An introduction to the rudiments of the physical techniques necessary for the actor. It is the beginning of building a vocabulary of movement, self-discipline and learning how to solve individual problems. Prerequisites: FA/THEA 1010 3.0, FA/THEA 1100 3.0 and FA/THEA 1200 6.0 and/or audition plus permission of the department. Corequisites: FA/THEA 2010 3.0 and FA/THEA 2020 3.0. Open to theatre majors only.

Provides an introduction to the rudiments of the physical techniques necessary for the actor. It is the beginning of building a vocabulary of movement, self-discipline and learning how to solve individual problems. Prerequisites: FA/THEA 1010 3.0, FA/THEA 1100 3.0 and FA/THEA 1200 6.0 and/or permission of the department. Corequisites: FA/THEA 2010 3.0 and FA/THEA 2020 3.0. Open to Theatre majors only.

TOPICS AND CONCEPTS

SCHOOL OF THE ARTS, MEDIA, PERFORMANCE & DESIGN
DEPARTMENT OF THEATRE THEA2030 and Movement I FALL TERM 2020 Course Director: Gwenyth Dobie
gdobie@yorku.ca

IMPORTANT: Please note that THEA2030 is a course that depends on remote teaching and learning. There will be no in-class interactions or activities on campus. There MAY be studio access for those living close to York. However, even if a small “Pod” of people are utilizing a studio, I will ask that each student has their own device (laptop or tablet).

The course will be taught synchronously, meaning we will gather together on Zoom at our scheduled class times. 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 THEA2030 we will be using Zoom as our online platform. A stable, higher-speed Internet connection is highly recommended.

The Moodle Course has links to your Zoom Class times. You can click on the link and you will be redirected 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 very useful.

In THEA2030, it is highly recommended that laptops or tablets with a reliable built-in camera be used rather than your cell phones. If your only option is a cell phone, 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 a movement course, a space where you can sit, stand, lie down, and move is required. At various times in class, you will be asked to be in close-up on the screen (a tight shot of the head and shoulders) but mainly I will need you to create a long shot (so the whole body can be seen). Again a minitripod would be helpful... so that if you are lying down, you can adjust the angle of the shot. But you could also create a solid base to elevate the laptop/tablet by 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 me 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:
Computing for Students Website https://student.computing.yorku.ca/
Student Guide to eLearning at York University http://elearning-guide.apps01.yorku.ca/
Learning Skills Services https://lss.info.yorku.ca/online-learning/
Zoom@YorkU Best Practices https://staff.computing.yorku.ca/wp-content/uploads/sites/3/2020/03/Zoom@YorkU-BestPracticesv2.pdf

1. Special Features

Course Consultation Hours: by appointment.

Course Description:

An introduction to the rudiments of the physical techniques necessary for the actor. It is the beginning of building a vocabulary of movement, self-discipline and learning how to solve individual problems.

Prerequisite / Co-requisite:

Prerequisites: FA/THEA 1010 3.00, FA/THEA 1100 3.00 and FA/THEA 1200 6.00 and/or audition plus permission of the department. Corequisites: FA/THEA 2010 3.00 and FA/THEA 2020 3.00. Open to theatre majors only.

2. Topics and Contents

Required Reading (available through the York University Bookstore)

****Important: Please consult your THEA2030 MOODLE course for links to all assignments, readings and viewings.

THEA CLASS SCHEDULE – FALL 2020 (Subject to Change)

Week 1- September 10, 11

Introduction

Goals, Requirements and Assignments

Review: Course Outline on Moodle

Review: My History Paper- due next Tuesday. Direct Message to me on the 2030Movement Slack
CPT begins

Assignments:
- Reading: Movement from Person to Actor to Character - Chapter “Actor as Athlete” Pages 19-24 and Pages 27-29 on Relaxation
- Reading: Information on Restorative Yoga (Link below)

Important: Bring Restorative Yoga props to next week.

