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SPECIAL FEATURES

IMPORTANT: PLEASE NOTE THAT THEA COURSE NUMBER IS A COURSE THAT DEPENDS ON REMOTE TEACHING AND LEARNING. THERE WILL BE NO IN-CLASS INTERACTIONS OR ACTIVITIES ON CAMPUS. THE COURSE WILL BE TAUGHT SYNCHRONOUSLY, MEANING WE WILL GATHER TOGETHER ON ZOOM AT OUR SCHEDULED MEETING TIMES OF W 2:00-4:00PM; TH 9:00-11:00AM; F 11:00-1:00PM IN THE FALL TERM. FOR THOSE IN RADICALLY DIFFERENT TIME ZONES WHO CANNOT PARTICIPATE DURING THESE SCHEDULED MEETING TIMES, RECORDINGS OF EACH CLASS WILL BE MADE AVAILABLE AND ALTERNATE MEANS OF COMPLETING THE ASSIGNMENTS WILL BE DETERMINED. TECHNICAL REQUIREMENTS FOR TAKING THE COURSE: IN ORDER TO FULLY PARTICIPATE IN THEA 2010, WE WILL BE USING ZOOM AS OUR ONLINE PLATFORM. A STABLE, HIGHER-SPEED INTERNET CONNECTION IS HIGHLY RECOMMENDED. THERE ARE ONLINE TESTS, SUCH AS SPEEDTEST, HTTPS://WWW.SPEEDTEST.NET/ THAT CAN BE RUN AS A WAY TO DETERMINE YOUR INTERNET CONNECTION AND SPEED. YOU WILL BE INVITED TO ATTEND A ZOOM SESSION WITH YOUR INSTRUCTOR. YOU WILL RECEIVE AN EMAIL WITH A LINK TO A ZOOM MEETING. YOU CAN CLICK ON THE LINK AND YOU WILL BE DIRECTED TO THE ZOOM MEETING. IF THE LINK DOES NOT WORK FOR SOME REASON, YOU CAN GO TO ZOOM AND INPUT THE MEETING ID AND PASSWORD WHICH WILL BE VISIBLE TO YOU IN THE INVITATION. DOWNLOADING THE ZOOM APP MAY ALSO PROVE USEFUL. IN THEA 2010, IT IS HIGHLY RECOMMENDED THAT LAPTOPS OR TABLETS WITH A RELIABLE BUILT-IN CAMERA BE USED RATHER THAN MOBILE DEVICES. IF YOUR ONLY OPTION IS A MOBILE DEVICE, THEN MAKE SURE THAT YOU ARE ABLE TO STAND IT UP OR PROP IT UP SOMEWHERE SO YOU CAN WORK HANDS FREE (INEXPENSIVE MINI-TRIPODS ARE AVAILABLE FOR THIS PURPOSE). AS THIS IS AN EXPERIENTIAL PERFORMANCE COURSE, A SPACE WHERE THE STUDENT CAN SIT, STAND, LIE DOWN, AND MOVE (EVEN TO A LIMITED DEGREE) IS REQUIRED. AT VARIOUS TIMES IN CLASS, STUDENTS WILL BE ASKED TO BE IN CLOSE-UP ON THE SCREEN (A TIGHT SHOT OF THE HEAD AND SHOULDERS), MEDIUM SHOT (HEAD TO WAIST) AND LONG SHOT (SO THE WHOLE BODY CAN BE SEEN). WHAT WILL ALSO PROVE USEFUL IS HAVING A SOLID BASE TO ELEVATE THE LAPTOP/TABLET/MOBILE DEVICE TO THE LEVEL OF THE EYELINE WHEN SITTING, STANDING OR MOVING; THIS CAN BE CREATED USING BOXES OR LARGE BOOKS ON A SMALL TABLE, THE TOP OF A DRESSER, OR EVEN SITUATING THE DEVICE ON A SHELF. NATURAL LIGHT IS GOOD. BE SURE YOUR FACE IS FACING THE LIGHT FROM THE WINDOW. ALSO YOU MAY NEED TO ADJUST THE BRIGHTNESS OF YOUR CAMERA. IF YOU CLICK ON
your camera app and go into settings you can adjust the brightness. If the lighting is bad or dull, take an ordinary desk lamp and point it at yourself from a distance. It's amazing what kinds of resources we have right at home. If you have trouble with accessing the internet or a device, or only have access at certain times please inform your instructor as soon as possible. If you are not familiar with Zoom, experiment with the features on this platform prior to the first day of class. Useful links describing computing information, resources and help for students: 2 Student Guide to Moodle https://ithelp.yorku.ca/student-guide-to-moodle Computing for Students Website https://student.computing.yorku.ca/ Student Guide to eLearning at York University http://elearning-guide.app01.yorku.ca/ Learning Skills Services https://lss.info.yorku.ca/online-learning/ Zoom@YorkU User Reference Guide http://staff.computing.yorku.ca/wpcontent/uploads/sites/3/2012/02/Zoom@YorkU-UserReference-Guide.pdf Zoom@YorkU Best Practices https://staff.computing.yorku.ca/wpcontent/uploads/sites/3/2020/03/Zoom@YorkU-BestPracticesv2.pdf 1. Special Features Course Consultation Hours: by appointment. Course Description: This is an introductory course in VOICE, which is one third of your actor training at York. The Voice Training in THEA 2010 includes: a. a sequence of experiences that explores how to verbally communicate a moment or situation in a compelling manner; b. the development of skills in freeing your "natural" voice through a series of exercises and warmups, which you are expected to improve through a daily practice; c. an examination of your physical and vocal usage patterns, which are involved in inhibiting and reinforcing your voice; d. the