EXPANDED COURSE DESCRIPTION
THEATRE
School of the Arts, Media, Performance and Design
Department of Theatre
FA / THEA 4020 3.0 SECTION A
ACTING V
FALL 2020 / WINTER 2021

Last Modified Date: 08/18/2020

COURSE CALENDAR DESCRIPTION

Examines acting technique. Prerequisites: Grade of B or better in FA/THEA 3021 3.0 or permission of the department. Corequisites: FA/THEA 4010 3.0 and FA/THEA 4030 3.0.

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INSTRUCTOR(S)

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<th>Contact Email</th>
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<td>Wilson, Mark E</td>
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SPECIAL FEATURES

THEA 4020 3.0 ACTING V COURSE OUTLINE FALL TERM 2020 Course Director: Mark Wilson pitwil@yorku.ca Location: IMPORTANT: Please note that THEA 4020 3.0 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 2:00-5:00pm Eastern Time on Tuesdays and Thursdays 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 4020 3.0 Acting V, 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. Links to Zoom sessions with your classmates and your instructor will be available on the landing page of our Moodle website for this course. You can click on the link for the class date in question and you will be redirected to the Zoom meeting. In THEA 4020 3.0, 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://lthelp.yorku.ca/student-guide-to-moodle Computing for Students Website
Submit two typed or photocopied peer-approved contrasting Showcase-length monologues (one Canadian and one Shakespeare recommended, but not required), fully prepped, memorized and staged. Rehearsals for Threshold: The 8th Gathering Project begin at 6:00pm. Actionable Choices in Supplementary Course Material. See required course text Auditioning for details. WEEK TWO September 22, 24, or 29, students will present two contrasting Showcase-length monologues (one Canadian and one Shakespeare recommended, but not required), fully prepped, memorized and staged. Homework: read Merlin Actionable Choices in Supplementary Course Material. See required course text Auditioning for details. WEEK ONE September 10 First class. Briefly review course outline, schedule, assignments, and Next Generation Showcase deadlines. Review Showcase rep positions and meetings. Review headshot status—one jpeg at least 2MB in size due October 20. Showcase resumes due October 27 in .doc or .docx format, not pages or pdf please. Set up peer-review partners. Exchange copies of your nine best Showcase-length monologues (one minute and twenty seconds tops each). These need not be memorized. Main event: class exercise. Homework: On September 15, each student will submit a ranked list to the course director of the top six peer-approved Showcase-length pieces (please identify the play, character, and playwright). You must have at least one Canadian piece and one Shakespearean piece (in verse). Throughout the term, continue to have your Showcase monologue choices peer reviewed to ensure the pieces have the potential to be explored. 3 Homework: On September 15, submit a typed letter to the course director listing the top three areas of your acting you most hope to strengthen in this course. If you have submitted a Personal Acting Profile before the term began, you need not submit this letter. Homework: On September 22, 24, or 29, students will present two contrasting Showcase-length monologues (one Canadian and one Shakespeare recommended, but not required), fully prepped, memorized and staged. Homework: read Merlin Actionable Choices in Supplementary Course Material. See required course text Auditioning for details. WEEK TWO September 15 Submit a typed letter to the course director listing the top three areas of your acting you most hope to strengthen in this course. If you have submitted a Personal Acting Profile before the term began, you need not submit this letter. Submit a ranked list of your top six peer-approved Showcase-length monologues (identify the play, character, and playwright). You must have at least one Canadian piece and one Shakespearean piece (in verse). Main event: monologue exploration. Homework reminder: read Merlin Actionable Choices in Supplementary Course Material. See required course text Auditioning for details. Homework reminder: On September 22, 24, or 29, students will present two contrasting Showcase-length monologues (one Canadian and one Shakespeare recommended, but not required), fully prepped, memorized and staged. September 17 Reps meeting @ 1:15pm. Brief review of handout on self-assessment of audition passes. Main event: Further monologue exploration. Announce order for Audition Pass One on September 22 (4 people), September 24 (5 people), and September 29 (5 people). Homework reminder: Merlin Written Analysis on one Showcase-length monologue, due September 29. See handout for details. Homework: On October 1, 6, or 8, students will present two contrasting Showcase-length monologues of their choice, fully prepped, memorized and staged. Rehearsals for Threshold: The 8th Gathering Project begin at 6:00pm. Review Gathering Project information document for specific rehearsal times. WEEK THREE September 22 Audition Pass One (first 4 people) – 15% of term grade. Submit two typed or photocopied peer-approved contrasting Showcase-length monologues (one Canadian and one Shakespeare recommended, but not required—one minute and twenty seconds tops each), with your name and the names of the character, play and playwright. People showing today to complete and submit self-assessment as per handout. 4 Review order for Audition Pass One on September 24 (5 people) and September 29 (5 people). Announce order for Audition Pass Two on October 1 (4 people), October 6 (5 people), and October 8 (5 people). Students will present two contrasting Showcase-length monologues of their choice, fully prepped, memorized and staged. Rehearsals for Threshold: The 8th Gathering Project at 6:00pm. Review Gathering Project information document for specific rehearsal times. September 24 Audition Pass One (next 5 people) – 15% of term grade. Submit two typed or photocopied peer-approved contrasting Showcase-length monologues (one Canadian
