EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Dance Department
FA / DANC 3330 3.0 SECTION A
READING, WRITING, DANCING
FALL 2017 / WINTER 2018

COURSE CALENDAR DESCRIPTION

designed for all dance majors and minors and intended to build on the first year course, Introduction to Dance Studies, and develop skills and perspective to enhance students' engagement with the third year course, Choreographic History. The course addresses a constellation of aims, moving through a wide range of writing activities, addressing skills needed by dancers, choreographers, educators, journalists, administrators, and researchers for portfolio careers as dance professionals. Writing skill relies on the ability to write clearly, energetically, simply, and concretely, with a strong sense of audience and purpose as well as flow and structure, while knowledge of grammar and punctuation are essential supports of effective writing. As part of classroom activities, student write, revise, peer-review, and discuss writing with each other and enjoy visits from dance professionals including artists and scholars. Field trips to see dance writing and research in action may be a component of the course. The goal is for all dance students to understand writing as a skill that can be mastered through practice, and as a means to support achieving individual career goals. Prerequisite: FA/DANC 1340 3.00, FA/DANC 1341 3.00 or permission of the instructor

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Anderson, Carol</td>
<td>Sec. A / STDO / F</td>
<td><a href="mailto:carola@yorku.ca">carola@yorku.ca</a></td>
<td>York Ext. 22275</td>
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SPECIAL FEATURES

Course Director: Carol Anderson
ACE #330 carola@yorku.ca 416 736 5137 ext 22275

Course Consultation: Monday 1.30-2.30 or by appointment

Classes: Monday 2.30-5.30 pm Studio F ACE

Last date to drop the class without receiving a grade: November 10, 2017

Last day of classes: December 4, 2017

Reading Writing Dancing 3330 develops writing practice for dance professionals, and investigates various forms of writing significant for dance professionals. Skill in practical and theoretical aspects of dance-related writing will be developed through writing assignments, practice, and discussion. Course content includes practical aspects such as biography, promotion, review/commentary, and components of proposal-writing. Also included are investigative writing processes such as interviews and essay/advocacy writing, and consideration of research-based documentary material such as books and articles. Attention is given to devising compelling and appropriate language for writing about dance, with students’ own movement experience as a source of investigation and discussion of writing from the body. The class considers various forms/genres of dance, and will incorporate movement, writing practice in every class, student discussion, responses to performance, viewings and readings, etc. Developing aspects of writing craft – organization, editing, use of language, syntax, structure, etc – is an important component of the course.
Please note – The schedule is subject to change; further readings are tba.
Readings are to be completed before classes for in class discussion based on readings.

Week 1 – Course intro / bios /writing process and practice
Week 2 – Reviews/commentaries
Week 3 – Research resources and advocacy
Week 4 – Promotion
Week 5 – Thanksgiving
Week 6 – Interviews –
Week 7 – Talk / presentations inclass – DUE talk /notes/text
Week 8 – Curatorial/contextual writing
Week 9 – Documentary/journalistic writing DUE writing response (to Renegade Bodies article)
Week 10 – Statements Mandates Missions
Week 11 – Proposals / Writing Workshop DUE Proposal Draft
Week 12 – Project Development DUE Commentary #2 / Writing Workshop
Week 13 – Moving on - Reading Writing Dancing DUE Final Project Proposal

TOPICS AND CONCEPTS

Week 1 September 11 – Course introduction/Bios/Writing process and practice
Moving/Writing practice – developing language for dance
Writing biographies
Readings:
Contributor biographies in Renegade Bodies p. 271-274
http://dcd.ca/exhibitions/enterdancing/wang.html
http://dcd.ca/exhibitions/enterdancing/normaariza.html
http://dcd.ca/exhibitions/enterdancing/maboungou1.html
http://dcd.ca/exhibitions/enterdancing/alvintolentino.html

Week 2 September 18 – Reviews/Commentaries
DUE: biographies
Inclass: moving/writing practice – developing language for dance
How to write notes for writing dance commentary/review
Readings:
http://www.thedancecurrent.com-review/carrying-collective-burden
http://www.thedancecurrent.com-review/pasties-and-politics
http://www.thedancecurrent.com-review/impressions-from-montreal-to-massachusetts/
http://danceinternational.org/nbc/

