EXPANDED COURSE DESCRIPTION
DANCE
School of the Arts, Media, Performance and Design
Dance Department
FA / DANC 4220 3.0 SECTION A
CHOREOGRAPHY
FALL 2019 / WINTER 2020

Last Modified Date: 09/25/2019

COURSE CALENDAR DESCRIPTION

Offers selected projects in choreography with an emphasis on interdisciplinary productions, and continued work on structure and form. Increased focus on the development of individual interests and style in choreography. Designed for highly motivated creative individuals. The course requires students to commit themselves to pre-performance and performance schedules related to productions of their work.

Lectures/presentations/performances. Prerequisites: For dance majors, a grade of B+ or higher in FA/DANC 3220 3.00 and permission of the Instructor. This course is open to other qualified third- or fourth-year Fine Arts students by permission of the department.

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Lectures/presentations/performances. Four and one-half hours. Prerequisites: For dance majors, a grade of B+ or higher in FA/DANC 3220 3.00 and permission of the course director. This course is open to other qualified third or fourth year Fine Arts students by permission of the department.

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>Sasso, Julia</td>
<td>Sec. A / STDO / F</td>
<td><a href="mailto:sasso@yorku.ca">sasso@yorku.ca</a></td>
<td>York Ext. 44651</td>
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SPECIAL FEATURES

Choreography 4220 is designed to facilitate participants’ individual and collective journey through the choreographic process from conception, creation, development, rehearsal to production and self-evaluation. The course is experiential and stimulates creative thinking through research, physical practice, observation, analysis, discussion, writing and documentation. Developing creative strategies, furthering skills and enhancing overall choreographic craft are the aims of the course. Choreographic projects will be performed as part of Dance Innovations in The McLean Performance Studio Theatre.

TOPICS AND CONCEPTS

Participants will create, rehearse and stage a work of contemporary choreography. Duration of finished choreographic projects may not exceed five minutes. The creation, development and rehearsal of projects is accomplished primarily outside of class meeting times. Classes themselves include guided explorations of creative practices designed to stimulate creative thinking and facilitate the development of strategies for realizing finished choreographic projects. Within a safe and nurturing environment exploration and learning is both independent and collaborative. Classes include guided physical explorations of improvisation and task-based techniques as a means to generate authentic movement material, forms and structures. Developing, organizing, editing and structuring material is considered throughout the course. Opening and honing perception - what we see - how we speak and write about choreography is developed and practiced
through course work. The course entails attention to all aspects of dance production including the use of sound/music, lighting, costumes, props and sets. Writing skills are enhanced through assigned written tasks including piece title and description, house program credits and notes, FOH bios, LX design proposals and additional technical and publicity materials associated with Dance Innovations. Choreographic projects will be performed as part of Dance Innovations, the near distance - pathways toward discovery November 20-22, 2019 in The McLean Performance Studio Theatre (Studio F), Accolade East Building. Two programs will be presented: Series A 7pm, B 8.30pm. Detailed technical/performance schedule below.

All choreographers are expected to assist in and contribute to the production of Dance Innovations as a means of developing practical technical knowledge.

**Recommended Reading:**

Dance Department Production Manual

*Let the Elephants Run: Unlock Your Creativity and Change Everything*, David Usher, Anansi, 2015


*Form without Formula, A Concise Guide to the Choreographic Process*, Patricia Beatty, Dance Collection Danse 1999

Jean-Pierre Perreault: Choreographer, Dance Collection Danse 1992

The Creative Habit, Twyla Tharp, Simon & Schuster 2003

Unfold: A Portrait of Peggy Baker, Carol Anderson, Dance Collection Danse, 2008

Chasing the Tale of Contemporary Dance, Parts 1 and 2, Carol Anderson, Dance Collection Danse 1999/2002

The Dance Current, (limited copies available at the Department office), selected articles available at thedancecurrent.com

The Conversations: Walter Murch and the Art of Editing Film, Michael Ondaatje, Vintage Canada Editions 2002

In the Blink of an Eye: A Perspective on Film Editing, Walter Murch, Silman-James Press 2001

A dictionary of theatre anthropology: the secret art of the performer, Eugenio Barba, Routledge, 2006

The Responsive Body, A Language of Contemporary Dance, Brian Webb editor, Banff Centre Press 2002

Dancers talking dance: critical evaluation in the choreography class, Larry Lavender, Human Kinetics 1996

**LIST OF LEARNING OUTCOMES AND EXAMPLES OF**

**Course learning objectives:** Develop and deepen an appreciation of the creative process as it relates to contemporary [a broad and inclusive term to be discussed in class] choreography and dance production through the creation, development, rehearsal and staging of an original work of choreography. Open perception, unleash imagination, consider new information/approaches and enhance choreographic and dance production skills. Develop the ability to articulate in relation to the art form, verbally and in writing. The exploration and development of authentic movement and expression in contemporary choreography based creation is a focus of the course.

