EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Dance Department
FA / DANC 3510A 3.0 SECTION A
DANCES OF SUB-SAHARAN AFRICA
FALL 2018 / WINTER 2019

COURSE CALENDAR DESCRIPTION

Offers African dance forms at the intermediate level. It includes the study of the dances in their cultural contexts such as Ghanaian, Togolese, Beninois, Nigerian and Guinean. The effects of contemporary changes on these art forms are examined. Studio/Discussion. Prerequisites: FA/DANC 1500 6.00 or FA/DANC 2510A 3.00 or FA/DANC 2511A 3.00 or permission of the department. Open to majors and non-majors

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Amegago, Modesto</td>
<td>Sec. A / STDO / F</td>
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<td>York Ext. 22130</td>
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SPECIAL FEATURES

Intermediate/Advanced Traditional and Current Dances of Sub-Saharan Africa

Course Director: Dr. Modesto Amegago
Office: Accolade East Room 313
Telephone: (416)-736-5137, Extension 22130
Email: amegago@yahoo.com
Course Consultation Hours: Thursdays, 3.30-5 PM or by Appointment.
Class Meetings: Tuesdays and Thursdays 6:00-8.00 PM: Venue: Studio ACE 249 Accolade East Building.

Expanded Course Description

This course provides opportunities for students to study or further their study of African dance and music and their cultural contexts. The course explores a variety of African dance techniques as well as specific music and dance forms drawn from West African cultural and educational contexts. Students would learn the act of playing African instruments such as bells, clappers, rattles, drums and xylophones, and singing African songs as well as performing African dance forms.
Students are required to complete quizzes on the dance and musical forms, and perform the dance/musical forms in the middle and at the end of the semester. They are also required to write a final paper or choreograph a dance piece, utilizing some of the movements learnt in class and other African dance-related movements (learnt from other classes/settings). The final paper should be handed over to the instructor by the end of the semester, so also the choreographed piece should be performed in class during the end of the semester.

TOPICS AND CONCEPTS

Prerequisites for FA/DANC 2510A: FA/DANC 1400- 3.00 or Permission of the Department
Prerequisite for 3510A: FA/DANC 1400-3.00, FA/DANC 2510A/2511A-300 or permission of the Department

Prerequisite for FA/DANC 4510A: FA/DANC 3510A/3511A-300 or Permission of the Department

Required Text: None

Recommended texts:

Syllabus

Week 1: Thursday September 6 2018
Topic/Theme:
1. Course Overview: Self-Introduction; Review of the Course Outline/Description, Requirements and Syllabus
2. Introduction to the week’s activities: Dance as an Expression of Socio-historical, religious and cultural values: A Case of Agbekor Wulorlor and Sohu

Activity: Introduction to the cultural context, instrumental patterns and songs of Agbekor wulorlor and Sohu, playing of drums, rattles and bells; singing, listening, observing, discussing, memorizing and taking notes of class activities; introduction to African dance techniques through warming up, learning Agbekor wulorlor and Sohu dances in large and small groups, cooling down, feedback.

Week 2: September 11 and 13
Topic/Theme: Continuation of Dance as an Expression of Socio, historical, religious and cultural values: Agbekor wulorlor and Sohu

Activity: Reviewing Agbekor wulorlor and Sohu instrumental patterns and songs; listening, observing, discussing, memorizing and taking notes of class activities; continuation of African movement techniques through warming up; reviewing the movements of Agbekor wulorlor and Sohu, learning more Agbekor wulorlor and Sohu movements in large and small groups, cooling down, and feedback.

Week 3: September 18 and 20
Topic/Theme: 1. Quiz 1; Review of Agbekor Wulorlor and Sohu; 3. Introduction to Dance as a Medium of Thanksgiving: A Case of Bambaya/Odunde

Activity: Writing Quiz one on Agbekor wulorlor and Sohu; Review of Agbekor wulorlor and Sohu instrumental patterns and songs; introduction to the cultural contexts and instrumental patterns and songs of Bambaya/Odunde; listening, observing, discussing, memorizing and taking notes of class activities, continuation of African dance techniques through warming up, reviewing Agbekor Wulorlor and Sohu movements; learning Bambaya/Odunde dance in large and small groups, cooling down and feedback.
Week 4: September 25 and 27

**Topic/Theme:** Continuation of Dance as a Medium of Thanksgiving: Bambaya/Odunde

**Activity:** Review of Bambaya/Odunde instrumental patterns and songs; listening, observing, discussing, memorizing and taking notes of class activities; continuation of African dance techniques through warming up; reviewing Bambaya/Odunde movements; continuing Bambaya/Odunde dance; cooling down and feedback.