Week 3 Sept. 25 Research Resources and Advocacy
Investigating Dance Collection Danse, The Dance Current, York library, et al
Inclass – moving/writing practice
Writing Craft – brainstorming and organizing your ideas

**Readings:**
Renegade Bodies Chapter 14: “Challenging the Establishment: Advocacy and Infighting in the Dance in Canada Association” by Katherine Cornell p. 237-258
http://www.thedancecurrent.com/feature/broadening-stage

**Week 4 October 2 Promotion**
**DUE: Advocacy Blast –**
Inclass – moving/writing practice – language for describing dance
http://www.belindamcguire.org/#watch
http://dtrc.ca/DTRC_media_kit.pdf
https://www.tribalcracklingwind.ca/about
http://www.fujiwaradance.com/upcoming-1
http://www.sampradaya.ca/

**Week 5 – October 9 – Thanksgiving – University Closed – no class**

**Week 6 October 16 Interviews**
Inclass – moving/writing practice
Inclass – writing craft – editing interviews
**DUE: Collaborative Media Project and inclass Presentation**
Oral histories and interviews – developing questions; interviews in-class

**Readings**
from Renegade Bodies
Chapter 4 “From Calamity to Choreography: Dance and Rising Separatist Sentiment in 1970s Quebec”, Sara Porter in Conversation with Jeanne Renaud and Martine Epoque” p 59-78
AND Chapter 13 “The Space of 15 – A Collective Memory, Selma Landen Odom and Johanna Householder” p 213-236
Enter, Dancing Santee Smith interview http://www.dcd.ca/exhibitions/enterdancing/
In-class interviews and discussion -

**Readings**
http://www.thedancecurrent.com/review/mixed-messages
http://www.thedancecurrent.com/review/full-tilt
http://paulacitron.ca/dance/dance-review-claudia-moore-moonhorse-dance-theatreescape-artist/

**Week 7 October 23 Talking about dance**
Inclass – moving/writing practice
**DUE: Talk presentation and notes and text of talk**
**DUE: Review #1**
**ATTEND:** Canada 150 – FFT October 26-28 – take notes for inclass discussion
Week 8 October 30  Curatorial/contextual writing
Inclass – moving/writing practice
Inclass Discussion of CANADA 150 performance – bring program to class -
Program notes – examples ie CA notes distributed in class

Reading -
Renegade Bodies – “Introduction”, by Allana C. Lindgren and Kaija Pepper, p ix-xvii
Renegade Bodies Chapter 6 “Theatrical Multiculturalism: Les Feux Follets at the Charlottetown Festival”, by
Amy Bowring p 93-108
Renegade Bodies Chapter 5 “Tradition and Innovation During Newfoundland’s Cultural Revolution” by
Kristin Harris Walsh p 79-92
Writing Dramaturgical Notes for Dance: Carol’s Dance Notes – Canadian Theatre Review
http://muse.jhu.edu.ezproxy.library.yorku.ca/article/515355/pdf
http://danceinternational.org/london/
https://www.villagevoice.com/2016/05/24/carmen-de-lavallade-looks-back-on-an-extraordinary-career/

Week 9 November  6 Documentary/journalistic writing
Inclass: movement/writing practice
Readings – Renegade Bodies Chapter 8 – “First Moves: Founding the York University Dance Program” by
Carol Anderson p 127-139
AND Renegade Bodies Chapter 12 – “The New Left Cultural Front: A Lens on Toronto Arts and 15 Dance
Lab” by Peter Graham p. 189-211
http://www.dancemagazine.com/are-dancers-brains-wired-differently-2470173139.html

Week 10 November 13 Statements Mandates Missions
Inclass – Movement/writing practice
Writing the Artists Statement -
What is a Mandate? A Mission Statement? A Teaching or Entrepreneurial Philosophy?
DUE: Commentary on Renegade Bodies Article

Readings:
https://www.fastcompany.com/3024831/the-personal-philosophies-that-shape-todays-successful-innovators
https://national.ballet.ca/Meet/Mission-Statement?
http://schoolofdtf.org/about/
https://www.moonhorsedance.com/about

