COURSE CALENDAR DESCRIPTION
Offers an introductory course in ballet. Emphasizes integrated movement, alignment, classical ballet vocabulary, artistic expression, as well as the creative process. Corequisite: FA/DANC 1215 3.00.
Offers an introductory course in ballet. Emphasizes integrated movement, alignment, classical ballet vocabulary, artistic expression, as well as the creative process. Required of all BFA dance majors. Corequisite: FA/DANC 1215 3.00

INSTRUCTOR(S)

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<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>Bolt, Jennifer</td>
<td>Sec. A / STDO / Y</td>
<td><a href="mailto:jbolt@yorku.ca">jbolt@yorku.ca</a></td>
<td>416-736-5137 Ext.22254</td>
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<td></td>
<td>Sec. B / STDO / Y</td>
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SPECIAL FEATURES
Course: FA/DANC 1205/07 Contemporary Dance/Ballet Forms 3.0 Section A and B
Instructor: Jennifer M. Bolt, PhD
Format/ Term: Y 2019-2020. This course runs over two academic terms (Fall and Winter) In-studio course meeting times are bi-weekly. Section A meets on Mondays and Wednesdays from 1-2:30 pm. Section B meets on Tuesdays and Thursdays from 1-2:30 pm.
Contact Information
Office Location: ACE Rm. 318
Phone: 416-736-5137 ext. 22312
Course Email: jbolt@yorku.ca
Office Hours: by appointment via email.
Course Moodle: https://moodle.yorku.ca/moodle/course/view.php?id=111387
Prerequisite / Co-requisite: Please note it is assumed that students enrolled in this course have a well-established daily dance practice. It is not suitable for those new to dance or new to ballet. Non-majors must gain permission of course director and/or department to enroll. Corequisites: FA/DANC 1215/1216.
Special Academic Features: DANC 1205, Contemporary Dance/Ballet Forms 3.0 is designed for dance majors enrolled in the BFA Dance Program and non-majors with a substantive daily physical dance practice. This full-year course provides students with foundational concepts and movement principles to cultivate a safe contemporary ballet practice while also providing the necessary skills to advance into the upper level contemporary dance courses offered by the York Dance Department. This includes establishing dynamic alignment, use of core strength, development of contemporary ballet and contemporary movement vocabulary, sequencing and performance skills while also building flexibility, stamina and dynamic range. This course also uses contemporary ballet practice as a conduit through which facilitate a healthy transition into postsecondary dance by illuminating important social, psychosocial and cognitive competencies to develop the transferable traits of persistence, resilience, internal motivation and excellence so necessary in
dance.
With the studio experience at the centre of students’ learning, developing a sense of what it means to be a
dance artist in the twenty-first century will be fostered through reflective and self-directed learning practices
that synthesize contemporary ballet movement vocabulary with a nuanced sense of breadth, musicality and
artistic expression.
By historically situating traditional ballet vocabulary in relation to contemporary movement principles,
traditional ballet vocabulary with be infused with an embodied understanding of the elements of dance
(Body, Space, Time, Energy and Relationship). By winter term the elements of dance will evolve into a
basic introduction to contemporary movement principles such as weight, flow, fall/recovery, opposition,
suspension, breath and isolation to enhance movement phrasing, sequencing, floor patterns and quick
changes of direction preparing them for DANC 2205. Correct alignment, retention of material, and
implementation of corrections are necessary for progress. Improved awareness of individual strengths and
development of positive approaches for dealing with areas of limitation will be combined with technical
advancement. Further technical and artistic growth will evolve from students’ commitment to engage with
course topics, concepts and readings; maintaining consistent attendance and working collaboratively with
one’s peers.

**TOPICS AND CONCEPTS**

Please note: Content within this course outline may be subject to change. Please note that Department
related events and organized guests may shift when topics are delivered.

**Somatic Practice:** Related to in-studio physical practice, classes are structured on a bi-monthly cycle
depending upon the level of difficulty and general purpose of the exercise(s).
Irene Dowd® warm-up sequences will be taught to support the on-going development of core strength,
flexibility, turn-out, balance and muscular endurance while also preparing the body mentally and physically
to dance. Once the sequence(s) have been learned, students are expected to integrate these sequences with
knowledge gained from their Fundamentals of Physical Practice course to further evolve their own daily
pre-class warm-up.