development of a basic knowledge of vocal anatomy and physiology; e. the development of skills in speaking and reading aloud both contemporary and classical text to communicate it effectively to an audience; f. an introduction to the basics of storytelling; g. an introduction to the sounds of speech. Required Reading: Shakespeare’s Sonnets. There are many editions available in hard copy, e-book, or from online sources: You’ll need to find a copy with reliable punctuation. Some of the Internet sources have mispellings, substituted words, and punctuation that is not helpful to the actor. The web pages below are reliable sources but they do not offer footnotes. https://www.opensourceshakespeare.org/views/sonnets/sonnets.php https://internetshakespeare.uvic.ca/doc/Son_M/section/Sonnet%201~Sonnet%203/index.html If you are looking in the York U library’s online resources or purchasing an e-book from Amazon, look for the Arden, Riverside, Cambridge, Norton or Oxford editions in e-book or Kindle format. They are all inexpensive (if purchasing). CLASS SCHEDULE: Guaranteed to Change Week 1 Weds 1 Intro 3 Sep 9, 10 Thurs. 2 Alignment & Breath, Sonnet 64 Week 2 Sep 16, 17, 18 Weds. 3 7 word story; Voice Papers (by 10pm) Thurs. 4 Breath; Neck and Sounding Fri. 5 Breath; Picture Sharing Week 3 Sep 23, 24, 25 Weds. 6 Sonnet check-in (2 picked), Intro to meter & scansion Thurs @6pm Gathering Project begins Thurs. 7 Review and Memorization Fri. 8 Sound Stories, Voice Collages explained, Discuss Play Week 4 Sep 30, Oct 1, 2 Weds. 9 Anatomy Lecture (street clothes) Tues: PR1 Weds: Sonnet off-book (and I MEAN IT) Fri@6pm Gathering project sharing Thurs. 10 Sonnet Personalization, prepping Definitions Fri. 11 Def’ns Due, breathe Sonnet Week 5 Oct 7, 8, 9 Weds. 12 Giving over the head, articulators intro Thurs. 13 Jaw Exploration, Jawless Sonnet Fri. 14 Shoulders, Intone/Sing Sonnet Scansion Due Week 6 Oct 12-16 READING WEEK Oct 21, 22, 23 Weds Thurs Fri 15 16 17 Begin speech sounds; poems announced Clock Stretch; Tongue; Coaching 4 Omega Stretch; Coaching 6 Week 7 Oct. 28, 29, 30 Weds. 18 Poems vetting, Soft Palate, Coaching 6 Weds: PR2 Thurs. 19 w-up, Sonnet dry run pt 1. Fri. 20 w-up, Sonnet dry run pt 2 Week 8 Nov 4, 5, 6 Weds. 21 w-up, Sonnet final passes Thurs. 22 More speech sounds Fri. 23 Warm-up, Voice Collages Week 9 Nov. 11, 12, 13 Weds. 24 Ribs awareness, Contemporary Poems poems offThurs. 25 Still more speech sounds book Fri. 26 Warm-up; Poems exploration Week 10 Nov 18, 19, 20 Weds. 27 Lips & Face, Poetry Coaching Thurs. 28 Yet more speech sounds Fri. 29 Breath, sound exploration, Coaching Week 11 Nov 25, 26, 27 Weds. 30 Vacuuming, Poetry coaching Weds: PR3 Thurs. 31 Partner w-ups, Coaching Fri. 32 Contemporary Poem sharing; Sonnet 2 presentation w/ paperwork (LAST CLASS) Dec 1 Dec 2 Dec 8 Dec 10 Tues Weds Tues Thurs Y2 Showings 10 am Y3 Showings 10am Y4 Archetype Showings 7 pm Y2 Conferences 9am-1pm Tuesday, December 8 York Fall Term classes end. Wednesday, Dec. 9 Study Day, No Classes At York. Dec. 10-23 York University Exam Period. 4 Monday, Dec. 14 2pm - Release of Shakespeare cast lists and scripts. COURSE DESCRIPTION: This is an introductory course in VOICE, which is one third of your actor training at York. The Voice Training in THEA 2010 includes: h. a sequence of experiences that explores how to verbally communicate a moment or situation in a compelling manner; i. the development of skills in freeing your "natural" voice through a series of exercises and warmups, which you are expected to improve through a daily practice; j. an examination of your physical and vocal usage patterns, which are involved in inhibiting and reinforcing your voice; k. the development of a basic knowledge of vocal anatomy and physiology; l. the development of skills in speaking and reading aloud both contemporary and classical text to communicate it effectively to an audience; m. an introduction to the basics of storytelling; n. an
