EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 3010 3.0 SECTION A
VOICE III
FALL 2020 / WINTER 2021

Last Modified Date: 08/19/2020

COURSE CALENDAR DESCRIPTION

This intermediate level course is a continuation of techniques, principles and explorations in voice, speech and text for the actor. Prerequisites: BFA (Acting): FA/THEA 2010 3.00, Grade of B or better in FA/THEA 2011 3.00, FA/THEA 2020 3.00, FA/THEA 2021 3.00, FA/THEA 2030 3.00, FA/THEA 2031 3.00 or permission of the department. Corequisites: FA/THEA 3011 3.00, FA/THEA 3020 3.00 and FA/THEA 3030 3.00. Open to majors only.

This intermediate level course is a continuation of techniques, principles and explorations in voice, speech and text for the actor. Prerequisites: FA/THEA2011 3.0, or permission of the department. Corequisites: FA/THEA3020 3.0 and FA/THEA3030 3.0. Open to majors only.

INSTRUCTOR(S)

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<td>Paetz Smith, Laurel</td>
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SPECIAL FEATURES

.1 SCHOOL OF THE ARTS, MEDIA, PERFORMANCE & DESIGN DEPARTMENT OF THEATRE
FALL TERM 2020 THEA 3010 Course Director: Laurel Paetz lpaetz@yorku.ca Location: 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 T 11:00am-1:00pm; Wed 9:00-11:00am; Th 11:00am-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 3010, 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 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 THEA 3010 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: Student Guide to Moodle https://lthelp.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.apps01.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 Information about the delivery and organization of the course Organization of the course: Studio sessions will consist of group explorations, group or individual exercises, and presentations. Each student will be expected to practice a minimum of 15 to 30 minutes per day, prepare exercises and 3 texts, and write a paper, Progress Reports (PRs), quizzes and transcriptions. The two-hour class time will be live on Zoom. However, there will be instances when a portion of that time is devoted to asynchronous learning, with written assignments and/or guided (video) voice warm-ups. Special Features: Course Consultation hours: by appointment Course Description: The third Voice course will consist of: 1. A re-examination of the preparation for the actor’s work, by freeing your natural voice to reveal the inner world of the actor. 2. A re-examination of how the individual student practices. The student’s individual practice becomes the most important tool at this level of the work. 3. A more detailed understanding and confrontation of the habits and tension patterns which inhibit the developing actor’s effectiveness and communicating. 4. Continued study of Canadian and American speech patterns through ear training and use of the IPA, and an exploration of heightened text speech forms, among other techniques. 5. Further examination of the problems confronting the actor in the art of speaking a text and the application of principles of voice to text. 6. Classical text work that will focus on Elizabethan Rhetoric, the Art of Persuasion and the use of Shakespeare’s First Folio and its application to character. Prerequisite / Co-requisite: Pre-requisites: Grade of B or better in THEA2011 3.0, THEA2021 3.0, THEA2031 3.0 and permission of the Department. Co-requisites: THEA3020 3.0, THEA3030 3.0 Topics and Concepts: Required Reading: Shakespeare's Words, David and Ben Crystal, Penguin ISBN: 0140291172 Shakespeare's Wordcraft, Scott Kaiser ISBN-13: 978-0879103453 *note: you must use the Arden edition of Shakespeare’s plays. It is my understanding that all books may be accessed electronically, as ebooks, from the YorkU Bookstore. The Ardens may also be available through the York U Library. Recommended Reading (not required): 3 Speak the Speech, ISBN: 0571211224. Silverbush, Rhona, Zebra Bouquet, 2002 Secrets of Acting Shakespeare: The Original Approach, ISBN: 0878300953, Tucker, Patrick, Routledge Shakespeare’s First Texts. ISBN: 1557833354, Freeman, Neil Applause Theatre Books, 1998 Class Schedule: (pretty well guaranteed to change!) Week 1 Sept 9 – Intro, monologue check-in; Voice Paper assigned Sept 10 – Voice workout – monologue work Week 2 Sept 15 – Voice workout - Resonance review; Shakespeare textwork Sept 16 – Voice worksheet; Folio punctuation Sept 17 – Folio capitalization; Monologue A 1st pass Week 3 Sept 22 – Voice workout; Voice Paper DUE; VP follow-up #1 assigned IPA review; Monologue A 1st pass Sept 23 – Argument; Shakespeare’s Wordcraft; Monologue A 1st pass Sept 24 – Voice workout; transcriptions assigned; Monologue A 1st pass Week 4 Sept 29 – VP Follow-up #1 DUE; VP #2 assigned; Voice workout Sept 30 – Rhetoric Persuasion; Shakespeare’s Wordcraft; Monologue A 2nd pass Oct 1 – Shakespeare’s Wordcraft; FEW QUIZ Week 5 Oct 6 – VP follow-up #2 DUE; Monologue A 2nd pass Oct 7 – Voice workout; Monologue A 2nd pass Oct 8 – PR #1 due; Shakespeare’s Wordcraft; Monologue A 2nd pass Week 6 Oct 20 – Voice workout; Monologue A final passes with notes Transcription #1 DUE Oct 21 – Voice warmup; Monologue A Final Passes; Assign Monologue B Oct 22 – Intro to the General American Dialect Week 7 Oct 27 – Voice workout; General American cont’d Oct 28 – TBD Oct 29 – Voice work out - Big Voice (screaming) Week 8 Nov 3 – Voice workout; Gen Am practice sentences Nov 4 – GenAm QUIZ 1 (written) Nov 5 – Voice warmup/Chain of Being exploration; Monologue B coaching #1 Week 9 Nov 10 – Voice workout; Monologue B coaching #2; PR #2 DUE Nov 11 – Monologue B coaching #3; Gen Am Quiz 2 (oral - 5 minutes each) 4 Nov 12 – Monologue B coaching #4; Gen Am Transcription #2 due Week 10 Nov 17 – Voice warm-up; Coaching second pass, Group 1 Nov 18 – Coaching second pass, Group 2 Nov 19 – Coaching Group 3 Week 11 Nov 24 – Voice workout; Coaching Group 4 Nov 25 – Warm up; Monologues run-through with notes Nov 26 – Last Class; Monologue B Finals Week 12 Dec 2 – Y3 Scene Showings 10-1pm; PR#3 DUE December 8th - Y3 Conferences 9am-1pm Learning Outcomes with Examples: By the end of the course, students should: 1. be able to use Folio script