**Facilitating the first-year transition:** Within this first-year dance course, dance majors will have the
opportunity to benefit from a new innovative pedagogical framework entitled PRIMED™ for Life Pedagogy,
created by Dr. Jennifer M. Bolt. Based on her doctoral research on the Canadian first-year dance major in
transition, PRIMED™ for Life Pedagogy organizes concrete social, psychosocial, cognitive and
psychological strategies to support first-year dance students’ overall transition, health and well-being along
four stages of the transition continuum (separation, transition, incorporation and transformation). Topics
include how to implement a growth mindset, and how to set SMART model goals as well as other
foundational concepts that promote dancers’ physical and mental wellness. The course content and topics
will support in the development of dancers’ persistence, resilience, internal motivation and excellence (the
PRIMED acronym) and in the co-creation an inclusive, progressive and positive dance space whereby
dancers are challenged to work to their fullest potential.

**Dancer Health and Well-being:** By the end of the course students will also have the opportunity to draw on
resources offered throughout the course to create a sustainable wellness plan for the remainder of their dance
degree at York University.

(*The course text can be purchased at the York University bookstore.*)

The course text, *Dancer Wellness*, as well as supplementary readings and videos listed below and available
on the course moodle will help orient this contemporary ballet class within the broader context of the York
Dance Department’s curricular focus on contemporary/modern dance forms and well as enhance students’
studio experience; promote a healthy dance practice through active reflection and in-class and on-line discussion; encourage good classroom citizenry and improve students’ evolving dance literacy and fluency.

**Recommended Text**

**Supplementary Readings and Videos on the Course Moodle:**
Supplementary readings and videos, in addition to the course text have been carefully chosen to enhance the topics and concepts offered in this first-year foundational course. A full breakdown of readings and due dates can be found on the course moodle. The readings are not erroneous or long and therefore it is expected that students will come to class prepared to discuss the assigned readings on the first day of the week allocated. Students are also encouraged to bring in articles/resources/videos of interest that may benefit the whole group.


**Viewing of Professional Dance Performance(s):**
Students will be required to attend two professional dance performances, one in the Fall and one in the Winter term. (Students are also encouraged to see as many dance performances on and off campus as their schedules allow since this is an ideal way for them to become familiar with the standards of excellent within their future dance community and industry.)

**Required FALL Term Performance:** In the Fall term students will attend ProArte Danza’s performance of The 9th! which runs Wednesday, November 6 through to Saturday November 9, 2019 at the Fleck Dance Theatre (207 Queens Quay West) 8 pm. Student rate tickets ranging from $22-$35 can be purchase on-line at: https://www.harbourfrontcentre.com/whatson/today.cfm?id=10612&festival_id=0

**Required Winter Term Performance:** For the Winter term, students may attend a professional dance performance of their choice. The only stipulations include a) students must attend a professional dance performance, not a student show b) the show must connect to the course content and concepts in some way. Suggestions include:
National Ballet of Canada https://national.ballet.ca/Tickets/Current-Season,
DanceWorks https://www.danceworks.ca/
Dance Ontario Weekend https://www.danceontario.ca/news/dance-weekend-news
CanStage Season https://www.canadianstage.com/Online/default.asp (Any of the dance performances)
If a student would like to attend a professional dance performance not listed above, they must submit their Winter term preference in writing no later than Jan. 9, 2020. Students are also encouraged to make technical and artistic connections between their physical practice in this course and their viewing of performances internal and external to York’s dance department.
LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Breadth, depth of knowledge,
By the end of this course students will be able to:
• **identify** and **describe** the basic anatomical landmarks, muscle groups, anatomical movement terms as well as the key features of static versus dynamic alignment, plumb line, spine variations and how a mindful awareness of alignment affects one’s technique including core support, turnout, and related dance specific skills such as turning, elevation and balance.
• **Identify** and **describe** their own motor learning process to cultivate a metacognitive awareness of not just what they learn but how they learn including an awareness of core cognitive competencies: concentration, memory, processing speed, logic, auditory and visual perception.
• **Identify** and **describe** how cross training, conditioning and somatic practices they are learning in other courses support students’ daily warm-up to prevent injury
• **Identify** and **describe** and **advocate** for themselves and others, strong mental training including the use of imagery, mental practice and mindfulness, including a strong sense of self-concept, self-awareness, self-confidence, self-efficacy, self-compassion and positive body image.
• **Identify** and **describe** coping strategies for stress, injury and performance anxiety and well as how to maintain strong internal motivation

Knowledge of methodologies
By the end of this course students will be able to:
• **historically situate** the Cecchetti Ballet technique as a methodology and **employ** the essential theoretical principals of theatrical dancing such to enhance foundational movement principles such as whole-body integration, coordination and use of port de bras
• **identify** and **discuss** how the elements of dance and basic contemporary dance principles such as weight, flow, fall/recovery, opposition, suspension, breath and isolation to enhance movement phrasing, sequencing, floor patterns and quick changes of direction.
• **Identify** and **describe** the basic components of SMART goal setting as a valuable and viable method for achieve individual and group goals

