehearsals and performances are mandatory. Failure to attend all classes, rehearsals and performances will result in either academic penalty or a request that the student withdraw from the class or production. Any student in the Acting Area who is absent or late without prior arrangement with the course director or production director for an excused absence or late (at the course director or production director’s discretion) may have 2% deducted from their final grade for each unexcused absence or lateness.

If a student is going to miss a class, rehearsal or performance due to illness, or be considerably late, the student must contact the course director or production director prior to the beginning of that class, rehearsal or performance. Failure to do so will result in an unexcused absence or lateness.

It is the responsibility of each student to follow up on any unexcused absence in person with the course director or production director. If a student is late for class, it is his or her responsibility to follow up on that lateness with the course director in person on the class break or after class.

Part-time jobs or outside employment in theatre-related endeavors do not count as excused absences for Acting Conservatory classes, rehearsals or performances.

Exceptions to the absence and/or lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the course director or production director but will require supporting documentation (e.g. a doctor’s letter).

Notwithstanding conflicts with rehearsals/performances of the production in which they are engaged, all students must attend all studio shows and Theatre@York productions. Failure to do may result in a 2% reduction of the final grade in your Acting class.

**Class Presentations:** Proper academic performance depends on students doing their work not only well, but on time. In the discipline of acting for the stage, absences have a profound effect on scene partners and class members. Accordingly, class presentations for this course must be performed on the due dates specified for the assignment, as indicated in the class schedule.

**Missed Class Presentation Penalty:** Missed class presentations on the due date will be penalized with a grade of zero for the absent student. Exceptions to the missed class presentation penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the course director but will require supporting documentation (e.g. a doctor’s letter). The course director will attempt to reschedule the missed class presentation to facilitate scene partners affected by an excused absence. Any student with an unexcused absence necessitating a rescheduled presentation will continue to receive a grade of zero for the presentation in question. Assigning an alternate scene partner may be implemented. Due to the collaborative nature of this studio course, make-up assignments will not be scheduled.

**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 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.

**Dress Requirement:**
Comfortable clothing suitable for active movement. No jewelry. Bare feet. Hair tied back from face.

**Note Regarding Piercings:**
It has been our experience that some students join the program with various piercings. Some piercings can have a direct and negative affect on your training. Tongue and lip piercings in particular have the potential to affect your voice and speech considerably. As the Acting Conservatory is designed to assist you to become as proficient and flexible as possible, we require you to remove such piercings for class. We understand the
importance of self-expression and do not want to discourage this—however, when it has a direct effect on your training, health or safety, we hope that you will understand that we have your best interests in mind.

**Mobile Device Use:**

All devices must be silenced or turned off prior to the start of class. Use of mobile devices is limited to note taking, calendar, to-do and similar productivity apps. Texting, messaging, and other social media usage is not permitted in class. Please note that in many classes, use of paper scripts and texts is not only preferred but required, as they allow students to take notes more rapidly.

**Studio Booking Policy:**

ALL requests for studio space must be made in writing by Thursday for the upcoming week to rehearse@yorku.ca. 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. Students and faculty are not allowed to rehearse past 10:00pm without special permission from the Production Coordinator. Theatre@York rehearsals always take precedence when rooms are assigned, followed by faculty-assigned work. Personal projects, including playGround, will only be considered if space allows.

Adopt professional standards by agreeing on a rehearsal schedule in advance with group members and by appointing one group member to do the arranging of the space, in writing by Thursday for the upcoming week to rehearse@yorku.ca.

**Studio Usage:**

Except for water, no beverages or food are permitted in the studios. Please leave outside footwear at the entrance to the studio.

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, walls and blackboards are clean.

Please treat the studios with respect.

**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/

The course director will also need to complete a “Temporary Use of University Space Application and Notification Form” online, and submit it two weeks in advance of the date required. (For more information on the TUUS form, see the Online Guidelines.)

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.

**Physical Contact:**

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 or classmate, 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 any class will a student be asked to remove intimate apparel.

**Replicas, Props or Real Weapons:**

At no time shall any form of replica, prop or real weapon (handguns, rifles, shotguns, swords, daggers, knives, etc.) be used in class presentations or in rehearsals outside of class. Please consult the course director if you have any questions in this regard.
**Open Flame:**
No use of open flame, candles, matches, real cigarettes/cigars, etc., is to be used in class presentation or in rehearsals.

**Casting Policy:**
To enable students to focus on the goals and curriculum of the Acting Conservatory training experience, BFA Acting students may not be cast in any student show unless permission is given by the Acting Area. The Acting Area does not permit Conservatory students to participate in theatre, film, radio, or television productions outside of the Conservatory during the academic year, and highly recommends that students do not engage in any productions on the holiday break or during the summer months until fourth-year Conservatory training is completed.

**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. At the end of first-year, there is a selection process (either by audition or interview) to move into the various areas of concentration or students may remain in the program as Performance Creation & Research students. Students who proceed in Production/Design or Acting are required to complete the online Change of Degree request to switch from Honours BA to Honours BFA (available at http://myacademicrecord.students.yorku.ca/program-change; Change of Degree requests must be submitted no later than June 30 to take effect the next fall/winter session). All students proceeding into second-year in Theatre will choose and/or seek admission to an area of concentration, which will define the requirements that will govern the selection of courses available to them.

**Policy Regarding Loss, Damage and Theft of Personal Equipment and Belongings:**
The Department of Theatre and the School of the Arts, Media, Performance & Design (AMPD) 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 AMPD. It is each individual’s responsibility to take care of his or her own property. Under no circumstances will the Department of Theatre or AMPD 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 their general telephone number: (416) 650-8000.

**Academic Policies / Information** The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:

- York's Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct/Additional information:
- http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf
- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more. http://www.registrar.yorku.ca/enrol/dates/index.htm
- Manage my Academic record http://myacademicrecord.students.yorku.ca/
• "20% Rule" No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

• Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

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