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

FA / THEA 4290 6.0 SECTION A
PLAYWRITING & NEW PLAY DRAMATURGY II
FALL 2018 / WINTER 2019

Last Modified Date: 10/05/2018

COURSE CALENDAR DESCRIPTION

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

Emphasizing skills development, this process-oriented course builds on discoveries achieved in Playwriting and New Play Dramaturgy I, and continues to explore the special requirements of new play dramaturgy and play development. Prerequisites: FA/THEA 3290 6.0 and permission of the course director.

INSTRUCTOR(S)

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<th>Name</th>
<th>Section / Format / Term</th>
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<td>Rudakoff, Judith</td>
<td>Sec. A / SEMR / Y</td>
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SPECIAL FEATURES

YORK UNIVERSITY
School of Arts, Media, Performance
& Design
DEPARTMENT OF THEATRE
THEA 3290 6.0 COURSE OUTLINE FW 2018-2019

Course: THEA 3290 6.0 PLAY WRITING AND DRAMATURGy I
Term: Fall/Winter Terms 2018-2019

Prerequisite / Co-requisite:
Pre-requisites: Submission of portfolio and permission of the Department.

Course Instructor:
Judith Rudakoff
331 CFT
rudakoff@yorku.ca

Course consultation hours: By appointment, please email to arrange
Phone message may be left at 416-736-5172

Time and Location:
R 11:30 am – 2:30 pm CFT 301
SPECIAL FEATURES

Expanded Course Description:

COURSE OBJECTIVE:
A practical, interactive workshop that emphasizes process as well as product. Students will begin to develop the craft of playwriting (including non-traditional theatrical forms) and new play dramaturgy through examination of themes, mythologies, icons, imagery and archetypes and practical application of this study to the making of theatrical live performance works. Class sessions will be comprised of specific projects, assignments, discussion, sharing of research and reading/workshopping/critiquing of writing and devised creative assignments. The goal of this course is for each individual participant to develop and understand a method and practice of play creation both from the perspective of the writer and the dramaturg. This course will encourage the development of individual style, individual thematic concerns, and will work towards giving participants an understanding of how they write, why they write, and what they write about within and through the pedagogical construct of this course.

Please note that as this course focuses on the creation and development of theatrical performances for the stage, the emphasis is on stage plays as distinct from comedy skits, sketches, screen plays, performance art or other forms of performed text without sustained dramatic context or dramatic action. Plays developed may range from conventional western-based, text and narrative-driven to devised theatre to any of the diverse forms of theatre which may communicate dramatic theme and conflict through languages of theatrical performance such as movement, gesture, physical vocabulary and/or image.

Course Learning Objectives:
Playwriting and New Play Dramaturgy offers a practical workshop focusing on the development of the individual play-maker and developmental dramaturg. Aspects of play-making, such as dramatic action, structure, plot, dialogue, characterization, subtext and thematic development are addressed, always through the lens of individual voice and style. The course emphasizes the developmental process, rather than the end product, though students are expected to produce material as per the assignments. In 3290, students are encouraged to generate (as playwrights) at least one draft of a play, in a genre or style that evolves out of the content being explored Dramaturgy students in this course are expected to work with playwrights in the class to develop their own style and form of developmental dramaturgy, based on principles and goals studied in the course of the year, while learning to chronicle their facilitation and consultation process with each playwright, as well as generating constructive critical written comments. The development methodology applied in this course includes The Four Elements, Lomogram Image Cards, Image Flash, as well as a variety of exercises which will build on these, focus on specific aspects of process and playmaking as well as an exploration of how to generate creative material and articulation of individual process. Emphasis throughout is on articulating individual voice, in active ways, in theatre writing and new play development.

Course Text / Readings

REQUIRED TEXTS:
For dramaturgs

Recommended texts:
It is strongly recommended that you buy a USB flashdrive or external hard drive to store your work on. Alternately, you are encouraged to save your work to either Google Drive or another virtual storage site regularly.

**LEARNING OUTCOMES WITH EXAMPLES**

**COURSE DESCRIPTION:**
Both Playwriting and New Play Dramaturgy students will work on specific projects detailed below, as well as utilizing their evolving skills through active participation in ongoing, discussion-based, in-class workshops on play creation using student-generated creative materials. In the projects, detailed below, students will create, evolve, rehearse and perform/present/read their work, in the classroom and/or for an invited or general public audience. Playwriting students will perform/present/read their work and Dramaturgy students will function as developmental facilitators as well as producers for each public event.