Application of Knowledge
By the end of this course students will be able to:
• **achieve** a conscious, mindful static and dynamic alignment to support safe practice
• **achieve** consistent whole-body integration
• **employ** use of breath for fluid integration and articulation
• **demonstrate** basic safe dance practices including the use of functional turn-out, and developed core strength

Communication skills
By the end of this course students will be able to:
• **demonstrate** with confidence and consistency in contemporary ballet vocabulary as a non-verbal mode of expression and artistry
• **contribute** to in-class and moodle discussions that encourage critically thought and reflection about the course readings and their daily physical practice.
• **discuss, interpret** and **analyze** in-studio dance concepts, principles and written texts through journaling and short written moodle discussions
Awareness of limitations of knowledge
By the end of this course students will be able to:
- **differentiate** and **evaluate** cognitive and metacognitive processes.
- **reference** and **consistently integrate** course resource/ readings to design and apply appropriate group and individual in-studio outcome, performance and process goals

Autonomy and professional capacity
By the end of this course students will be able to:
- **demonstrate** persistence, resilience and internal motivation in relation to short-term challenges of class and the longer-term challenges of goal attainment.
- **access** self-directed learning skill through on-going metacognitive awareness
- **demonstrate** professional conduct at all times including, but is not limited to exemplifying and advocating for good classroom citizenry, respect for peers, teachers, musicians roles and contributions to the learning space and learning process.
- **utilize** with consistency course resources (texts, in-class support) offered to practicing positive self-talk to maintain a positive, collaborative and sustainably supportive learning space inside and outside the studio.

GRADED ASSESSMENT

**Midterm:** 15% (unofficial)
Based on all categories as listed below with their respective weighting. Midpoint grades will be distributed in class at the beginning of the Winter term. Includes submission of on-line Midterm Self Evaluation form.

**Breadth, Depth of Knowledge** 20%
Demonstrated by the ability to identify and describe very basic anatomical landmarks and major muscle groups, static versus dynamic alignment, plumb line, spine variations, core support, turnout; motor learning processes; core cognitive competencies; cross training, conditioning and somatic practices to support injury; use of imagery, mental practice and mindfulness; psychological wellness; coping strategies for stress, and related physical components to dancer wellness including basic nutrition and injury prevention.

**Knowledge of Methodologies** 10%
Evidenced through in class discussion and 3 moodle forum discussions on reading of choice. Forum Discussions can be found on the moodle and are due in advance of Oct 10, Dec. 3, 2019 and Feb. 13, 2020. Each forum discussion will be graded out of 30 marks which will be later converted to a grade out of 10%.

**Application of Knowledge** 25%
Demonstrated through mindful dynamic alignment, consistent whole-body integration, awareness and use of safe dance practices, skilled coordination and articulation, reliable control, embodiment and substantive understanding of movement, music concepts and terminology, and methodologies and effective and timely application of corrections

**Communication 5% + 5% + Awareness of limitations of Knowledge 5%** 15%
Demonstrated by the combination of the following:
1. a) Non-verbal Communication (Artistry and Style 5%),
2. b) Written Communication 5% + Awareness of Limits of Knowledge 5% (Wellness Plan 10%)
Evidence in a polished written wellness plan that includes a sound analysis of one’s strengths and weaknesses.

**Autonomy and professional capacity**
15%
Demonstrated by full and consistent intellectual and physical engagement resulting in a high quality of in-class performance; effective problem-solving; self-directed learning which brings about tangible change, respect for peers, musician and instructors; professional dress and conduct.

**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**: Proper academic performance depends on students doing their work not only well, but on time. It is expected that you will build in a cushion for the inevitable vagaries of life and plan to submit your work on time. Accordingly, assignments for this course must be received on the due date specified. Assignments will only be accepted through Moodle and must be submitted by midnight on the due date. Email/hardcopy submissions will not be accepted.

**Lateness Penalty**: Late assignments will not be accepted unless pre-arranged with the course director. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be accepted but will require supporting documentation (e.g., a hard copy doctor’s letter).

**Missed In-Class Discussions**: Students with a documented reason (e.g., doctor’s letter) for missing a class discussion, such as illness, compassionate grounds, etc., may request accommodation from the Course Instructor. Further extensions or accommodation will require students to submit a formal petition to the School.

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.

Specific Course Ground Rules and Expectations: We are all aware that professional behaviour maintains the integrity of the teaching/learning environment and fosters a sense of community. This includes appropriate dress, work habits and punctuality. Professional behaviour is respectful of the dance studio, the art form, and fellow artists and is, therefore, expected of all participants.

Your personal work habits impact on the atmosphere and progress of the entire class. Come to studio prepared physically, mentally and spiritually. As your schedule and available studio space allow, commit to a 20-minute silent warm-up. This will support a positive group work ethic by encouraging preparedness and ensuring punctuality.