**Specific objectives of the course:** Develop practical organization and time management skills and the ability to complete assignments on time often under pressure. Develop strategies for conceptualizing, creating, developing, directing and staging an original work of contemporary choreography. Enhance choreographic skill through the creation and development of authentic movement material, forms and structures. Develop a heightened awareness of the role that sound/music plays and how it impacts work. Open perception. Develop critical skills and the ability to speak and write about choreography. Develop an appreciation for collaboration within the choreographic and production processes. Enhance communication skills with collaborators: dancers, designers, publicists and audience members.
GRADED ASSESSMENT

Students will receive an unofficial midterm evaluation prior to the final drop date of November 8, 2019. Midterm evaluation provides a guide to students’ course progress and is worth 15% of Final Grade. Work is weighted for marking as follows:

**50% class practice**: Attendance, punctuality, presence, concentration and professionalism. Contribution to in class activities. Participation in physical explorations and discussions. Ability to explore new approaches to creative process. Ability to engage in course work both collaboratively and independently. Demonstrate evidence of independent creation and development of project. Complete writing and other assignments on time. Contribution to all aspects of the production of Dance Innovations. Contribution to the overall ecology of the class.

**15% writing assignments**: project title and description, program information, credits, notes, FOH bio, technical information. Quotes must be cited and all other writing must be in the student’s own words.

**15% Midterm Evaluation**: Students will receive an unofficial midterm evaluation prior to the final drop date of November 8, 2019. Midterm evaluation provides a guide to students’ course progress and is worth 15% of Final Grade.

**20% final movement project**: Realization/public presentations of final movement project. Project demonstrates authenticity and clarity of choreography, application of knowledge and feedback, ability to enter into new creative territory, evidence of rehearsal and development.

Participants are strongly advised to maintain a notebook specific to Choreography 4220. Explorations and assignments may bridge two or more classes. Participants are responsible for any missed information. A five minutes choreographic project requires a minimum of ten creation/rehearsal hours outside of class meetings. Creation/rehearsal hours should be logged and dated in choreographer’s notebook with brief notes describing objectives and outcomes of each meeting. Choreographers are strongly discouraged from performing in their own pieces and are responsible for limiting their participation in the works of others. As multiple showings and discussion of work-in-progress is an essential part of in-class coursework it is highly recommended that choreographers engage with dancers who do not have conflicting classes. Should a participating dancer have to miss another class, their instructor will require one week’s notice in advance for approval. Choreographers and their dancers must be available to attend all technical, dress rehearsals and performances. Choreographers are responsible for ensuring that they attend their scheduled lighting rehearsal during the week of November 12 – 16. Tech/Dress rehearsals are mandatory for all participants and will take place Nov 16 + 19. Guided by the course director, participants will organize and conduct an audition for dancers within the first two weeks of the term (to be discussed in class). Choreographers will enter a written agreement with the dancers with whom they are collaborating. Choreographers are responsible for arranging and coordinating their own rehearsal times outside of class time (please consult your student handbook for studio booking information). The use of music/sound will be discussed in class and the course director must approve final selection. Choreographers are encouraged to seek out opportunities for using original/live music. Participants will prepare and submit program information for their work to the course director, technical director and program designer as directed. Dates are included below. These are firm deadlines. Details will be discussed in class. All assignments must be completed on time. Choreographers must complete their pieces by the time of their technical/lighting rehearsal. Choreographers are responsible for supplying a performance-quality copy of the audio for their project. Details will be discussed in class.

During the period prior to performances beginning November 12 and during performance days through November 22 students – all choreographers and participating dancers and performers – MUST be available to participate in technical/lighting, dress rehearsals and performances as scheduled.