Week 5: October 2 and 4

**Topic/Theme:** Quiz 2 on Bambaya/Odunde; Review of Agbekor wulorlor and Sohu and Bambaya/Odunde; 3. Introduction to dance as and Communication of Sociocultural values: A Case of Adowa

**Activity:** Writing Quiz 2; reviewing the cultural contexts, instrumental patterns, songs and movements of Agbekor wulorlor, Sohu and Bambaya/Odunde, introduction to the cultural context and instrumental patterns and songs of Adowa, listening, observing discussing, memorizing and taking notes of class activities, continuation of African dance techniques through warming up, review of Agbekor wulorlor, Sohu and Bambaya/Odunde, learning Adowa movements in large and small groups; cooling down and feedback.

Week 6: October 9 and 11: Reading Week No Classes

Week 7: October 16 and 18

**Topic/Theme:** Quiz Two; Mid-term Performance: Agbekor wulorlor, Sohu and Bambaya/Odunde; 2 Review of Adowa

**Activity:** Writing quiz two; running through and fine tuning Agbekor wulorlor, Sohu and Bambaya/Odunde, dancing in small and large groups, feedback.

Week 8: October 23 and 25

**Topic/Theme:** Continuation of Adowa; 2 Guest Artist’s Presentation: TBA

**Activity:** Reviewing the cultural contexts, instrumental patterns and songs of Adowa, listening, observing, discussing, memorizing and taking notes of class activities, continuation of African dance techniques through warming up, reviewing and learning more Adowa movements, introduction to specific dance form (by a guest artist); dancing in large and small groups, cooling down, feedback.

Week 9: October 30 and November 1

**Topic/Theme:** Guest Artist’s Presentation TBA

**Activity:** Warming up with African movement techniques, reviewing Adowa and the dance/music taught by guest artist; introduction to specific dance form (by a guest artist), dancing in large and small groups, cooling down, feedback.

Week 10: November 6 and November 8

**Topic/Theme:** 1. Quiz Three; 2. Review of some of the previous lessons; 3. Dance as an Expression of Ceremonial and Cultural values: A Case of Nagila

**Activity:** Writing Quiz Three, reviewing the cultural contexts, instrumental patterns and songs of Adowa and other dances, introduction to the cultural context and the dance and music of Nagila; listening, observing, discussing, memorizing and taking notes of class activities, continuation of African dance techniques through warming, reviewing the previous dances; learning Nagila in large and small groups, cooling down, feedback.

Week 11: November 13 and 15

**Topic/Theme:**
1. Continuation of Nagila;
2. Dance as an Expression of Women’s Aesthetics and Cultural Values: A Case of Togo-Atsyia or Kadodo

**Activity:** Reviewing the cultural context, instrumental patterns and songs of Nagila, introduction to the cultural contexts, dance and music of Atsyia/Kadodo, listening, observing, discussing memorizing and taking notes of class activities, continuation of African dance techniques through warming, reviewing Nagila dance, learning Togo Atsyia or Kadodo dance in large and small groups, cooling down, feedback.

**Week 12: November 20 and 22**

**Topic/Theme:** Quiz 4; Continuation of Togo-Atsyia or Kadodo

**Activity:** Writing Quiz 4; Reviewing the cultural context, instrumental patterns and songs of Nagila and Togo Atsyia or Kadodo, listening, observing, discussing, memorizing and taking notes of class activities, continuation of African dance techniques through warming, reviewing Nagila dance, and learning more Togo-Atsyia or Kadodo movements in large and small groups, cooling down, feedback.

**Week 13: November 27 and 29**

**Topic/Theme:** Reviewing the Various Dances and Final Performance

**Activity:** Running through and fine-tuning the various dances/musical accompaniments, performing in small groups, feedback.

**Week 14: December 4**

**Topic/Theme:** Final Performance Continued (Open Class)

**Activity:** Running through all the dance(s) and choreographed pieces, performing the dances and choreographies in class for fellow students and the public, submission of the final papers, Course wrap up.

**Please Note:** The instructor reserves the right to make changes to this course outline after consultation with the whole class.

**LIST OF LEARNING OUTCOMES AND EXAMPLES OF**

The purpose of this course is to lead students to understand the historical, social, ceremonial, economic, political and cultural contexts of African dance/music, develop their movement vocabulary, broaden their cross cultural awareness, acquire skills in dancing African dance(s), playing African instruments and singing African songs, develop skills in creating dances and writing papers on African and world dance/music forms, and apply these knowledge and skills to their class assignments, research, future education and careers.