Dramaturgy students will meet weekly as a group with the Course Director 10:30-11:20 a.m. Tuesdays in CFT 301 to discuss their ongoing work with the class playwrights and their developing practical dramaturgy skills.

Throughout the year, rotating teams and/or ongoing pairs of new play dramaturgs and playwrights will also be expected to meet outside of regularly scheduled classes for one on one dramaturgy sessions and analysis of these sessions will form part of the Analytical Document of the new play dramaturgs. Results of these sessions will be reported upon and discussed in class by the playwright and new play dramaturg so that other students can understand and monitor the development of the individual processes of new play development on an ongoing basis. Playwrights will be expected to produce written work for class readings/discussion and New Play Dramaturgs will be expected to produce written as well as oral commentary on the playwrights’ written work under the supervision of the Course Director. Students in both components of this course will continue to hone the diverse skills required in play creation through example, experience and ongoing involvement in the process of play-making as well as through sharing the different perspective of writer and dramaturg. Specific projects for in class delivery and discussion will be assigned throughout the year and will be assessed as part of the Participation and Professionalism grades.

Playwrights and dramaturgs are expected to participate fully in *Telling Tales Out of School* and in *The Ashley Plays*. There will be in-class and external work done in preparation for *Telling Tales Out of School* and *The Ashley Plays*. Students will be expected to rehearse outside of class time in addition to class work on these projects.

**CLASS SCHEDULE (Subject to Change):**
This is not a lecture course. Students will read and discuss their work on a rotating basis. In the First Semester, playwrights and new play dramaturgs will together study and apply *The Four Elements, The Elements of the Playscript*, work with Lomogram Image Cards, Image Flash, and perform written and oral exercises aimed at creating methods and practises of writing and at understanding the nature of playwriting, the sources of creative writing, and how to access those sources. There will also be in-class and external rehearsal and preparation work done in preparation for *Declaring Community: The Collage Project, The Ashley Plays*, and for *The Red/White Project*. Students will be expected to rehearse outside of class time in
addition to class work on these projects. Students will be assigned duties for *The Ashley Plays* that will require attendance at the event (Sunday October 22, 11:30-3:30) Students are required to attend and participate in *The Red/White Project* (Sunday January 14, 11:30-3:30).

In the Second Semester, Playwrights will be expected to produce written work for class reading/discussion and New Play Dramaturgs will be expected to produce written (using Track Changes) as well as oral commentary on the playwrights’ written work under the supervision of the Course Director during class time and in one-on-one dramaturgy consultations with individual playwrights. Students in both components of the course will learn the diverse skills required in play creation through example, experience and ongoing involvement in the process of play-making as well as through sharing the different perspective of writer and dramaturg.

Specific ungraded projects for in class delivery and discussion will be also be assigned throughout the year and will be assessed as part of the Participation and Professionalism grades.

**GRADED ASSESSMENT**

**EVALUATION:**

**FALL TERM**

*Declaring Community: The Collage Project:*

- Analytical document (Due 1 week following presentation) 10%

- Creation, Development and Presentation of your work 10%

*Fall Semester End of Term Analytical Document (Due Final class of term) 10%*

*Fall Semester Class Participation & Professionalism (which includes work on 4290 Project *The Ashley Plays*, and in-class ungraded assignments and projects) 20%*

**WINTER TERM**

*The Red/White Project* Project:

- Creation, Development and Performance of your work 10%

- Analytical Document (Due one week following presentation) 10%

*Winter Semester End of Term Analytical Document and (Due Final class of term) 10%*

*Winter Semester Class Participation & Professionalism (which includes in class ungraded assignments and projects) 20%*

All assignment and non-script Analytical Document/Critical Response pages should be submitted, electronically, via Moodle, in Times New Roman, 12 point font, double-spaced with normal margins. On every page, your name should be in a header or footer, 8 or 9 point font, and page numbers should be bottom right hand corner.

Any script excerpts handed in, shared with dramaturgs, or any scripts read in class should be in Playwrights Canada Press format (see included example in this Course Outline). NOTE: 5% of the grade for each assignment will be deducted if you do not conform to these standards. Hand-written work will under no circumstances be circulated or read! Work will not be read if it has not been printed: on screen work will be...
deferred until you have printed it out.