Week 11 November 20th Proposals
Inclass movement and writing practice
DUE: Draft Proposals - Work in class tba
In class writing and editing process for final project

**Readings:** reviews tba of recent performances

**Week 12 – November 27 Project development**

Inclass: movement/writing practice

Writing Workshop – refining your writing –

DUE: Review #2

**Week 13 December 4 Moving on - Reading Writing Dancing**

DUE: Final project – full proposal

**Performances: Review 2 of these, see as many as possible**

- Toronto Heritage Dance: September dates tba
- Belinda McGuire – Fleck Theatre, Harbourfront Sept. 22 at 12.30 and 8 pm http://www.belindamcguire.org/waltz-slaughterhouse-requiem
- Fall for Dance North – October 3-5 Sony Centre 8 pm https://www.ffdnorth.com/
- Dreamwalker Dance: Dual Light Harbourfront Theatre Centre October 19-21 8 pm https://twitter.com/andreamwalker
- Older and Reckless – Harbourfront Centre Theatre Nov. 10 at 8 pm / Nov. 11 2pm and 8pm https://www.moonhorsedance.com/oldereceekless
- Canada 150 – FFT – October 26-28 – 7.30 pm take notes for discussion; bring program to class
- Dance Innovations McLean (Studio F) – Nov. 23 & 24th 7 & 8.30 pm; Nov. 25th 1 & 2.30pm

**LIST OF LEARNING OUTCOMES AND EXAMPLES OF**

Overall, the course aims to develop essential skills for dance professionals in writing about dance passionately, engagingly, and knowledgeably – with recognition that dance professionals frequently pursue portfolio careers that embrace many aspects of dance including teaching, performing, advocacy, journalism, critical evaluation and administration.

Students will acquire skill in developing language for describing and commenting on dance, by moving and responding to being in motion, by attending and commenting on assigned dance performances, engaging in in-class discussion, and creating materials such as artistic and/or entrepreneurial statements, promotional material and essay/advocacy content.

Students will develop skills in reading and analyzing critical and documentary pieces including assigned text and online resources.

Students will develop skill in drafting, editing and crafting practical writing in forms including biographies, research/artistic statements, grant applications, essays, website material/media information, and promotional/publicity pieces.

Students will gain collaborative skill through communicating and developing group assignments.

Students will gain experience presenting their work in class.

**Required Course Text:**


**Online resources include:**

https://www.library.yorku.ca/web/
https://spark.library.yorku.ca/
Further Dance Writing Sources:
Odom, Selma Landen, and Mary Jane Warner. Canadian Dance: Visions and Stories. Toronto: Dance
Webb, Brian. The Responsive Body: A Language of Contemporary Dance. Banff, Alberta: Banff Centre

GRADED ASSESSMENT

Evaluation and Due Dates:

Class participation, attendance – 10%
Biographies (50, 100 and 150 words) – 10%  DUE Sept. 18
Advocacy Blast – (500 words) – 15%  DUE Oct. 2
Collaborative project - Media/web promo (300 words + designed logo) - 10% DUE Oct. 16
Talk, notes, text (350 words) – 10%  DUE Oct. 30
Performance commentaries - (350 words/2 @ 5%) – 10%
#1 DUE Oct. 23
#2 DUE Nov. 27
Renegade Bodies Commentary (350 – 400 words) – 10% DUE Nov. 6
Draft of creative or entrepreneurial project proposal (400-450 words) – 10% DUE Nov. 13
Final Project Proposal – Final proposal includes Project Description (400-450 words) Mandate (1-2
sentences) Artistic or Entrepreneurial Statement/Philosophy (150-200 words) – 15%

Notes on Classes and Assignments:

• Every class will include moving/writing practice. Dress appropriately for moving, and bring a notebook
and pen to every class.
• Every assignment requires you to write – at the beginning – a 1-2 sentence rationale statement
explaining your writing strategy/choices for addressing a specific intention and audience.
• Readings for each week are to be completed before class for inclass discussion.
• Assignments are due at the beginning of class on the due date. Please number and collate (staple) the
pages of your work, and put your name on every page. Use 11 or 12 point font.