**Brief List of Specific Learning Objectives/Outcomes of the Course:**
- By the end of the semester, students will:
- Understand the historical and cultural contexts, and functions of African dance/music.
- Develop their movement vocabulary.
- Broaden their cross cultural awareness.
- Develop skills in performing, creating and theorizing African and world dance/music.
- Acquire analytical, evaluative and appreciative skills relating to African and world dance/music.
- Exhibit their practical and theoretical skills through midterm and end of semester performances, quizzes and papers.
- Demonstrate their ability to apply these knowledge and skills to their future education, performance, creativity, research, documentation and careers.

**GRADED ASSESSMENT**

**Evaluation:**
• **Assignment 1:** Quizzes: 20% (due dates: Quiz 1: Sept 18 or 20; Quiz 2: Oct. 16 or 18; Quiz 3: November 6 or 8; Quiz 4: November 20 or 22).
• **Assignment 2:** Midterm performance: 15% (October 16 and 18).
• **Assignment 3:** Final performance: 20% (November 27, 29 and December 4).
• **Reflective/Research Paper or Final Choreography:** 15% (Nov. 29 or Dec. 4).
• **Attendance and Participation:** 30% (full attendance of all the classes: 10%; participation; progress, mastery of skills, music/dance qualities: 20%).

**Total Marks: 100%**

**Assignments and Evaluation Criteria:**

**Assignment 1: Quizzes:** *(Due Dates:)* Quiz 1: Sept 18 or 20; Quiz 2: Oct. 16 or 18; Quiz 3: November 6 or 8; Quiz four: November 20 or 22).

Students are required to complete quizzes set on specific dance/musical forms. There may be up to four quizzes during the semester.

**Quizzes** will be evaluated on correctness, validity and clarity of answers and appropriate use of grammar. **Please note that** the quizzes may be postponed to another date or week depending on the pace of the class or level of accomplishment.

**Assignment 2: Midterm Performance:** *(Due Dates:)* October 16 and 18

Students are required to perform the some of the dances they learn in class in small groups (of four or six) during the midterm.

**Assignment 3: Final Performance:** Due Dates: November 27, 29 and December 4

Students are required to perform some of the dance/musical forms they learn in class in small groups (of four or six) at the end of the semester. **Please note that** students enrolled in FA/DANC 4511A may be required to perform a relatively more challenging dance form.

**Evaluation of the dance and musical skills during the weeks, midterm and final Performances:**

• **Dancing** throughout the semester and during the midterm and final performances will be evaluated on the level of engagement, mastery of movements (movement qualities, performance skills, attitude and progress), based on the assumption of the appropriate posture, proper execution of the movements, timing and proper coordination of the movements with the music, and proper expression of emotion/feeling in the face and body.

• **Singing** throughout the semester and during the midterm and final performances will be evaluated on the proper pronunciation and understanding of the lyrics in relation to context, proper rendition of songs, personal involvement in singing and proper coordination of the songs with instrumental sounds.

• **Instrumental music** throughout the semester and during the midterm and final performances will be evaluated on the mastery and proper application of the playing techniques, proper handling of instruments, proper articulation of musical sounds, coordination of the sounds with other instrumental sounds, songs and movements, and knowledge of linguistic and cultural contexts of the sounds.

**Assignment 4: Reflective/Research Paper or Choreography:** *(Due Dates)* *(December 4)*

Students enrolled in 2510A are required to writer a 4-5 page reflective paper on their learning experiences throughout the semester. This paper should contain a summary of the class activities of each date/week of the semester, students overall impression or comments and/or suggestions.

Students enrolled in 3510A are required to *(Option A)* choreograph a dance piece, utilizing some of the movements learnt in class and other movements that relate to African dance, to address any of the topics or themes covered in class, or specific theme(s) of their choice, or *(Option B)* write a five to six page (double-spaced) paper that addresses the origin and development of African dance and music; or compares the origin, cultural contexts and functions of African dance/musical forms/styles; or discusses the knowledge they acquire from the course and how they hope to utilize it in the future.
Students who would like to choreograph dance pieces may choose to work as individuals or in small groups (of not more than six people) in choreographing the dance piece. Individual students’ pieces should be about five minutes long, while group pieces should be relatively longer, depending on the number of people in the group. For example a group of ten students should compose a ten minute dance piece while a group of five students should compose a piece ranging from 20-25 minutes long.

Students enrolled in 4510A are required to (Option A) choreograph a relatively longer dance piece, utilizing some of the movements learnt in class and other movements that relate to African dance, to address any of the topics or themes covered in class, or specific theme(s) of their choice, or (Option B) investigate (a) particular African dance/music form(s) and write between 8-10 page double-spaced paper on it.