Playwrights submitting material to the course Moodle page, or sending to a class dramaturg or the instructor for dramaturgical feedback should do so using a Word document attachment (doc or docx). Dramaturgs should respond with comments using the Track Changes feature of the Word program. Do not send in Pages, OpenOffice, or PDF.

**Playwrights:**
- **Fall Semester End of Term Analytical Document** (3 pages, double-spaced) Should be comprised of material that succinctly and clearly documents, analyses, and contextualizes your progress in the course: this is a self-appraisal of your work and your process, what you have learned, what you would do differently/the same. To create this Analytical Document, you will necessarily comment specifically on exercises and projects undertaken during the term, as well as refer to your own work. If you refer to work developed/read/discussed in class you should not include the creative text. What did you learn? What might you do differently next time?

- **Declaring Community Analytical Document** (3 pages) should not include the text or performance text of your piece, but rather be comprised of writing that analyzes and chronicles your process. What did you learn from the assignment? Would you do anything differently? Were you surprised by any aspect of the exercise? What disappointed or inspired you?

- **Winter Semester End of Term Analytical Document** (3 pages) should further address what you began in your First Semester End of Term Analytical Document. It could contain a combination of responses to and analysis of in-class/homework exercises and their evolution into writing pieces: what did you learn about your work and your process? The emphasis and substance of the Analytical Document should be on why you did what you did rather than only on what you did. Playwrights may also comment on the role of dramaturgical meetings in their writing, explaining how the process impacted on their work in specific ways.

- **The Red/White Project Analytical Document** (3 pages) should be comprised of a chronicle and analysis of your process work on your piece, and an assessment of what you learned from the project about your play-making and the craft of play-making as it relates to the whole project. Do not include your TTOOS play as part of this document.

**New Play Dramaturgs:**
- **Fall Semester End of Term Analytical Document** (3 pages) Chronicle your process and how your understanding and practise of dramaturgy is beginning to develop. If possible, you should refer specifically to your work in class and in out of class one-on-one meetings with fellow class members. This document should contain an additional section comprised of a **Critical Response** (additional 3 pages) The Critical Response must discuss one chapter on Canadian dramaturgy in *Between the Lines: The Process of Dramaturgy* in which you speak from a personal perspective and explain what you learned from the chapter.

- Analytical Documents (3 pages) for The Red/White Project, Declaring Community Project, should follow the same guidelines: what did you do, how did you do it, what did you learn, what might you do differently next time?

- As new dramaturgs, do not be concerned if the equally new playwrights do not have a lot of material for you to respond to: delineate what you are discovering about different types of playwrights/playwriting, explore different ways of interacting with playwrights and their work. Discover what works for you and doesn’t and begin to experiment with styles of developing new work.
• **Second Semester End of Term Analytical Document** (3 pages) and **Critical Response** (additional 3 pages). The Analytical Document should provide commentary on how your perspective on and process of dramaturgy is developing. Refer to specific interactions with playwrights in the class as well as discoveries about how you work. The Critical Response should focus on a different chapter on Canadian dramaturgy in *Between the Lines: The Process of Dramaturgy*.

**Additional Information**

**COURSE FEEDBACK:**

Instructors are obligated to provide a mechanism by which students can be apprised of their progress in a course; in particular, students must be able to make an informed decision on whether to withdraw from a course. This will normally mean that students will receive some graded feedback on work worth at least 15% of the course grade before the deadline for withdrawing from that course. Instructors are urged to provide more feedback where possible.

You will receive at least 15% of your overall grade prior to the last day you can drop the course without receiving a grade.

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<th>Last date to drop courses without receiving a grade</th>
<th>Term F</th>
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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](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](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 at the beginning of the class or a Lateness Penalty will be imposed.

**Lateness Penalty:** Assignments received later than the due date will be penalized at a rate of 1 mark out of 10 per day on assignments worth 10% of the grade and 2 marks out of 20 on assignments worth 20% of the grade. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter). Printer or computer malfunction will not be deemed an acceptable excuse.

**Missed Tests:** Students with a documented reason for missing a course test, OR PRESENTATION/PERFORMANCE such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., a doctor’s letter) may request accommodation from the Course Instructor. In the case of a missed presentation/performance, the students may choose to present/perform their piece during a subsequent class, contingent on availability of class time and in consultation with and permission from the Course Director, with the understanding that a portion of the learning experience will be lost and that this may impact their understanding of the next stages of the work.
ADDITIONAL INFORMATION:
Associated Fees: $15

SPECIFIC REQUIREMENTS:
During the course of the year, there may be recommended performances of theatre at the University and off-campus. While these are not required of participants as per the university guidelines, students may find that writing plays without seeing theatre/dance/music is not unlike dancing without music, eating without food or skating without ice.

