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 2019 / WINTER 2020

Last Modified Date: 08/22/2019

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.

Prerequisites: 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>
<th>Contact Phone</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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</tbody>
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SPECIAL FEATURES

FA DANC 3330 Reading Writing Dancing 3.0 Fall 2019
Course Director: Carol Anderson
ACE #330 carola@yorku.ca 416 736 5137
Course Consultation: Monday 12-1 or by appointment
Classes: Mondays 1.30-4.30 pm ACE 244
Last date to drop this course without receiving a grade: November 9, 2018
Last day to submit assignments: December 2, 2019
Course Description:
Reading Writing Dancing FA DANC 3330 3.0 develops writing practice and craft for emergent dance professionals by investigating various forms of writing that are useful and significant for those who intend to work in the field of dance. Depth and breadth of skill in practical and theoretical aspects of dance-related writing will be developed through writing assignments, writing practice, and discussion. Course content includes biography, promotion, review/commentary, and components of grant proposal-writing. Also included are investigative writing processes such as interviews and essay/advocacy writing, with some consideration of research-based documentary material such as dance articles and online resources. Attention is given to identifying and using compelling and appropriate language for writing about dance, with investigation of articulating embodied experience. The class considers various forms/genres of dance. Every class will incorporate movement, writing practice, student discussion, responses to performance, viewings and readings, etc. Developing aspects of writing craft – organization, editing, use of language, syntax, structure, etc – is a fundamentally important component of the course.

TOPICS AND CONCEPTS

FA DANC 3330 Reading Writing Dancing Course Syllabus Fall 2019

*Please note – The schedule is subject to change; further readings may be assigned.
Readings listed for each week are to be completed before that class, to provide relevant contextual information, and for inclass discussion based on readings.

Week 1 September 9
Course introduction/Biographies and Interviews Writing process and practice

Week 2 September 16
Reviews/Performance Commentaries
DUE: Biographies

Week 3 Sept. 23
Advocacy and Research

Week 4 Sept. 30
Writing Workshop with guest Cheryl Lafrance
DUE: Advocacy blast

Week 5 Oct 7
Talking Dance – presentations
DUE: Talk notes and text

Week 6 Oct. 14- Thanksgiving - no class / Reading Week Oct. 12-18

Week 7 Oct. 21
Documentary/journalistic writing and Curation and Promotion/contextual writing
Inclass discussion of readings
DUE: Review #1 of Dance Independent Project

**Week 8 Oct. 28**
Media Release presentation
DUE: Media Release

**Week 9 November 4**
Project proposals

**Week 10 November 11**
Artistic Statements, Mission Statements and Mandates
DUE: Project proposal draft

**Week 11 November 18**
Issues in Grant Writing

**Week 12 – November 25**
Project Proposal Development – Critical steps/Editing and Refining
DUE: Review #2 Dance Innovations

**Week 13 December 2**
Moving Forward: Reading Writing Dancing
DUE: Final project – proposal, mandate, artistic statement

**Week by Week – Readings, Due Dates, Syllabus:**

**Week 1 September 9**
Moving/Writing practice –
Biographies and Interviews
Readings: https://www.dcd.ca/ - bios of 2019 Dance Hall of Fame inductees
http://dcd.ca/exhibitions/enterdancing/wang.html
http://dcd.ca/exhibitions/enterdancing/normaaraiza.html
http://dcd.ca/exhibitions/enterdancing/maboungou1.html
http://dcd.ca/exhibitions/enterdancing/alvintolentino.html
https://www.dcd.ca/dialogues/santeesmith1.html
https://www.villagevoice.com/2016/05/24/carmen-de-lavallade-looks-back-on-an-extraordinary-career/
http://paulacitron.ca/dance/dance-review-claudia-moore-moonhorse-dance-theatreescape-artist/

**Week 2 September 16 –**
DUE: biographies
Reviews/Performance Commentaries

Inclass: moving/writing practice

Readings:
http://www.thedancecurrent.com/review/what-i-saw-and-how-i-felt

Week 3 Sept. 23
Advocacy
Stating your case and developing your ideas – Investigating resources Dance Collection Danse, The Dance Current, York U library
Inclass – moving/writing practice
Readings/Resources:
https://www.dcd.ca/
https://www.library.yorku.ca/subjects/dance
http://www.thedancecurrent.com/feature/where-are-all-women

Week 4 Sept. 30
DUE: Advocacy blast
Writing Workshop - with Guest Cheryl Lafrance
Inclass – moving/writing practice
Readings
https://yorkspace.library.yorku.ca/xmlui/bitstream/handle/10315/35476/LaFrance_Cheryl_L_2018_PhD.pdf?sequence=2
* note go to Table of Contents and Click on Chapter 4 this takes you directly to the readings - Rpgs 127 (found poem) and pages 131-151
link: https://journals-scholarsportal-info.ezproxy.library.yorku.ca/details/14790726/v10i0001/3_se.xml
Read the boxed sections that are her letters to her Practice and the one reply to Dear Dancer