Dance Innovations tech/performance schedule - McLean Studio

Nov 12-15: 6pm-10:30pm: LX Levels (schedule TBC)
Nov 16: [Saturday]: 10am-6pm, LX Levels [cont’d.] + afternoon Tech/Dress (schedule TBC)
Nov 19: 6pm-11pm, Dress Rehearsal (Series A: 7pm, B: 8.30pm)
Nov 20: 6pm-11pm, Opening Performance (Series A 7pm, B 8.30pm)
Nov 21, 22: 6pm-10pm, Performances (curtain series A 7pm, B 8.30pm)
Nov 22: 6pm-11pm, Closing Performance + load-out

Class Schedule: The class schedule will be fluid, flexible and progressive in nature based on individual and over all class needs and progress. Please make note of the dates/deadlines above and below. Classes may include physical practice; participants should be physically warm and prepared to move. We will begin with introductions and a discussion about practicalities, course expectations and time management. Classes will include physical explorations for generating authentic movement material using improvisation and task-based techniques. ways to begin, development of movement sequences, exploring relationship, communicating through movement, enhancing dynamics, finding form and structure, organizing and editing material, discovering content, rehearsing and directing work will be discussed and considered. Choreographers will be required to show and discuss their work-in-progress throughout the term and should expect to receive and provide critical feedback as an essential component of class time. As a means of enhancing creative practice, participants are encouraged to take advantage of Dance Department activities and Toronto’s vibrant contemporary dance scene, to see as much performance as possible and to analyze and identify why a work resonates or does not. To take full advantage of the expertise in our department you may have other guest faculty, graduate students or guest teachers in this course.

Please make note of the following dates/deadlines (subject to change):

September 5: first class meeting, discussion of practicalities, review course outline, expectations and assignments, set DI audition date/time for DI dancers, review audition process

September 10 + 12: create/rehearse DI audition, get the word out

September 17: conduct DI audition (TBC)

September 19: choreographers to discuss/cast DI performers for individual projects, create rehearsal schedules, physical practice

September 24 + 26: discuss projects, ways to begin, piece descriptions, FOH bios, physical practice

September 26: 1st draft of proposed title/piece description due

October 1, 3, 8,10, 22, 24, 29, 31: in class showings of works-in-progress + feedback

October 29: PROGRAM INFORMATION DUE (use format in Dance Department Production Handbook. Email program information to sasso@yorku.ca clearly identify name of piece, choreographer’s name, series A or B in email heading)

Nov 5 + 7: RUN OF PIECES FOR LX DESIGNERS during these two class meetings [TBC]

November 7: TECHNICAL INFORMATION DUE to jennifer jimenez jjimenez@yorku.ca (a form to complete and return by email will be provided), AUDIO DUE, FOH bios due.
Nov 12-15: 6pm-10:30pm: LX Levels (schedule TBC)
Nov 16 [Saturday]: 10am-6pm, LX Levels [cont’d.] + afternoon Tech/Dress (schedule TBC)
Nov 19: 6pm-11pm, Dress Rehearsal (Series A: 7pm, B: 8.30pm)
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Nov 21 + 22: 6pm-10pm, Performances (curtain series A 7pm, B 8.30pm)
Nov 22: 6pm-11pm, Closing Performance + load-out

November 26 + 28: course post mortem

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).

Missed Tests: Students with a documented reason for missing a course test, such as illness, compassionate
grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request
accommodation from the Course Instructor. For exams, time and date of a make-up test will be arranged with
the instructor. Further extensions or accommodation will require students to submit a formal petition.

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 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 2019/20 Academic Calendars page: http://calendars.students.yorku.ca/2019-2020/programs/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/](http://secretariat-policies.info.yorku.ca/), which covers the following topics:

• Academic Accommodation for Students with Disabilities:

York provides services for students with disabilities (including learning, mental health, physical, sensory, and medical disabilities) needing accommodation related to teaching and evaluation methods/materials. These services are made available to students in all Faculties and programs at York University. Students in need of these services are asked to register with Counseling & Disability Services as early as possible to ensure sufficient advance notice so that appropriate academic accommodation(s) can be provided. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Please note that registering with disabilities services and discussing your needs with your professors is necessary to avoid any impediment to receiving the necessary academic accommodations to meet your needs. (https://counselling.students.yorku.ca/)
York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course Director immediately. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Student Services Centre or online at https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regexh


• Academic Honesty: http://calendars.students.yorku.ca/2019-2020/policies-and-regulations/student-conduct/academic-honesty

• Academic Integrity Site: http://www.yorku.ca/academicintegrity

• 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/

STUDIO COURSES ONLY:

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.

Musicians and Music:
Dancing involves two artistic practices—music and movement. Our Departmental musicians are an invaluable part of our York dance community. Show your respect by acknowledging their presence, gratitude through positive feedback, silence when they play and applause at the end of class. Please be sure not to block the musician’s view when waiting at the side. The musician must be able to see the dancers moving in the space at all times. Should our regular musician be away, kindly exercise patience and respect to both the Course Director and the new musician. Should we be without a live musician, work to adapt to the use of silence and/or recorded music as a valuable opportunity to work on other related areas of your dance practice.

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