Students are required to participate in Declaring Community: The Collage Project, Telling Tales out of School, and The Ashley Plays, all of which are playwriting/new play dramaturgy events. TTOOS will be performed on January 14, 11:30-3:30, and Declaring Community will be presented during class time. The Ashley Plays will take place Sunday October 22, 11:30-3:30. (Highly exceptional cases may warrant being excused from this assignment at the discretion of the Course Director for reasons other than illness. Students should confer with the Course Director as early in the term as possible to arrange an equivalent assignment designed by the Course Director. Previous alternate assignments have been 20-30 page research papers on a relevant topic.)

All written material must be computer-generated. This includes material for in-class reading. Please ensure that print quality is in black ink, legible, 12 pt. in Times New Roman font with one inch margins printed on white 8½ x 11” paper. If you are photocopying or printing material to be read in class, also ensure that copies are legible (i.e. dark enough and large enough). All scripted material should follow the Playwrights Canada Press Format (a sample is included later in this Course Outline). Students are responsible for ensuring that sufficient printed copies of their work are available to be read for in-class discussions or the work will not be read. Your name should appear on each numbered page.

SPECIAL CONDITIONS:

One of the central educational goals of the Theatre Department is to produce socially conscious artists — artists who are aware of and capable of participating in challenging dialogues about social injustice and inequality. This means that our courses, public events, and productions often grapple with difficult subject matter, including sex, violence, terror, and illness (among other topics). While these presentations will no doubt provoke strong emotions and cause discomfort, we feel that the diverse experiences they bring about are also essential to the development of our students’ critical faculties, empathy, and understanding of the world. Rather than warning our students in advance about every potentially uncomfortable topic that they might encounter in the course of their studies, we instead encourage students to meet them head on in the classroom, in rehearsals, and performances, and to engage in civil and compassionate debate about the possibilities and effects of staging difficult knowledge.

Attendance
This course depends on active participation from and constructive atmosphere within the class as much as on the Course Director and the playwriting work offered for consideration. As such ATTENDANCE IS MANDATORY. Students are reminded that Department of Theatre rules require attendance at all classes. There is no differentiation between excused and unexcused absences - an absence is an absence and will affect your chances of success in this course. More than three absences in one term will result in significantly lowered grades in the Class Participation and Professionalism segment of the grading scheme for that semester, and in extreme cases of repeated and sustained absences, may result in automatic failure in the course. Note that late arrival of fifteen minutes or more will constitute an absence.

Participation
Participation, though dependent on attendance, is not simply about “being there”. Your input, ideas, comments and active engagement as part of the class workshop is vital to the success of the process and extremely important in terms of artistic development. Participation as assigned for *The Ashley Plays* is required of all students.

**Professionalism**

Professionalism refers to student behaviour and demeanour as members of the playwriting/dramaturgy community. Being a citizen of this community requires commitment, enthusiasm, generosity, respect and trust in order for the environment to foster creativity. Within class as well as in external class related meetings, students are expected to adhere to a professional code of ethics.

**Lateness**

Because much of the work will depend on all students having heard/read the student work to be discussed, lateness is to be avoided. Work that students may undertake for Student or Department programmes, festivals, new play workshops, projects or performances (other than *Declaring Community, Telling Tales Out of School* and *The Ashley Plays*, which are class assignments), will not be deemed excuses for missing classes, nor will participation in any out of class events be permitted to impinge on student commitment to the weekly workshops. Any work produced or showcased during the course of the year in extracurricular projects (in the Dept or outside of the Dept) will not be considered as course material for credit, nor will class time be spent on these projects unless there is prior permission from the Course Director. Lateness and/or absence and/or behaviour that is unprofessional or unconstructive and/or lack of or unproductive participation will result in a lower grade in the Participation/Professionalism components of the grade scheme. **Late arrival of more than fifteen minutes will be deemed an absence.** It is highly recommended that you do not involve your plays in the playGround Festival as this will draw your creative energy and focus away from your primary training. If you decide to present work in the playground Festival, it will not be discussed in class or worked on with class dramaturgs.

