

MFA DANCE CONTEMPORARY DANCE CHOREOGRAPHY & DRAMATURGY 2011 - 2012



GRADUATE COURSE SCHEDULE FALL - 2011

Monday	Tuesday	Wednesday	Thursday	Friday
		GS/DANC 5325A Creativity Studies & The Performing Arts Cat #M40A01 ACE 008 Penelope Reed Doob	GS/DANCE 5200A Research Methods 8:30-11:30 CAT. # S93201 ACE 006 Patrick Alcedo	
	GS/DANC 5501 Initiating, Forming and Performing Choreography 12:00-3:00 Cat. # T22G01 ACE 203 Holly Small	GS/DANC 5501 Initiating, Forming and Performing Choreography 12:00-3:00 Cat. # T22G01 ACE 244 Holly Small	GS/DANC 5501 Initiating, Forming and Performing Choreography 12:00-3:00 Cat. # T22G01 ACE 203 Holly Small	GS/DANC 5501 Initiating, Forming and Performing Choreography 12:30-3:30 Cat. # T22G01 ACE 244 Holly Small
GS/DANC 5300 Methods and Material of Movement Observation 2:30-5:30 Cat. #C46G01 ACE 203 Mary Jane Warner	GS/DANC 5270 Lighting Design for Dance 3:00-4:30 Cat # M69P01 ACE 244 William Mackwood		GS/DANC 5270 Lighting Design for Dance 3:00-4:30 Cat # M69P01 ACE 244 William Mackwood	
GS/DANC 5231A Dance, Gender and Sexuality 4:00-7:00 Cat #F87J01 Tel 0012 Darcey Callison	GS/DANC 6375 Dance Education: Historical and Social Perspectives 4:00-7:00 Cat #W34R01 Tel 0012 Norma Sue Fisher-Stitt			

MFA IN DANCE - OVERVIEW

Studio-intensive research in contemporary choreography and dance dramaturgy within diverse theatrical dance cultures and contexts.

The MFA in Dance provides students with the opportunity to conduct research in contemporary choreography and dance dramaturgy within diverse theatrical dance contexts. This five-term program will develop the graduate student's choreographic, dramaturgical and analytical roles in the creation and production of new choreography in its many manifestations as both personal statement and universal metaphor, taking into account the historical evolution of dance practice in the last century and the myriad contradictions inherent in choreography today.

One of the main objectives of this MFA program is to provide both emerging and mature dance artists with a much-needed opportunity to investigate deeply the elements of their craft and to situate their work in an historical/cultural context. Another objective is to prepare students to fill a range of different roles within the professional dance community as choreographers, dramaturges, performing artists, creative facilitators, administrators and archivists.

York's MFA in Dance offers both the facilities and the faculty to provide students with a unique opportunity to research and develop their personal visions of contemporary dance. This innovative, interdisciplinary approach prepares students for work as creative collaborators, and gives York's MFA in Dance a unique international signature.

MFA - DEGREE REQUIREMENTS

The York University MFA program in Dance features two specializations: **choreography** and **dance dramaturgy**. At the end of the first year students will select an area of specialization (either choreography or dance dramaturgy) and will focus in this area for their thesis.

The MFA in Dance is a full time program of study completed by thesis only. Part time study, completion by major research paper (MRP) or coursework are not options.

First Year Courses

First year graduate students will participate in courses that focus on choreography, creativity, movement observation and dance dramaturgy, as well as one elective course.

Students will take three core courses:

- GS/DANC 5501 6.0 Initiating, Forming and Performing Choreography
- GS/DANC 5350 3.0 Theory and Practice in Dance Dramaturgy
- GS/DANC 5300 3.0 Methods and Materials of Movement Observation

MFA students to select from one of the following three courses:

- GS/DANC 5325 3.0 Creativity Studies and the Performing Arts
- GS/DANC 5270 3.0 Lighting Design for Dance
- GS/DANC 5260 3.0 Dance Video and Intermedial Performance

plus one 3.0 elective within the Dance MA program or a cognate course.

Second Year Thesis

Upon completion of coursework, students will conduct research in one of the two fields (Choreography or Dance Dramaturgy) to create their final thesis project. The thesis will include both a practical creative component and an extended written paper and support materials as follows:

1. Choreography Thesis

- ◇ Three choreographic works
 - An autobiographical solo to be presented in studio
 - A fully-produced work for the proscenium stage of the Sandra Faire & Ivan Fecan Theatre
 - A work created for an alternative venue determined by the student and produced and promoted by the student
- ◇ Extended paper and support materials
- ◇ Oral Examination by thesis committee and external examiner

2. Dance Dramaturgy Thesis

- ◇ An autobiographical solo to be presented in studio
- ◇ Dossiers fully documenting the student's contribution as dance dramaturg on **two** separate choreographic projects
- ◇ Extended paper and support materials
- ◇ Oral Examination by thesis committee and external examiner

GS/DANC 5602 0.0 Dance Production

All Dance MFA dance students are required to complete one hundred and twenty (120) hours of production work within the Graduate Program in Dance, or 30 hours a term for five terms. This work solidifies each student's understanding of the requirements for producing and mounting dance events.

Dance Practice

All Dance MFA students are required to participate in a physical practice designed to facilitate their understanding of the body and further their creative research. This is a compulsory, non-credit requirement in the spirit of professional dancers taking daily morning class. It is imperative that students develop physical practices that support their particular aesthetics. In consultation with their thesis supervisor, students will determine their own discipline and maintain, document and report on their practice throughout their studies. They may choose to take class in the Department's undergraduate program, or study with a particular mentor or master teacher, or take class with other professional dancers within any of Toronto's diverse dance traditions. Normally students will devote one to two hours daily to their physical practice and meet periodically with their supervisor to discuss their progress.