introduction to the sounds of speech. 1. Topics and Concepts This course introduces the student actor to voice and speech for the theatre, touching on the core elements of the actor's performance process. These elements will be explored in practical exercises and experiences both done in class and as part of the student-actor's ongoing practice. Activities include: Introduction to voice work: • rooting breath and sound in the body, • discovering and freeing blocks on the voice, • understanding the basics of vocal articulation, resonance, placement and flexibility, • introducing vocal anatomy & physiology. Simple Text: • story-telling, • imagistic poetry, • sonnets Introduction to Phonetics: • ear training, • experiential anatomy of speech, • speech sounds 2. Learning Outcomes The purpose of this course is to assist students in developing their voices for performance for the stage. By the end of the course, you should: • have a better appreciation/understanding of your vocal history and development through preparing your Voice Paper; • know how to document your experiences in and out of class through personal journaling and progress report writing; • be able to breathe abdominally, without additional shoulder/chest tension, in a free and relaxed manner, in response to your need to breathe; 5 • be able to connect breath to sound in response to your personal images, thoughts, feelings, emotions and impulses; • be able to free the sound through the body, allowing it to be open, resonant and un-self-conscious; • be able to connect the sound/breath exploration to words and text through storytelling and imagistic poetry pieces; • be aware of blocks on your voice and be able to practice techniques to release them; • have a basic phonetic awareness, an understanding of vowel qualities and consonant manners and placements 3. Graded Assessment Value Est. Time Grading: Preparation, Practice 10% daily practice Attitude, Participation 12% Growth, Risk Taking 12% Performance & Presentations 49% 7-word story 3 1-3 hrs. Sound Story 3 1-3 hrs. Sonnet 1 (w/ prep) 17 definitions 2 2 hrs. scanion 3 1-3 hrs. presentation 12 6–12 hrs. Voice Collage 6 4 hrs. Contemporary Poem 10 4–9 hr Sonnet 2 (w/ prep) 10 8 hrs. Progress Reports 12% 3 x 3 hrs. Voice Paper 5% 3-5 hrs. 100% ~45–68 hrs. (3.75-5.5 hrs/wk-ish) “Estimated Times” are merely a guideline, and may differ widely from your experience. Final course grades may be adjusted to conform to Program or AMPD grades distribution profiles. 4. Additional Information PART A: PARTICIPATION Like all performance courses, much of the learning in this Voice class occurs in the studio, not at home, or elsewhere. The exercises and experiences done in class are sequential and essential. They cannot be made up later—just copying someone’s notes isn’t enough. However, if you miss class due to any reason, you must find out from your classmates what you missed. Your participation in the class is expected, appreciated and sometimes demanded. Evaluation is based on what the teacher sees, hears and feels you are doing on an ongoing basis. The following may give you some pointers in terms of what is expected. • The online space, your fellow students and—most importantly—yourself must be treated with great respect. Your attitude towards your work is the most important part of participation. Leave food and coffee for later; water is encouraged. • You are required to be prepared for class. This means not only that you are warmed up for class, and that your homework is done, but also that you are open and willing to focus on the work at 6 hand, ready to change and redirect your attention as the tasks develop. • Your body should be warm to begin the work—do whatever it takes to get yourself warm and up. Run, jump, or skip. Dance! Learn how to focus your attention before you begin. Casual conversations are not part of a warm up—if you must speak with someone before the class, take it out of the room. You are expected to arrive as early as it takes for you to begin when it is time to begin. (Twenty to thirty minutes is a fairly reasonable time frame—more if you need, but not less than 15. If you arrive after the class begins, you are, essentially, LATE.) • You are expected to practice at least fifteen to thirty minutes per day, every day. This can be done before class, if the class is first thing in the morning, or as part of a longer morning workout if the class is later in the day. On days when you do not have class, you are still required