**PROCEDURES FOR SUBMITTING WORK:**

All analytical documents should be submitted to the Course Director, electronically via Moodle, before the start of class on the due date for the assignment. End of semester Analytical Documents should be submitted to the Course Director before or by the beginning of the class on the deadline day, electronically, via Moodle.

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**CLASS SCHEDULE (Subject to Change)**

**Project Description I**

*Declaring Community: The Collage Project*

**Where and When:**

*Between 11:30-2:30 on DATE TO BE ANNOUNCED, anywhere within the boundaries of York University campus, this is what you must do:*

Observe and document your surroundings. It’s that simple. And that complex.

Do not wear headphones, use a phone, text, email, or communicate with anyone unless absolutely necessary. Stay focused. Work on your own. You may stay in one place or move around. It is advisable to bring food with you. You may go anywhere, inside or outside, on the York campus. Please, do not go anywhere that violates security regulations, creates danger for you or others, or breaks the law.

During or after the three hours, write a minimum of twenty five **Image Flash** sentences. They *may* be in response to the above prompts or inspired by what you have observed over the three hours. Remember that each Image Flash begins with the words “There are stories about…”
You may also generate other text during the three hours and include it in your presentation.

During the next week, create a collage either incorporating or inspired by the images you observed and wrote about. This collage should be framed by a “container” which may take any shape or form you wish: for example, a scrapbook or sculpture or a performative structure. Ensure that the content and container of your collage relate to the images that you collected and communicate your impressions of COMMUNITY during these three hours. Remember: the container is a very important part of the collage and will communicate as much as the images. Be prepared to present your collage in a theatrical or performative manner the following week, in class.

You must incorporate at least some of the Image Flash text you and there may be more text if you choose.

Each presenter will have a maximum of five minutes, after which they will be stopped.

Title your presentation with a Declaration of Discovery. This title should begin with the words: “Community is…” Begin your performance/presentation with your Declaration of Discovery

Project Description II

The Red Project:
Dramaturgs will research different aspects of the colour RED and present the playwrights with an in class lecture on their findings. Dramaturgs should divide the research into sections that may include red in history, psychology, mythology, spirituality, etc. Slides and video may be used. Each dramaturg’s presentation should fall within a 20-minute maximum limit. Playwrights should also be given summaries of the research in note form, delivered electronically to the class Moodle page. Playwrights will then write a one page monologue inspired by some aspect or aspects of the research. Playwrights will then develop monodramas inspired by an aspect of the colour RED. These will be presented to the general public as part of The Red/White Project.

Format for Script Submission

All submitted work and work to be read in class must follow the Playwrights Canada Press Guidelines:

Act One, Scene One

Scene introductions are aligned with the Act and Scene heading and are written in complete sentences with proper syntax and full punctuation without parentheses. CHARACTER NAMES are in Upper Case.

CHARACTER  Dialogue (personal directions are in parentheses, all lower case with no end punctuation and as terse as possible, using the present participle and not the active verb, for example “pausing” not “pauses”)
Stage directions are also without parentheses and are written in complete sentences.

CHARACTER (personal direction) Dialogue.

Final directions are the same as scene introductions and stage directions.

The End

There is a tab between CHARACTER and blocks of dialogue, but no colon or period.

Placement, spacing, punctuation, parentheses and use of Upper and Lower Case as shown above are Playwrights Guild of Canada requirements.

Ensure that you bring sufficient copies of your work to class if your work requires more than one person to read the text. No more than two readers on each print out.

IMPORTANT INFORMATION FOR STUDENTS

Degree Status – BA and BFA:
Students accepted into Theatre are entering as Honours BA Theatre Majors. The first-year is a program common to all Theatre students, and offers courses in Acting, Production/Design and Theatre Studies. At the end of the first-year, there is a selection process (either by audition or interview) to proceed into the various areas of interest, or students may remain in the program as Theatre Studies students. Students who proceed in Production/Design or Acting should complete a Change of Degree form to switch from a BA Honours to a BFA Honours; this form can be obtained from the Undergraduate Program Assistant (Room 318 CFT). All students proceeding into second year in Theatre will choose and/or seek admission to an area of concentration, which will define the requirements (more or less rigorous and exclusive) that will govern the selection of courses available to them. Once a student has declared, and been accepted into, an area of concentration, s/he becomes subject to a number of specific core requirements and recommended options within the general requirements of the BA/BFA degrees in Theatre.

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

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