Upon entering the studio, be respectful of your classmates’ and the musicians’ warm-up time. If you need to talk, do it outside the studio.

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All cell phones and personal electronic devices are to be turned off before entering the studio and stored in safe place for the duration of the class.

Please be aware that, should you enter the studio after the class has started, you will not be permitted to physically participate. Enter unobtrusively and take a seat. You can remain mentally and emotionally engaged in the class by writing notes for your journal as you observe class. Do not enter the studio space while music being played and dancers are engaged in dancing. This poses a safety risk to those dancing. Wait until the music has stopped before entering any dance studio class.

Keep a personal record of your attendance and participation for verification at the end of the course. (You’ll need that information to complete the self-reflection.)

Studio Dress Requirements: In order to give students the best possible guidance in studio classes, teachers must be able to see the entire body. Postural alignment and joint and muscle use cannot be corrected if loose or bulky clothing hide the body. Therefore, the following requirements must be met:
- No loose-fitting clothing – no sweat pants (including nylon or plastic), sweatshirts, sweaters or ragged leg warmers. Warmer clothing for cold days must be close-fitting.
- Hair must be worn off the neck and face to facilitate correct turning technique. This means that long hair/bangs must be secured to the head. Ponytails and loose braids are dangerous to you and your classmates and, as such, are unacceptable for class. Scarves and barrettes are useful for shorter hair. Please ensure that your hair, and the instruments used to secure it, stay put for the duration of class.
- For Contemporary Ballet class, all students wear a unitard or leotard with tights (any solid colour), and ballet slippers. Slippers must have properly sewn elastics.
- Please be considerate of your fellow dancers; avoid long fingernails and jewellery (including watches, earrings, necklaces, bracelets, and large rings).
Studio Use Requirements:
- There is absolutely no food or drink (other than water) permitted in the studios.
- Leave street shoes and boots in the cubbies outside the studio or preferably, in your locker. If you must bring street shoes and boots in to the studio, please place them inside a bag. Grit and dirt brought into the space pose a safety hazard for dancers (particularly for those working barefoot) in addition to damaging the floor surfaces. NO BARE FEET in the Dance Department hallways or bathrooms.
- Do not prop the studio doors open by using the deadbolt, the mirror curtain or anything that blocks the studio entrance.
- Please return studio furniture to its rightful place according to the floor plan posted by the door in each space.

Professionalism and Classroom Etiquette: Professionalism is much more than the act of receiving money for your work. It is an attitude. 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 to maintain an optimal work environment.
- Refrain from whispering between exercises and/or while classmates are presenting, as this can cause distraction for students, musicians and the Course Director.

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.

On-going weekly review for classroom preparedness:
- At the university level, students are expected to review course material between classes. As a result, many full courses at the university suggest that for every hour of practice, students should engage in 2-3 hours of study. Course material is to be rehearsed on a regular basis before the next class.
- Absence from class is not an excuse for being unfamiliar with the material. If you are away from class, work with your partner(s) to learn missed material before you return to class.
- Ballet classes are designed to help develop the dancer’s technique and artistry, not solely to keep the dancer in shape. Therefore, body conditioning techniques will only be covered in the first portion of each term. Thereafter, it is the student’s responsibility to continue training with these conditioning techniques outside of class time to maintain general core support, muscle tone and optimal health free from injury and avoid unnecessary strain.

Department of Dance Video Guidelines (excerpts):
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 and 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.

**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.

**Physical Demands:** 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.

**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.

**Attendance and Participation Policy for Studio Classes:**

(Approved by the Undergraduate Committee, January 2012. Approved by the Department Executive, March 2012. Approved by the Department of Dance Assembly, March 25, 2012.)

Students are expected to participate in every studio class. 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.)

Details are as follows:

**For studio classes that meet two (2) times per week:**

- Absences or early departures in excess of 1 per term can result in a grade deduction of 2% per occurrence.
- 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 classes 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.
- 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.
- As detailed in the Injury Guidelines in the Department of Dance Handbook, 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!

**Technical Evaluation Policy, Department of Dance**

(Approved by the Undergraduate Committee, January 2012. Approved by the Department Executive, March 2012. Approved by the Department of Dance Assembly, March 25, 2012.)
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.

**Required Commitment to Ongoing Training:** 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 throughout the entire year.

**Academic Policies / Information**

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 Honesty: [academic-integrity/tutorial](http://secretariat-policies.info.yorku.ca/policies/ethics-reviewprocess-for-research-involving-human-participants-policy/)
- Academic Integrity Tutorial: [https://www.yorku.ca/tutorial/academic_integrity/](https://www.yorku.ca/tutorial/academic_integrity/)
- University Secretariat: [http://secretariat.info.yorku.ca/senate/](http://secretariat.info.yorku.ca/senate/)

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

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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**