Week 5 Oct 7 –
DUE: Talk Notes and Text
Talking Dance – presentations

Week 6 Oct. 14 Thanksgiving – no class – Reading Week Oct. 12-18
**Week 7 Oct. 21**
DUE: Review #1 Dance Independent Project
Documentary/journalistic writing
Promotional and Curatorial/contextual writing – writing a media release
Inclass: movement/writing practice
https://www.newyorker.com/magazine/2019/07/01/can-modern-dance-be-preserved
http://www.thedancecurrent.com/feature/decolonizing-dance-stages
https://www.moonhorsedance.com/
http://www.belindamcguire.org/
http://dtrc.ca/DTRC_media_kit.pdf
https://www.fujiwaradance.com
http://www.sampradaya.ca/
Writing Dramaturgical Notes for Dance: Carol’s Dance Notes – Canadian Theatre Review
http://muse.jhu.edu.ezproxy.library.yorku.ca/article/515355/pdf

**Week 8 Oct. 28**
DUE: Media Release
Media Release presentations
Inclass – moving/writing practice

**Week 9 November 4**
Project Proposals
Readings:
https://imaginefund.umn.edu/examples-successful-proposals
https://canadacouncil.ca/funding/grants/explore-and-create/research-and-creation
https://www.thebalancesmb.com/how-to-write-a-grant-proposal-2501980

**Week 10 November 11**
DUE: Project Proposal Draft
Mandates, Missions, Artist Statements
Writing an Artists Statement -
What is a Mandate? A Mission Statement? A Teaching or Entrepreneurial Philosophy?
Readings:
https://www.gyst-ink.com/artist-statement-guidelines/
http://www.nicolehaskins.com/artists-statement-1/
https://www.gyst-ink.com/sample-artist-statements
https://national.ballet.ca/Meet/Mission-Statement
Week 11 November 18
Issues in Grant Writing – Creating Budgets and Timelines
Writing Development
Inclass movement and writing practice
Readings:
https://torontoartscouncil.org/grant-programs/tips-and-resources/top-ten-grant-writing-tips
https://www.cbc.ca/arts/thinking-of-applying-for-an-artist-grant-read-these-expert-tips-first-1.4631287

Week 12 – November 25
DUE: review #2 Dance Innovations
Project Proposal Development – Critical Steps /Editing and Refining
Inclass: movement/writing practice

Week 13 December 3
DUE: Final project – proposal, mandate, statement
Moving Forward with Reading Writing Dancing

Tips for Improving Your Writing
Brush up on and/or look up the basic principles of writing, grammar and spelling.
Writing is a practice – like dancing. Practice creates progress – flow, flexibility, facility.
Read widely to develop an eye and ear for effective writing.
Read your writing out loud. This is the best strategy for writing with crystal clarity.
Ask a writing partner or friend to read your writing and provide feedback.
Always take the time to create an outline before you start writing.
Accept that first drafts are often bad – revise, rewrite, refine – rewrite, rewrite, rewrite.
Edit your writing ruthlessly. If you work with an editor, find a patient editor!
Write with clarity and elegance – eliminate unnecessary words.
Consider your audience – who are you writing for?
Thoroughly research your topic before you begin to write.
Speak your mind – say what you mean.
Review your earlier writing to see how you’ve improved.
Don’t delay writing. Get it done now. Done is better than perfect.
Course Objectives:
- Overall, FA DANC 3330 3.0 Reading, Writing, Dancing aims to develop, for emerging dance professionals, breadth and depth in essential skills for communicating about dance passionately, engagingly, and knowledgeably. Dance professionals frequently pursue portfolio careers embracing many aspects of dance that frequently include teaching, performing, advocacy, journalism, critical evaluation and administration. Developing evaluative, documentary and descriptive writing skills support all of these facets of a dance professional’s areas of activity.
- Students will develop skill in strategizing how to craft and present their writing for optimal effect for various audiences and purposes.
- Students will develop skill in describing and commenting on dance, through embodied experience - ie moving and responding to being in motion; by attending and commenting reflectively on assigned dance performances; by engaging in in-class discussion; and by planning and creating materials such as artistic and/or entrepreneurial statements, promotional material and essay/advocacy content.
- Students will develop skills for reading, considering and analyzing critical and documentary dance writing, including assigned resources/references.
- Students will develop skill in drafting, crafting, editing and refining dance writing forms including biographies, research/artistic statements, grant applications, website material/media information, evaluative commentary, and promotional/publicity pieces.
- Students will gain collaborative skill through communicating and developing group assignments.
- Students will gain experience presenting their work in class.