to practise. Without daily practice the class time spent in class is not enough to effect a change. • You must memorize assigned texts as quickly as possible, usually by their first pass in class. Memorization is a skill that must be practiced for it to become easier. However, even when completely off-book, please remember to bring a copy of your text with you to every class. This work often causes people to forget texts that they can speak flawlessly at home, so having your text with you is an important backup. For more on memorization and practice, see: http://www.yorku.ca/earnstro/courses/2nd_yr/memorization_and_practice.pdf (typing it in? use this shortened URL: http://goo.gl/IPyjm ) • Punctuality is essential; lateness will not be tolerated. You wouldn’t show up late for a rehearsal, and you wouldn’t get into the theatre if you were late, so practice punctuality now. Your degree of punctuality also reflects your personal investment in the work and your respect for yourself and others in the process. If you are late 3 times, you may be asked to leave the program. This also applies to rehearsals for projects like The Gathering and The Shakespeare Projects. • If you are going to be late or absent due to unforeseen circumstances (illness or otherwise) contact a classmate to communicate that you will not be in class. Text me, or, as a last resort, call me on my cell at 416-892-5124 • All department
Progress Reports (PRs) are a means for student actors to share their process with the instructor. They are not a journal, but function as a condensation of ideas you gather in a journal or class notebook. (In other words, though I will not be collecting or grading a journal or notebook for voice class, you must have one. Don’t use a journal, but function as a condensation of ideas you gather in a journal or class notebook. (In other words, though I will not be collecting or grading a journal or notebook for voice class, you must have one. Don’t use your acting journal for this purpose, as Paul hates that!) PRs should summarize your experience of the work explored in this course. Though it may include reflections on acting or rehearsal work outside of class related to voice, focusing on how this process is affecting you, that should be a minor aspect of your writing. Your experience of the classes, and your practice and preparation for those classes, is your primary focus. Do not describe the events that happened in class. In your notebook/journal keep track of all the exercises and experiences we do in class. Like Pokémon, you’ve “gotta catch ’em all!” so that you can slowly work towards a personal warm-up of your own. Though you must document what you did in your notebook, in the PR you address how you were affected by the work—what happened for you. As you take notes during or, more importantly, after class, make sure you include how the experiences made you feel, think, act or relate. Don’t leave this until the night before the PR is due—it needs to be an ongoing process, connected to the class, not a foggy recollection of what we did two weeks ago. Make it a daily habit that, as part of the end of every class and practice session, you take a few moments to write in your notebook what you did, noticed and felt. You can also create a running PR document that you add points to at the end of every day, so that you end up with lots of notes when it comes time to finalize your PR at the end of 3 weeks. Each PR features four sections: Follow-up, Discoveries, Issues and Plans. In the Follow-up section, you review your plans from the previous PR and evaluate how well you did. Was your plan reasonable, did you do what you said you would, were you accountable to someone or something? was it a good plan— detailed enough, specific enough? (This section is skipped in the first PR of each semester.) In your Discoveries section, you list developments in your personal process, your understanding, your skills, and you discuss how these developments relate to the underlying concepts of the course material. For example: “It’s more natural to let sound out without force, which made me forget about the physical act of breathing. Also, it gave the conversation a clear and natural rhythm by allowing intention and impact.” The Issues section allows you to define problem areas, questions or frustrations in your work and to attempt to specify the “why’s” and “how’s” of those struggles. For example, “I struggled to stand still in the first exercise—it required so much concentration. Why do I always stand out of alignment?” Take 8 care to theorize about answers to questions...