1. Biographies (50, 100 and 150 words) – 10% DUE September 18
Write three biographies –
- 50 words - for a house program (brief biographical info + dance background – who are you?)
- 100 words - for a conference round-table discussion (basic bio + specific interests/connection with
conference topic, etc – why are you at the table?)
- 150 words – for a grant application (bio + info about past and current dance activity that aligns with the
project being applied for – what qualifies you to receive consideration for this grant?)
Tailor these to each application; appropriate language and content to be discussed. Submit in hard copy 12 point Arial font with word count indicated for each. Include 1 to 2 sentences outlining how and why you chose and presented the information in each biography for each audience.

2. Performance commentaries (350 words) 2 Reviews each worth 5%
Review #1 DUE October 23
Review #2 DUE November 27
Guidelines for writing dance commentary will be discussed in class. Choose 2 performances from those listed. Include a sentence or two describing how you have tailored your writing to engage a general audience.

3. Advocacy ‘Blast’- 500 words 15% DUE October 2
Choose a topic of interest to you – ie an aspect of dance training, why emergent choreographers deserve funding support, the value of diversity and/or a particular cultural dance form, growing the audience for dance, increased funding for community dance activity, dance in the educational system, etc. Research your topic, and write an impassioned ‘position piece’, designed to persuade and enlighten magazine or blog readers about why this is important. Include/cite your research resources to support and strengthen your observations and comments. Include a brief description - 1 or 2 sentences – at the top of your article to outline how you designed your writing, framed your argument, chose language, etc, to make a bold statement of your point of view.

4. Collaborative promotion project – 10% DUE October 16
Media/web promotion (300 words + designed logo)
Working in small groups (to be assigned) devise an idea for a promotion – ie of an imaginary or projected upcoming performance, studio opening, classes, workshop, etc. Each group member will write text and create a logo or graphic. Exchange these, editing and commenting on one another’s ideas, and decide which material the group will refine and polish. Document all phases of developing your ‘piece’ – this documentation is to be submitted in hard copy along with your final product. Include a brief “intention description” – 1 or 2 sentences – at the top of the piece on how your group designed and tailored your writing and visual presentation to the particular audience you aim to engage. Each participant submits an individual intention description. Your promotion will be presented in class – five minutes max. Rehearse.

5. Talk – Presentation notes & text (2 minutes exactly) – 10% DUE October 30
Prepare a talk that introduces a noted dance figure – they may be receiving an award, you may be introducing them on tv, radio etc. Make notes for your presentation. Rehearse! Your talk is to be EXACTLY 2 minutes. Submit both your notes and full text, prefaced by a 1-2 sentence description of how/where you researched your subject and how you tailored your talk to a specific audience. Rehearse your presentation.

6. Writing response/commentary – 10% DUE November 6 (350-400 words)
Write a response/commentary on one of the assigned Renegade Bodies articles. Discuss the overall content of the article and consider the sources and research. Who is the writer and what is their background and perspective? Who is the intended reader? Does the article create artistic/social/political context for its points? How? Does the author use dance-specific language? Is the article interesting to read? Why or why not? What did you learn?

7. Project Proposal Description draft – 10% DUE November 13 (400-450 words)
Select a project you would like to initiate - depending on your interests, this may be a creation/research project or an entrepreneurial project. You may be considering this idea as a Senior Projects initiative, and/or as a future aim/plan. Draft a description of what you want to do. You want to create a clear, convincing,
compelling statement of what you want to do, why you want/need/are uniquely qualified to carry out this project, and how you will go about it. Who, what, when, where, why - outline your aims, your dreams, your experience, your ideas.

8. Final Project Proposal – 15% DUE December 4th
Includes edited/finalized Project Description (400-450 words) Mandate (1-2 sentences) Artistic or Entrepreneurial Statement/Philosophy (150-200 words)

ADDITIONAL INFORMATION

Important University Sessional Dates (classes start/end dates, reading/co-curricular week, add/drop deadlines, holidays, etc.): https://registrar.yorku.ca/enrol/dates/fw17

York University Grading System:

Grading, Assignment Submission, Lateness Penalties, and Missed Tests:
The grading scheme for courses 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.) An average piece of work in university is about a C+ or B. Grades go up or down from there depending on the attention and effort applied as well as evidence of tangible change.