Students who would like to choreograph dance pieces may choose to work as individuals or in small groups of not more than four people. Individual students’ pieces should be between 6 to 8 minutes long, while a piece created by group of students should be longer, relative to the number of students in the group: For example a group of two students should compose between twelve to fourteen-minute dance piece while a group of four students should compose between 24-32-minute dance piece.

The Choreographed pieces should be performed in class during the last week of classes, so also the written papers should be handed over to the instructor on the last day of classes.

Evaluation:
The Choreographed Piece will be evaluated on the use of the dance, musical and other artistic elements and themes, to create a coherent, harmonious, or aesthetically pleasing and meaningful piece which highlights a clear beginning, progression; climatic and ending moments.

Reflective/Research Paper will be evaluated on clarity, validity, coherence, grammatical structure and the quantity of information they contain.

Attendance will be evaluated on prompt, regular and full class attendance throughout the semester.

Class participation: Students will be evaluated on their level of engagement or involvement in the weekly class activities, such as instrumental learning/performance, singing, dancing and class discussions and other assignments.

Attendance and Participation Policy: This course is mainly a studio course that runs only twice in a week, and students are required to attend all classes promptly and participate in all the class activities throughout the semester. Poor attendance will affect a student’s progress in class and the final grade. A student may be permitted to miss one class without penalty. Every additional absence from class will amount to Two-point deduction per occurrence from the final course grade. Marks will be deducted from late attendance and early departure from classes (for example, one point may be deducted for arriving in class after 30 minutes, or departing 30 minutes before the end of class, without permission from the instructor). If you miss a class, ask your classmates about what was done in class on that day and any possible assignments and assistance.

Please Note that because the course is offered by the Dance Department, the emphasis will be laid on the dance component in the teaching/learning and evaluation process (especially due to time constraints).

Lateness Penalty: Assignment received later than the due date will be penalized one grade point per day that the assignment is late.

Extended Injury or Illness: In the case of extended injury or illness, a doctor’s certification must be presented to the instructor. The impact of any lengthy absence from class due to extended injury or illness will be dealt with on an individual basis.

Attire: Students are allowed to wear comfortable clothes ranging from African clothes, loose pants, leotards and T-shirts but they are expected to dance bare feet. Jewelry should not be worn in class for they may harm students when dancing. Long hair must be tied securely off face to enable the dancer to concentrate and move freely. Please note that students are not allowed to leave their shoes on the floor in front of the dance studio. All shoes should be left in the cubbies. Also, students should not be running around in bare feet in the rest of the building.

NB: Please note also that students are not allowed to take photographs or audio record any of the class activities without permission from the class instructor. They are also not allowed to make phone calls or send
text messages in classes or during class periods.

ADDITIONAL INFORMATION

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

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 8, 2019**
Last date to drop a Fall term (F) course without receiving a grade: **November 9, 2018**
Last date to drop a Winter term (W) course without receiving a grade: **March 8, 2019**

Course Withdrawal Period: (withdraw from a course and receive a grade of “W” on transcript)
Last date for full year (Y) course: **February 9 to April 3, 2019**
Last date for Fall term (F) course: **November 10 to December 4, 2018**
Last date for Winter term (W) course: **March 9 to April 3, 2019**
Please note that financial deadline dates differ from add/drop deadlines.

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, stairs, elevators, or bathrooms. Bring indoor flip-flops or slippers to go from studio to studio.
- 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. Programs Assistant Flannery Muise and faculty member Claire Wootten are the department’s certified first-aid reps.

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:
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:


**Professionalism and Classroom Etiquette:**

Professionalism is an attitude—much more than the act of receiving money for your work. It is about having confidence and pride in your work with a willingness to contribute to the group. These guidelines will also help you attain autonomy and professional capacity.

- Address all your personal care issues before class begins. This includes doing a bathroom run, filling your water bottle and having a supply of tissues. You should not need to leave the studio during class unless you are experiencing a personal emergency.
- Please participate in helping to prepare the studio space for dancing in advance of the class start time to ensure a timely beginning.
- Please stand and cease all preparatory/warm-up activities when the Course Director or special guest indicates the start of class.
- Whether a correction is given to an individual or the entire class, all students are expected to apply the correction to their own work.
- When working in pairs or small groups, aim to stay focused on the given task and be prepared to direct your attention back to the group quickly in order maintain the classroom pace. Respect and support your peers by staying focused. This means that there are times when one must put aside personal feelings and frustrations to maintain an optimal work environment.

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

Moodle @ York University