returned. Due dates: By midnight on the following Wednesdays: Sep 30, Oct 28, Nov 25. Please submit your
PR, that would be armstrong_eric_PR3.docx. Files submitted that do not adhere to this format will be
the following file name format: lastname_firstname_PR1.docx —if Eric Armstrong was submitting his third
double-spaced, font no larger than 12 pt. Please use a serif font. PRs must be submitted electronically, with
announcement). The way a word is pronounced is its "pronunciation" (not pronounciation). Length: 3 pages,
"palate" (not palette) and it’s your "tongue". The muscle used for breathing is spelled with a G: "diaphragm"
mouth” does not take the final e, even though it is pronounced similarly. The roof of your mouth is called a
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PART D: TEXT In consultation with the teacher, you will develop and present: 1. a Seven Word Story 2. a Sound Story 3. two Sonnets: one coached, one developed independently. The first sonnet is a Shakespeare sonnet and the second, either a Shakespeare sonnet or a sonnet of your choosing. If you choose the latter, choose a sonnet that speaks to you personally. Note how the sonnet differs from a sonnet by Shakespeare (Rhyme scheme? Rhythm pattern?). Remember that all sonnets should have 14 lines. An internet search of sonnets from around the world will likely turn up many options. Sonnets from the Victorian era written by poets such as John Donne and Elizabeth Barrett Browning are also possibilities. Choose your second sonnet around the time you choose your first. You will be working on your second sonnet on your own alongside the first, and applying what you’re learning to the second sonnet, which will NOT be coached. 4.a Contemporary (post-1990), Imagistic Poem, in free verse form, no longer than a page in length Due dates: Seven Word Story: Wednesday Sep 16 Sound Story: Friday Sep 25 Shakespeare Sonnet 1: Wednesday Nov 4 Contemporary Poem: Friday Nov 22 Shakespeare Sonnet 2: Friday Nov 22 10 PART E: INTRODUCTORY PHONETICS The basics of phonetics and speech sounds will be explored in class. There are no quizzes for speech in this semester! 5. Additional Information The deadline for dropping Fall Term courses without receiving a grade is Friday, November 6, 2020. THEA 2010 students will receive graded feedback on work totaling 60% of the course grade on Friday Nov 6, 2020, 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. Mid-term and final grades are unofficial and subject to change, as academic reviews may occur prior to the release of grades on grade reports and transcripts. Grades submitted by an instructor may be subject to review by the teaching unit in which the course is offered and by the appropriate AMPD committee. Final course grades may be adjusted to conform to program or AMPD grades distribution profiles. 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. 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: Late submissions will not be accepted and a grade of zero will be given for the written assignment. 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 11 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 3% deducted from their final grade for each unexcused absence or lateness. If a student is going to miss a class,