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.

Assignment Submission/Lateness Penalty:
Proper academic performance depends on students doing their work not only well, but on time. Assignments must be received on the due date specified and are to be handed in at the beginning of class. No electronic submissions will be accepted. Assignments received later than the specified due date will be penalized one-half letter grade per day. There are exceptions to this lateness penalty for valid reasons such as illness, compassionate grounds, etc. but require supporting documentation (e.g. a doctor’s letter).

N.B. Final course grades may be adjusted to conform to Program or School grades distribution profiles. Once final grades have been posted, the full breakdown will be available and can be discussed in an appointment with the Course Director or Chair of the department.

"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.

Last date to drop a full year (Y) course without receiving a grade: February 9, 2018
Last date to drop a Fall term (F) course without receiving a grade: November 10, 2017
Last date to drop a Winter term (W) course without receiving a grade: March 9, 2018
Course Withdrawal Period: (withdraw from a course and receive a grade of “W” on transcript)
Last date for full year (Y) course: February 10 to April 6, 2018
Last date for Fall term (F) course: November 11 to December 4, 2017
Last date for Winter term (W) course: March 10 to April 6, 2018

Please note that financial deadline dates differ from add/drop deadlines.

Department of Dance Studio Dress Requirements:
In order to give students the best possible guidance in Contemporary Ballet and Modern studio dance classes, teachers must be able to see the entire body. Postural alignment and joint and muscle use cannot be corrected in these classes if loose or bulky clothing hide the body. Other dance forms we teach may require specific footwear, props, and/or other clothing options. Please make sure to check your outlines for each of your studio dance classes for the specific dress requirements and the details each teacher will require.

The general requirements are:
- Form fitting clothing that covers torso and legs should be worn. Bring close-fitting warmer clothing and socks for cold days. (No loose-fitting or ragged clothing unless specified).
- Hair must be worn off the neck and face for Ballet, and back and off the face for Modern.
- Students can wear leotard and tights (any solid colour), and ballet slippers for Ballet and bare feet for Modern.
- Please be considerate of your fellow dancers; avoid long fingernails and jewellery (including piercings, watches, earrings, necklaces, bracelets, and large rings). Ensure hair-wear is secure.

Department of Dance Studio Use Regulations:
- There is absolutely no food or drink (other than water) permitted in the studios.
- Leave street shoes and boots in the cubbies outside the studio or preferably, in your locker. If you must bring street shoes and boots in to the studio, please place them inside a bag. Grit and dirt brought into the space pose a safety hazard for dancers (particularly for those working barefoot) in addition to damaging the floor surfaces. NO BARE FEET in the Dance Department hallways or bathrooms.
- Do not prop the studio doors open by using the deadbolt, the mirror curtain, or anything that blocks the studio entrance.
- Please return studio furniture to its rightful place according to the floor plan posted by the door in each space.

Department of Dance Video Guidelines:
The Department of Dance has developed these guidelines in order to raise awareness of expected behaviour regarding recording/videotaping curricular work, and to foster a culture of respect for intellectual and creative property, as well as for individual privacy.
While the Department recognizes the democratizing effect of the internet, the Department requests that students do not post curricular work publicly to the internet, unless by express permission of the Chair of the Department, and waivers signed by all concerned. Work is to be shared only via private file-sharing access. This applies to documentation made by the Department and/or by individual students for their own archives.

Department of Dance Guidelines For Scented Products:
York University endeavours to provide an indoor environment that supports the University community at work and study. Some people experience severe health problems from exposure to chemicals contained in scented products including aftershave lotions, hair spray, deodorants and fragrances. In consideration of those who are affected by such chemicals, use unscented products only.
Department of Dance Guidelines For Physical Demands of the Program:
Courses in the Department of Dance may include elements that are physically demanding. Prior injuries can be aggravated by strenuous exercise so check with your physician and inform the Course Director before beginning the course. Be sure to share with the Course Director any changes in your injury or health that may affect your participation.

Courses in the Department of Dance may also include the possibility/likelihood of human contact (i.e., correction of alignment or technical execution as well as the possibility of collision with colleagues). Students uncomfortable with the use of touch are requested to relay feelings to the Course Director as soon as possible.