Online resources include:
https://www.library.yorku.ca/web/
www.dancecollectiondanse.ca
www.thedancecurrent.ca
http://danceinternational.org/
www.workinculture.ca

Suggested Dance Writing Sources:

GRADED ASSESSMENT

Course Evaluation – quick reference:
Class participation, inclass writing, full class attendance – 10%
Biographies (50, 100 and 150 words) – 10% DUE Sept. 16
Advocacy Blast – (500 words) – 15% DUE Sept. 30
Talk, notes, text (350-400 words) – 10% DUE Oct. 7
Media release (300-350 words) 10% DUE Nov. 4
Performance commentaries – (2 @ 350 words each 5%) – 10%
#1 Dance Independent Project DUE Oct. 21
#2 Dance Innovations DUE Nov. 25
Draft of creative or entrepreneurial proposal (400-450 words) – 15% DUE Nov. 18
Final Project Proposal – Includes Project Description (400-450 words) Mandate (1-2 sentences) Artistic or Entrepreneurial Statement/Philosophy (150-200 words) 20% DUE Dec. 2

Notes on Classes:
All assignments are to be completed in your own words.
Every class will include moving/writing practice. Dress appropriately for moving. Bring a notebook and pen to every class.
Every assignment requires you to write a 1-2 sentence rationale statement explaining your writing strategy/choices for addressing a specific intention and audience. Place the rationale at the top of your assignment.
Readings listed for particular classes are to be completed before that class. Make notes on readings for class discussion.
Assignments are due in hard copy 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. Your graded assignments are a valuable reference for tracking your progress.
A reminder that eating and drinking is not permitted in the studio/classroom. Classes include a short break.

Assignment:
1. Biographies (50, 100 and 150 words) – 10% DUE September 16
Write three biographies –
a/50 words - for a house program (brief biographical info + dance background – who are you?)
b/100 words - for a conference round-table discussion (basic bio + interests/connection with conference topic – what background, expertise, experience etc do you bring to the table?)
c/150 words – for a grant application (bio + info about past and current dance activity that aligns with the project being applied for – why should you be considered for this grant?)
Tailor these specifically to each purpose. Appropriate language and content to be discussed.
Submit in hard copy 12 point Arial font with word count indicated for each. As your rationale, include 1 to 2 sentences outlining how and why you chose and presented the information in each biography for each audience.

2. Advocacy 'Blast’- 500 words 15% DUE Sept. 30
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 issue is important. Include/cite your research resources to support and strengthen your observations and comments. As your rationale, 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 and persuasive statement of your point of view and reasons to support it. Include the word count.
3. Talk – Presentation notes & text (2 minutes exactly) – 350-400 words 10% DUE Oct. 7

Research and 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. Your talk/presentation is to be EXACTLY 2 minutes. Submit both your notes and your 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 and time your talk before making your inclass presentation. Include the word count for your text.

4. Media Release – 300-350 words 10% DUE Oct. 28

Small groups (4 or 5) will be assigned. Devise an idea for a promotion – ie of an imaginary or projected upcoming performance, studio opening, classes, workshop, etc. Write text and create a simple graphic or logo. Include a brief “intention and process description” – 2 or 3 sentences – at the top of the piece on how your group designed and tailored your writing and visual presentation to a particular audience. Your promotion will be presented in class – three minutes max. EACH group member submits one final copy of the intention and process description, and one copy of the final presentation with logo, text and rationale included.

5. Performance commentaries (350 words) 2 @ 5% + total 10 %

Guidelines for writing dance commentary will be discussed in class. Each commentary is to be exactly 350 words long. Include word count. As your rationale, include 1 or 2 sentences describing how you have tailored your writing to address each particular audience.

The two shows you will attend are:
a/Dance Independent Project: Dancing Indigeneity October 10th McLean DUE Oct. 21
Write this for a student audience.
b/Dance Innovations: November 20-23 McLean DUE Nov. 25
Write this for a general public.

6. Project Proposal Description draft – 15% (400-450 words) DUE Nov. 11

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 professional aim/plan. Draft a description of what you want to do. 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. Include a 1-2 sentence rationale outlining your strategy for presenting your ideas. Include the word count.

7. Final Project Proposal – 15% DUE Dec. 2nd

Include rationale and word count for each of: edited/finalized Project Description (400-450 words) a Mandate statement (1-2 sentences) an 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.):** 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 3, 2020
**Last date to drop a Fall term (F) course without receiving a grade:** November 8, 2019
**Last date to drop a Winter term (W) course without receiving a grade:** March 13, 2020

**Course Withdrawal Period:** (withdraw from a course and receive a grade of “W” on transcript)

**Last date for full year (Y) course:** February 4 to April 5, 2020
**Last date for Fall term (F) course:** November 9 to December 3, 2019
**Last date for Winter term (W) course:** March 14 to April 5, 2020

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. World Dance and 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.
- Tight buns are not recommended for Contemporary/Modern as they may impede floorwork.
- 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, 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 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 2019/20 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/](http://secretariat-policies.info.yorku.ca/), which covers the following topics:

- Academic Accommodation for Students with Disabilities:
- Religious Accommodation:
- Code of Student Rights and Responsibilities:
• Academic Honesty:
  • http://calendars.students.yorku.ca/2019-2020/policies-and-regulations/student-conduct/academic-honesty

• Academic Integrity Tutorial:
  • https://www.yorku.ca/tutorial/academic_integrity/

• Ethics Review Process:
  • http://secretariat-policies.info.yorku.ca/policies/ethics-review-process-for-research-involving-human-participants-policy/

• Alternate Exams/Tests:
  • http://altexams.students.yorku.ca/

• University Secretariat:
  • http://secretariat.info.yorku.ca/senate/

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

Moodle @ York University