Week 2 - September 15, 17, 18
DUE Tuesday September 15: My History Paper. Direct Message to me on the 2030Movement Slack Channel
Check-in and discuss Readings “Actor as Athlete” and “Restorative Yoga”

***CPT continues

Main Events
Introduction to Restorative Yoga and other methods for relaxation and health

Restorative Yoga Sessions (please have Yoga Props)

Assignments:
- Reading: Movement from Person to Actor to Character - Chapter “Alignment” Pages 33-38
- Reading: https://www.alexandertechnique.com/articles/acting3/


Week 3- September 22, 24, 25
Check-in and discuss Readings: Movement from Person to Actor to Character - Chapter “Alignment” Pages 33-38 and The FM Alexander Technique for Actors

***CPT

Main Event
Introduction to the FM Alexander Technique

Application of Inhibition and Direction to Movement

Assignments:
- Reading: Anne Bogart “Viewpoints” Pages 3-6 and pages 7-9
- Viewing: https://www.youtube.com/watch?v=JTEFKFiXSx4 (4’33” - John Cage)
- Viewing: https://www.youtube.com/watch?v=LnUesmL-1CQ&t=2s (Pina Bausch)

Week 4 - September 29, October 1, 2
Check-in and discuss Reading Anne Bogart “Viewpoints” Pages 3-6 and pages 7-9 and Video Viewings ***CPT
Main Event
Introduction to Laban Movement Analysis- Concepts of flow and effort
Assignments:
o Reading: Anne Bogart “Viewpoints” Pages 9-12
o Viewing: https://www.bing.com/videos/search?q=sleep+no+more&... (Punch Drunk- “Sleep No More”)
o Viewing: https://www.youtube.com/watch?v=7v6tY_u-Mls&list=RD7v6tY_u-Mls&start_radio=1&t=68 (Batsheva Dance Company- “Echod Mi Yodea” from Decadance)


Week 5 - October 6, 8, 9
Check-in and discuss Reading Anne Bogart “Viewpoints” Pages 9-12 and Video Viewings
ASSIGN: Training Buddy #2
***CPT
Main Event
Continued Introduction to Laban Movement Analysis- Concepts of flow and effort

READING WEEK NO CLASSES- October 13, 15, 16
Week 6- October 20, 22, 23
Check-in and report on Reading Break MeetUps
***CPT
Main Event
Sharing: of explorations of Laban Movement Analysis- Concepts of flow and effort
Assignment
o Reading: Movement from Person to Actor to Character- Chapter “Space, Time, Weight and Action” pages-63-71 Theresa Mitchell
o Viewing: https://www.youtube.com/watch?v=PvctLx8H8xs (DV8 Physical Theatre)
o Viewing: https://www.youtube.com/watch?v=aTHTPBp842g (Butoh Dance- “Meguri” Sankai Juku)


Week 7- October 27, 29, 30
Check-in and discuss Reading Movement from Person to Actor to Character- Chapter “Space, Time, Space, Time,
Weight and Action” pages-63-71 Theresa Mitchell and Videos

***CPT

Main Event

Tuesday October 27th - Introduction to Circle Project
Thursday October 29th - Restorative YOGA- bring props
Friday October 30th - Y2 Conferences

Assignments:

- Circle Project- See Moodle Course for full details
- Viewing: https://www.youtube.com/watch?v=e9djIRSH5Y0&list=PLFE27A8713DDA9 60F&index=11 (Bravo! Dance Short)
- Viewing: https://www.youtube.com/watch?v=3TGHhUAUJKA&list=RD7v6tY_u-MLs&index=16 (Decadance by Ohad Naharin)


Reminder: Moodle Circle Project Rehearsal Report

Week 8- November 3, 4, 5
Check-in and discuss viewings
ASSIGN: Training Buddy #3

***CPT

Main Event

Work on Circle Projects

Assignment

- Viewing: https://www.youtube.com/watch?v=5Ww6-WLYKWk&feature=emb_logo (Grand Finale- artist Hofesh Shechter)
- Viewing:
  https://www.bing.com/videos/search?q=alvin+ailey+dance&ru=%2fvideos%2f search%3fq%3dalvin%2bailey%2bdance%26FORM%3dHDRSC3&view=details&mid=4B74FA3650B9C2F4BEF44B74FA3650B9C2F4BEF4&&FORM=V
  DRVRV (Alvin Ailey American Dance Theater)
- Viewing: https://www.youtube.com/watch?v=7t9YtaoAMXQ (Rubberband Dance- “Ever so Slightly”)
- Viewing:
  https://www.youtube.com/watch?v=xjthnb6tVBs&list=PLS0wa_hp4qdWVQHb9IQpYkT6jJHVQmUX (Siti Company)