textual clues to develop a Shakespeare performance; 2. be able to personalize their speaking of rhetorical language, its devices and structures to engage and persuade both their acting partner and the audience; 3. be able to research and embody the deep meanings of complex language; 4. appreciate the differences of Shakespeare’s use of verse and prose; 5. be working toward an integration of breath, voice, movement and acting; 6. have a deeper connection to their voices, and have progressed with their personal work with vocal blocks on the voice; 7. be able to apply General American to a text; 8. be able to prepare themselves through an effective warm-up; 9. be able to be open and flexible to new information, to experiment and develop the new information, and to take risks with it. Graded Assessment: PART A: PARTICIPATION: While the majority of learning in this Voice class occurs in class on Zoom, there will be times when you will, with guidance, learn and practice on your own. The exercises and experiences done in class are sequential and essential. Your participation in the class and outside of the class is expected, appreciated and sometimes demanded. Evaluation is based on what the teacher sees and hears and feels you are doing on an ongoing basis. The following may give you some pointers in terms of what is expected. • The Zoom classroom, your fellow students and most importantly your self must be treated with great respect. Your attitude towards your work is the most important part of participation. • Students are required to be prepared for class. This means that you are open and willing to be focused on the work at hand, ready to change and redirect your attention as the tasks develop. • Students are expected to practice fifteen to thirty minutes per day and to memorize assigned texts as quickly as possible, usually by their first showing. However, even when completely off-book, please remember to bring a copy of your text with you to every class. • Punctuality in essential; lateness will not be tolerated. All department regulations regarding appropriate dress (practice clothes), attitude, and attendance will be observed. PART B: WRITTEN: 5 1. At the end of the first week of classes, students will be asked to write a new “Voice Story”, detailing their vocal and physical history from their new perspective as third year students, framed from your perspective as actors. Note how the topics below are outlined in actor terminology. Write on the following topics (examples and guidelines follow in brackets): a. My voice-body “story”: a narrative of its joys, its tragedies (e.g. events, incidents, relationships, etc. that may have affected your voice-body). Consider the cause and effect relationship of that story, rather than a random series of unrelated events. b. My body-voice relationship (e.g. physical problems to be considered, allergies, breathing concerns). c. My Voice’s given circumstances: relationship to my mother language, English and accent/dialect/speech, Ways I have taken care of/ misused my body and voice (e.g. exercise/fitness, relaxation/stress, sleep/rest, smoking, drug/alcohol use/abuse, weight/diet, singing/shouting/screaming, suppressing/forcing my voice, unrealistic goals for the body/voice) d. The Critical Voice: Observations or comments people have made about my voice. e. The Voice of Support: Observations that I have made about my voice, including assets & areas that I need to work on.* f. Voice Objectives: What I want from the voice training this year.* g. How writing this made me feel. • probably the most important section of the paper After you have completed your paper, give it an expressive title, based on what you wrote. Papers will be no less than 4 pages in length, typed. For this paper, grammar and spelling will not be marked. Please note: This is a 3-stage project; writing this paper is only the first step. 2. Students are asked to write three “Progress Reports” (PRs), following the guidelines and approach you used last year. Please note that each PR must contain some content about your class work and about your practice. Especially in periods where you are in rehearsals for the unmounteds, you may also share content about your application of voice to rehearsal, showings, acting or movement classes, but you must do that on top of your discussion of voice class and practice. PART C: VOICE: Students will be evaluated on an ongoing basis by the teacher and by themselves. The Specific Learning Outcomes listed above give the criteria for evaluation—students must be seen and/or heard to be experiencing these actions by the teacher in the process of classes. Questions about a student’s progress or understanding of a given exercise, experience or concept are always welcome and encouraged. PART D: TEXT: In consultation with the teacher, students will develop and present: 1. a Shakespeare Verse Monologue chosen by the student 2. a Monologue from Shakespeare’s canon chosen by the instructor (please use Arden edition of play) (*There will be a quiz on the Crystals’ Shakespeare’s Words Frequently Encountered Words (FEW), p. xvi-xxiv.) PART E: SPEECH: We will focus on the General American dialect and compare the differences between Canadian and General American. There will be 2 quizzes to assess your knowledge of the speech material covered, and 2 transcriptions. Preparation, Practice 12% Attitude, Participation, Growth, Risk Taking 11% Performance & Presentations 40% Monologue #1 20% #2 20% Voice Paper 9% FEW Quiz 5% Progress Reports 12% Quizzes (Oral and Written - GenAm) 6% Transcriptions 5% Additional Information: The deadline for dropping Fall Term courses without receiving a grade is Friday, November 6, 2020. THEA 3010 students will receive graded feedback on work totaling 60% of the course grade on 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/. 7 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). 8 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. 9 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 do work 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): 10 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:
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 11 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://mymyacademicrecord.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 ** 12 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. 2 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

3 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/ 4 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 5

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