and one Shakespeare recommended, but not required—one minute and twenty seconds tops each), with your name and the names of the character, play and playwright. People showing today to complete and submit self-assessment as per handout. Review order for September 29 Audition Pass One (final 5 people). Review order for Audition Pass Two on October 1 (4 people), October 6 (5 people), and October 8 (5 people). Students will present two contrasting Showcase-length monologues of their choice, fully prepped, memorized and staged. Rehearsals for Threshold: The 8th Gathering Project at 6:00pm. Review Gathering Project information document for specific rehearsal times. September 25 Threshold: The 8th Gathering Project performance at 6:00pm this evening. WEEK FOUR September 29 Audition Pass One (final 5 people) – 15% of term grade. Submit two typed or photocopied peer-approved contrasting Showcase-length monologues (one Canadian and one Shakespeare recommended, but not required—one minute and twenty seconds tops each), with your name and the names of the character, play and playwright. People showing today to complete and submit self-assessment as per handout. Review order for Audition Pass Two on October 1 (4 people), October 6 (5 people), and October 8 (5 people). Students will present two contrasting Showcase-length monologues of their choice, fully prepped, memorized and staged. October 1 Reps meeting @ 1:15pm. Audition Pass Two (first 4 people) – 15% of term grade. Submit two typed or photocopied peer-approved contrasting Showcase-length monologues of your choice (one minute and twenty seconds tops each), with your name and the names of the character, play and playwright. People showing today to complete and submit self-assessment. People showing today to consolidate top two contrasting Showcase-length monologues for 1st faculty showing on October 22. Review order for Audition Pass Two on October 6 (5 people) and October 8 (5 people). WEEK FIVE 5 October 6 Audition Pass Two (next 5 people) – 15% of term grade. Submit two typed or photocopied peer-approved contrasting Showcase-length monologues of your choice (one minute and twenty seconds tops each), with your name and the names of the character, play and playwright. People showing today to complete and submit self-assessment. People showing today to consolidate top two contrasting Showcase-length monologues for 1st faculty showing on October 22. Homework: headshot due October 20—one jpeg at least 2MB in size. Showcase resumes due October 27 in .doc or .docx format, not pages or pdf. FALL READING WEEK NEXT WEEK. NO CLASSES. IMPORTANT: MORTIFIED REHEARSALS BEGIN SATURDAY, OCT. 17!!! WEEK SIX October 10-16 FALL READING WEEK. NO CLASSES. IMPORTANT: MORTIFIED REHEARSALS BEGIN SATURDAY, OCT. 17!!! UBU REHEARSALS BEGIN TUESDAY, OCT. 23. October 17 IMPORTANT: MORTIFIED REHEARSALS BEGIN TODAY, SATURDAY!!! WEEK SEVEN October 22 One headshot jpeg due today (at least 2MB in size) for 8x10. Dress rehearsal for 1st faculty showing on October 22. Prep Showcase monologue order sheets for 1st faculty showing. October 22 1-2pm Next Generation Showcase monologues – 1 st faculty showing – 10% of term grade. 2-3pm Lunch. Everyone to complete and submit a self-assessment of today’s showing. 3-5pm Confirm status of Showcase monologues. October 23 Ubu rehearsals begin. Check production schedule for details of repertory rehearsals for Mortified and Ubu. 6 WEEK EIGHT October 27 Invited industry guest. Homework reminder: prepare two contrasting Showcase-length monologues of your choice for 2nd faculty showing on November 19. If both your monologues were approved on Oct. 22, you can repeat those, or show one or two monologues new to the faculty. Notice of Callback Session order and requirements for November 3, 5, and 10. Check production schedule for details of repertory rehearsals for Mortified and Ubu. Resumes due today in .doc or .docx format—no Pages or pdfs please. October 29 Invited industry guest. Homework reminder: prepare two contrasting Showcase-length monologues of your choice for 2nd faculty showing on November 19. If both your monologues were approved on Oct. 22, you can repeat those, or show one or two monologues new to the faculty. Check production schedule for details of repertory rehearsals for Mortified and Ubu. WEEK NINE November 3 Callback session (first 4 people) – 15% of term grade. Homework reminder: prepare two contrasting Showcase-length monologues of your choice for 2nd faculty showing on November 19. If both your monologues were approved on Oct. 22, you can repeat those, or show one or two monologues new to the faculty. Mid-term grade notification (50% of term grade). Grades are unofficial and subject to change until reviewed by the Department and the appropriate AMPD committee. Check production schedule for details of repertory rehearsals for Mortified and Ubu. November 5 Callback session (next 5 people) – 15% of term grade. Homework reminder: prepare two contrasting Showcase-length monologues of your choice for 2nd faculty showing on November 19. If both your monologues were approved on Oct. 22, you can repeat