Reminder: Moodle Circle Project Rehearsal Report

Week 9- November 10, 11, 12
Check-in and discuss Viewings

***CPT
Main Event
1st Pass of Circle Projects (10%) -(2 groups each day)

Assignment

- Viewing: https://www.youtube.com/watch?v=uAQOWq2GwQA (Crystal Pite + Jonathon Young-“Revisor”)
- Viewing: https://www.youtube.com/watch?v=88mnjR9ejxs (Crystal Pite- “Emergence”)
- Viewing: https://www.youtube.com/watch?v=bX9uy3ptfAI (Push Physical Theatre)

Reminder: Moodle Circle Project Rehearsal Report

Week 10-November 17, 18, 19
Check-in and discuss Viewings

***CPT

Main Event
• Review Alexander Technique
• Coaching on Circle Projects
• TBA

Assignment

Viewing: https://www.youtube.com/watch?v=9JzdIPSdAmE (Frantic Assembly- Frantic Ignition Graduates)

Viewing: https://www.youtube.com/watch?v=77e6rM_J1dM (Frantic Assembly- Ignition Highlights)

Reminder: Moodle Circle Project Rehearsal Report

Week 11- November 24, 25, 26
Final Week of Classes
Check-in and discuss Viewings

***CPT

Main Event:
2nd Pass of Circle Project (10%) -(2 groups each day)

Reminder: Moodle Circle Project Rehearsal Report

Week 12- December 1, 2
Y2 and Y3 Showings

Tuesday, December 8 York Fall Term classes end.
Wednesday, Dec. 9 Study Day. No Classes At York.
3. Learning Outcomes

Course Goals: Course Learning Outcomes

By the end of this course, students will:

• have learned about the Alexander Technique and its application to the acting profession
• begun the exploration and study of movement for character development
• be prepared for more specific movement styles and dance forms in future years
• have developed a co-ordination of isolated motion and improve strength and flexibility
• have developed breath awareness, kinesthetic awareness and movement range
• have experienced work individually, with partners and in groups

Expanded Course Description

This course will begin the exploration and study of movement in order to prepare students for the rigors of the acting profession. Starting with the principles of the F.M. Alexander Technique, students will begin the investigation of specific movement forms. Students will improve strength and flexibility with physical organization and breath awareness. This studio course will combine solo and ensemble exercises with individual and group assignments and presentations. Students will be expected to be prepared to move in every class and to engage in regular discussion with the instructor and classmates as well as completing all assignments.

4. Graded Assessment:

CPTraining 40% Ongoing
• Use of body with specificity and range. (10)
• Physical organization, with release and a good connection to breath. (10)
• Personalization, risk-taking, dropping in to situation (10)
• Compelling connection with scene partners (10)
• Willingness to play and embrace impulse (10)

Participation 20% Ongoing
• Interest, commitment and effort in class, showings and discussions (10)
• Risk-taking and initiative in class, showings and discussions. (10)
• Collaboration and cooperation in class, showings and discussions. (10)
• Growth in class, showings and discussions. (10)
• MeetUp Training Buddy- commitment and engagement. *Includes weekly Moodle report (10)

Laban Study (Includes a sharing- 20%)

Circle Project (Two Passes, Weeks 9 and 11 - 20%) *Includes weekly Rehearsal Report on Moodle

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

5. Additional Information

The deadline for dropping Fall Term courses without receiving a grade is Friday, November 6, 2020.

THEA2030 students will receive graded feedback on work totaling 50% of the course grade on October 30th, 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 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, 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.

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 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.

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 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.

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

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

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.

3. 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.

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.

As approved by AMPD Faculty Council, March 21, 2018

2

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 workshop 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/

Last date to drop a fall term (F) course without receiving a grade: November 6, 2020
Last date to drop a winter term (W) course without receiving a grade: March 12, 2021
Last date to drop a full year (Y) course without receiving a grade: February 5, 2021

15

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