In the casting process, the following criteria may be considered by the director: the level of preparedness held by the directors of our shows. The directors may also see the students in other department productions. Process (July 2020): Casting in the Acting Conservatory is based on readings, workshops, and/or auditions the summer months until fourth-year Conservatory training is completed. Acting Conservatory Casting year, and highly recommends that students do not engage in any productions on the holiday break or during participation in theatre, film, radio, or television productions outside of the Conservatory during the academic permission is given by the Acting Area. The Acting Area does not permit Conservatory students to Conservatory training experience, BFA Acting students may not be cast in any student show unless or in rehearsals. Casting Policy: To enable students to focus on the goals and curriculum of the Acting Flame: No use of open flame, candles, matches, real cigarettes/cigars, etc., is to be used in class presentation or rehearsals outside of class. Please consult the course director if you have any questions in this regard. Open weapon (handguns, rifles, shotguns, swords, daggers, knives, etc.) be used in class presentations or in 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. Acting Conservatory Casting Process (July 2020): Casting in the Acting Conservatory is based on readings, workshops, and/or auditions held by the directors of our shows. The directors may also see the students in other department productions. In the casting process, the following criteria may be considered by the director: • the level of preparedness
demonstrated by the actor in performance and discussion • the connection revealed by the actor with the audition material presented • the skillsets of the actor vis-a-vis the roles in the play • the use of the voice, body, and the space with tactical specificity, range, and authenticity • compelling relationship to the scene partner and the world created • present-tense immersion in the given circumstances • willingness to play and to embrace impulse in the moment • personalization, risk-taking, and dropping into the situation • the ability to incorporate feedback and redirects • the willingness to collaborate effectively within the ensemble • the demands of the script itself • the pedagogical needs of the student in our program 13 Following the casting process, the directors will propose their casting choices to the Acting Conservatory faculty members. Faculty will then review the casting, compare what is proposed to roles previously played by the students in other department productions, and consult with the directors before casting is announced to the actors. While lead roles are explored in all the scene study assignments in conservatory acting classes and the abiding tenet of contributing to the storytelling ensemble is reinforced in every aspect of our program, there is no guarantee that every student will play a lead role in our two studio shows and two Theatre@York productions. We can guarantee, however, that our conservatory students will be encouraged to address the fundamental responsibilities of an actor no matter the number of lines assigned, the amount of stage time, or the perceived size or importance of the given role or roles in the play: • to serve the play • to further the vision of the director • to work collaboratively within the ensemble • to compellingly reveal oneself With the acknowledgment that the casting process can seem frustrating, and sometimes even opaque to actors, we are committed to an ongoing dialogue with our conservatory students as to how best to promote casting opportunities that are as fair and as equitable as possible. IMPORTANT INFORMATION FOR STUDENTS Reminder: Students must maintain a 5.00 (C+) grade point average in their major (i.e. all Theatre courses) to remain in good academic standing in the department. Check the grade point average calculator at the following link if you have any questions: http://ampd.yorku.ca/current-students/academic-resources/gpacalculator/? 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 14 Additional information; • Academic Accommodation for Students with Disabilities • 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. ** 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. AMPD has establish complementary procedures for the investigation and resolution of alleged violations of the Senate Policy involving students in AMPD degree program courses at the undergraduate level. THE
ACADEMIC HONESTY PROCESS An Overview

A. Investigation
1. The person discovering the suspected violation will notify the course director. The course director should not meet with the student or discuss the case at this point.