those, or show one or two monologues new to the faculty. Check production schedule for details of repertory rehearsals for Mortified and Ubu. Fri. November 6 Last date to drop Fall Term courses without receiving a grade. WEEK TEN November 10 Callback Session (final 5 people) - 15% of term grade. Homework reminder: prepare two contrasting Showcase-length monologues of your choice for 2nd faculty showing on November 19. If both your monologues were approved on Oct. 22, you can repeat those, or show one or two monologues new to the faculty. 7 Due today from all: final draft for headshot jpegs/resumes. Check production schedule for details of repertory rehearsals for Mortified and Ubu. November 12 Reps meeting @ 1:15pm in CFT 330. Dress rehearsal for 2nd faculty showing on November 19 (first 7 people). Homework reminder: prepare two contrasting Showcase-length monologues of your choice for 2nd faculty showing on November 19. If both your monologues were approved on Oct. 22, you can repeat those, or show one or two monologues new to the faculty. Check production schedule for details of repertory rehearsals for Mortified and Ubu. WEEK ELEVEN November 17 Dress rehearsal for 2nd faculty showing on November 19 (final 7 people). Prep monologue order sheets for 2nd faculty showing. Homework reminder: prepare two contrasting Showcase-length monologues of your choice for 2nd faculty showing on November 19. If both your monologues were approved on Oct. 22, you can repeat those, or show one or two monologues new to the faculty. Check production schedule for details of repertory rehearsals for Mortified and Ubu. November 19 1-2pm Next Generation Showcase monologues – 2nd faculty showing – 15% of term grade. 2-3pm Lunch. Everyone to complete and submit a self-assessment of today’s showing – 10% of term grade. 3-5pm Confirm status of two Showcase monologues. Homework: On November 26, submit a typed letter to the course director listing the top three most improved areas of your acting this term and the top three areas you most hope to strengthen in your acting moving forward. Check production schedule for details of repertory rehearsals for Mortified and Ubu. WEEK TWELVE November 24 Invited industry guest. Check production schedule for details of repertory rehearsals for Mortified and Ubu. November 26 Invited industry guest. Submit a typed letter to the course director listing the top three most improved areas of your acting this term and the top three areas you most hope to strengthen in your acting moving forward. Check production schedule for details of repertory rehearsals for Mortified and Ubu. November 27 Last Day of Conservatory Classes 8 Check production schedule for details of repertory rehearsals for Mortified and Ubu. WEEK THIRTEEN December 2 10am-1pm Y3 Showings 6-9pm Performance Creation Showings Check production schedule for details of repertory rehearsals for Mortified and Ubu. WEEK FOURTEEN Monday, December 7 Y4 Shakespeare Project auditions 5:30-6:30pm. One Shakespeare monologue under two minutes (in verse) of your choice. Tuesday, December 8 7pm Y4 Archetypes. York Fall Term classes end. Wednesday, Dec. 9 Study Day. No Classes At York. Dec. 10-23 York University Exam Period. Monday, Dec. 14 2pm - Release of Shakespeare cast lists and scripts. Tuesday, Dec. 15 Reps and CD to adjust resumes with Shakespeare casting. Confirm January Next Generation Showcase date and possible dress rehearsal. 3. Learning Outcomes with Examples Course Goals The purpose of this course is to offer students an in-depth exploration of the tools needed for the selection, analysis, rehearsal, and performance of monologues, an essential career skill for the professional actor. Course Learning Outcomes By the end of this course, students will be able to: • Apply advanced acting techniques to audition monologues • Enhance their analytical skills in preparing audition pieces and callbacks • Articulate the processes of breaking down text and acting techniques in discussion and performance • Offer and receive critical feedback about their own work and that of their peers • Develop confidence in their ability to promote themselves in audition circumstances • Deepen their understanding of the acting process Expanded Course Description Each fourth-year actor will prepare and perform contrasting audition monologues chosen by each student. Following two showings for the Acting Area faculty, two monologues will be finalized for the Next Generation Showcase in downtown Toronto in January. Industry professionals will be invited to our virtual classroom to dialogue with students about career development. Organization of the Course Through the selection and committed implementation of advanced acting fundamentals, students will learn how to compellingly unlock the heart of one-person scripts—theatre at its most naked. Rehearsal strategies will assist students in evaluating and executing what there is to play in these performance scripts, and in personalizing the material. The analysis of audition monologues will also be investigated. Active participation and professionalism are integral components of this curriculum. A self-assessment component is built into the curriculum. 4. Graded Assessment: 9 First half of term (50%): Audition Pass One 15% Audition Pass Two 15% 1st Faculty Showing 10% Participation 10% Second half of term (50%): Callback Session 15% 2nd Faculty Showing 15% Self-Assessment of 10% 2nd Faculty Showing Participation 10% (interest, commitment, effort; risk-taking, initiative; collaboration, cooperation; application of acting fundamentals in class assignments and in discussion; growth; and professionalism: including preparation and readiness for performance assignments, timely submission of headshots and resumes, and active involvement in Showcase preparation) Instructors are
Missed class presentations on the due date will be penalized with a grade of zero. Class presentations for this course are mandatory. 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. 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—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 11 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): 12 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 13 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. 14 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 AAPPCC 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

15 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

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

Moodle @ York University