Department of Dance Guidelines For Safety and Wellbeing:
Should an accident occur in studio, there is a very clear protocol for reporting. This information is posted in every studio. Faculty members and staff are well versed in the protocol. For the various minor issues that come up in your day-to-day life as a dancer, it is recommended that you carry a well-stocked personal first aid kit in your dance bag.

Department of Dance Attendance and Participation Policy:
Students are expected to participate in every dance class, both studio and lecture courses. Under exceptional circumstances they may miss, without penalty, half the number of classes per term as the class meets in the week. (i.e., If your class meets two times a week, you may miss ONE class over the entire course without penalty.)

For studio classes that meet one (1) time per week:
- Absences or early departures in excess of 1 per term can result in a grade deduction of 4% per occurrence.
- Partial class participation beyond 1 class per term results in a 2% grade penalty.
- Non-participation beyond 1 class per term results in a 4% grade penalty.

For studio classes that meet two (2) or more times per week:
- Absences or early departures in excess of 1 per term can result in a grade deduction of 2% per occurrence.
- Partial class participation beyond 1 class per term results in a 1% grade penalty.
- Non-participation beyond 1 class per term results in a 2% grade penalty.

For all classes:
- In the event of an absence or limited participation, all missed material is to be learned prior to returning to class.
- In the event of an injury or illness preventing full participation for more than 1 class in a term, it is the student’s immediate responsibility, in consultation with the Course Director, to devise a plan for make-up work. The sooner this is done, the less stress you will experience from the uncertainty of the situation. If you are injured or ill, obtain and submit a hard copy doctor’s note. The doctor’s note will allow you to arrange for appropriate make-up work. Grade penalties can still apply, but the documentation assists in gauging the amount of penalty and make-up work needed.
- As detailed in the Injury Guidelines in the Department of Dance, students must complete a minimum of 60% of the studio work to receive course credit.
- Finally, in consideration of all participants, if you are ill, stay home and/or see your healthcare provider. You will recover faster and, should your illness be contagious, you will have shown others consideration by limiting their exposure. Do NOT come to class if you are ill!
Department of Dance Technical Evaluation Policy:

It is the Department’s responsibility to ensure that every dance major experiences optimal training and educational conditions. This is especially important in physical practice where safety is a pedagogical imperative. To that end, all students enrolled in dance technique courses (i.e. Contemporary Modern and/or Contemporary Ballet) participate in technical level evaluation at the beginning of the Fall term. Dance faculty conduct evaluations in a traditional group class setting. Students who have successfully completed the pre-requisite courses, have maintained an appropriate level of fitness, and have continued with technical training over the spring and summer months normally proceed to the next level.

It must be noted that a satisfactory grade in the pre-requisite course does not guarantee placement in the next level of technique. Some students may be required to remain at the previous level to safely develop additional technical skill. Extended illness, injury, or insufficient technical skill are some of the factors that lead to such a decision.

The study of dance as a physical and artistic practice requires a commitment to year-round technical training, body conditioning, and cross training. Students are, therefore, expected to independently seek out and maintain an appropriate training regimen all 12 months of the year.

York University Academic Senate Policies and Information:

All students are expected to familiarize themselves with the Policies and Regulations information which can be found on the 2017/18 Academic Calendars page:
http://calendars.students.yorku.ca/2017-2018/dance

We recommend carefully reviewing all three sections; About, Degree Requirements, and Faculty Rules. Important information is explained here including the Policy on Academic Honesty, Academic Responsibility and Student Responsibility, and Academic Standing. Further details are available on the Secretariat Policies website, http://secretariat-policies.info.yorku.ca/, which covers the following topics:

- Academic Accommodation for Students with Disabilities:
  http://calendars.students.yorku.ca/2017-2018/policies-and-regulations/academic-policies-and-regulations/academic-accommodation-for-students-with-disabilities
- Religious Accommodation:
  http://calendars.students.yorku.ca/2017-2018/policies-and-regulations/academic-policies-and-regulations/religious-accommodation
- Code of Student Rights and Responsibilities:
- Academic Honesty:
  http://calendars.students.yorku.ca/2017-2018/policies-and-regulations/student-conduct/academic-honesty

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