2. The course director will notify his or her department Chair, providing all documentary evidence.
3. The Chair will consult with the Manager, Faculty Governance & Policy. It will then be determined whether there has been an infraction, and if so, whether it is minor or more serious. In either case, if there has been an infraction, an exploratory meeting will be held (Part B, below). A case is minor where the infraction is small in extent, can reasonably be construed as an error on the student’s part, and where there appears to be no intent to deceive.
4. If, on consultation, it is determined that an infraction has taken place, the Manager will place a “flag” in the student’s file, block enrolment activity in the course, and investigate whether there is a prior history. If it is a repeat offence, then the matter must proceed directly to a formal hearing (Part C, below).

B. Exploratory Meeting If Minor:
1. The department Chair will conduct an exploratory meeting, attended by the course director and the student. If there is more than one student involved, each should be met with separately. Each may bring a representative.
2. If the student admits to a breach of academic honesty, a suitable penalty — not exceeding failure in the course — will be agreed upon. In all cases, outcomes are reported to the Manager, Faculty Governance & Policy. Where a penalty is imposed, a joint agreement is signed by both parties, and approved by the Associate Dean Academic.
3. If Serious: 1. The Manager, Faculty Governance & Policy will chair an exploratory meeting, attended by the course director and student and their representatives.
   2. If the student admits to a breach of academic honesty, a suitable penalty — not exceeding failure in the course — will be agreed upon. The Associate Dean, Academic may be consulted on a penalty, if necessary.
   3. A joint agreement is signed by both parties, and approved by the Associate Dean, Academic.

C. Formal Hearing
A formal hearing by AAPPC will be held in cases where:
- a) It is not the student’s first offence.
- b) The student neglects to attend the exploratory meeting and it is found that there are grounds to proceed with a charge of a breach of academic honesty.
- c) The student admits to a breach of academic honesty, but no penalty can be agreed upon.
- d) The student does not admit to a breach of academic honesty.
For further information on the penalties for academic misconduct, please see AMPD’s Policy on Academic Honesty.

COUNSELLING & SUPPORT SERVICES
Personal Counselling Services (PCS) aims to help York students realize, develop and fulfill their personal potential in order to maximally benefit from their university experience and manage the challenges of university life. Students come to PCS because of a wide range of concerns including, but not limited to: depression, anxiety, abuse, stress, self-esteem, relationship issues, eating and body image as well as issues related to sexuality. PCS provides:
- Short-term individual, couple, and group counselling services to York University students
- Personal development workshops and workshop series
- Crisis intervention for York students
- Consultation to the York Community regarding students in distress/crisis and issues related to mental health in general
- Critical incident response debriefings and consultations
- Clinical training for graduate students in Psychology, Social Work, and Psychotherapy
Learn more about other York University resources related to mental health and wellness at York.
The Centre for Sexual Violence, Response, Support & Education coordinates supports and resources for all members of the community that have experienced sexual violence, receives disclosures and complaints, facilitates safety planning, and assists survivors through the complaint process. If you or someone you know has experienced sexual violence and is in need of support, the Sexual Violence Response Office (SVRO) can help. Please call 416-736-5211 or find them online at yorku.ca/svro. You shouldn’t ever feel guilty or be made to feel guilty about reporting a problem.

COURSE-RELATED 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/

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