FIELDS: CHOREOGRAPHY AND DRAMATURGY

Why Two Streams?

The MFA in dance encompasses two fields: choreography and dance dramaturgy. Because the creation and production of dance is ultimately a collaborative discipline, the two areas of research are combined to give each MFA student a substantial knowledge in each field. Although students will select one field in which to concentrate their thesis research, they will be required to demonstrate a comprehensive understanding of the other field. This innovative, interdisciplinary approach prepares students for work as creative collaborators, and gives York's MFA in Dance a unique international signature.

Within each of the two fields there are many paths the student may choose for thesis research. Below, each field is listed along with examples of potential research topics.

Choreography

- **Initiating and Forming Choreography:** Find the physical language and structural context for forming choreographic statements.
- **Mounting Diverse Dance Events:** The proscenium stage is only one venue for dance presentation. Explore site specific, community based, ritual, guerilla and other alternative dance events.
- **Designing Dance Spaces:** Investigate lighting, sound, sets, props and costumes and their symbiotic relationship to dance creation.

Dance Dramaturgy

- **Facilitating Creative Process:** Develop skills to nurture the choreographer's art and craft. Recognize content, structure and meaning within diverse contexts. Collaborate with choreographers, dancers, designers and composers to facilitate a range of creative processes.
- **Creating Dance Context:** Support the choreographic intention by providing historical, cultural and symbolic context to the dance event. Supervise publicity, promotion, program notes, and liaison between artist and audience. Document the creative process and the final production.

What is Dance Dramaturgy?

The Dance Dramaturgy stream is a direct response to a strong trend in current choreographic practice in Canada. Dance dramaturgy encompasses a broad range of applications, providing support at any given stage of the process or participating in the totality of the work from the earliest seed of an idea through to final documentation of the finished dance. The dance dramaturg may assist in the initial conception of choreographic ideas and subsequent research and development, helping to hone the choreographer's vision and focus his or her goals. The dance dramaturg may be present in the rehearsal studio as a key contributor to the creative process and may also facilitate the production, promotion and dissemination of the choreographic work. By means of writing (eg. program notes, critical essays) as well as discussions and public forums, the dance dramaturg may also serve to interpret and contextualize the work, thus forging connections between artists and communities. The dance dramaturg may also follow through with the too-often-neglected documentation and archiving of the work once the performances are finished.

All of these aspects of dance dramaturgy can be explored by students within the context of the Dramaturgy Stream of the MFA. MFA students choosing the Dance Dramaturgy Thesis option will provide essential dramaturgical support to the students in the choreography stream. This promises to be a healthy, collaborative environment for furthering our students' research goals and ultimately influencing the field of dance in Canada and abroad. While many aspects of dramaturgy are considered part of the skill set of a well-trained

choreographer, we are convinced that the development of the parallel profession of Dance Dramaturgy will not only provide our graduates with additional means to contribute to dance and make a living, but will benefit the entire field of dance. Dance dramaturgy is a relatively new field, which promises to have a significant, long-term impact on the culture of dance in Canada.

Certainly for many choreographers in the Toronto dance community, dance dramaturgy is an increasingly important aspect of the choreographic process. Professors Darcey Callison and Holly Small both frequently provide dramaturgical support to other choreographers and, in the creation of their own works, regularly collaborate with dramaturges such as Joanna McIntyre, Soheil Parsa and Patti Powell. Professor Carol Anderson is well known for *Carol's Notes*, which are brief essays designed to further audience understanding and appreciation of dance. A virtual Who's Who of Canadian choreographers have commissioned *Carol's Notes* to augment their house programs. As well as faculty members Anderson, Callison and Small, the Dance Dramaturgy stream is supported by Adjunct Professor Brian Quirt who is highly regarded for his contribution to Theatre and Dance Dramaturgy in Toronto.

COURSE DESCRIPTIONS

Please note: not all courses are offered every year

GS/DANC 5100 6.0 or 5110 3.0 Directed Readings

Directed Readings. A full or half course in supervised readings for individual students to prepare for intensive research in a selected area. Approval is required of the principal advisor and program director.

GS/DANC 5200 3.0 Research Methods

Focused on specialized bibliography and reference materials; study of alternate methods of analysis and argument, consideration of current concerns in dance research; research design and preparation of proposals. Three hours. Required of MA students.

GS/DANC 5210 / 5211 / 5212 / 5213 / 5214 3.0 Selected Topics in Dance Studies I-V

Five seminars focusing on selected topics in dance studies. Topics to be announced. Lecture-discussion, seminar, research paper.

***GS/DANC 5225 3.0 Choreography**

This course involves choreography with an emphasis on interdisciplinary productions and work on structure and form. Students work on the development of individual interests and style in choreography. The course requires students to commit themselves to pre-performance and performance schedules related to productions of their work. Only students with previous choreographic training are advised to take this course. To register for this course students must first have permission from the Course Director and Program Director. Lectures, presentations, performances. Four and one-half hours. Integrated with FA/Dance 4220 3.0.

GS/DANC 5230 3.0 Women Performing Heroism

To investigate women as visionaries and activists, and to study their representations as heroes, this seminar considers interpretations of Joan of Arc in dance, drama, music, theatre and film.

GS/DANC 5231 3.0 Dance, Gender and Sexuality

This seminar investigates conceptions of dance, gender, sexuality and the body in specific historical and cultural contexts.

****GS/DANC 5260 3.0 Dance Video and Intermedial Performance**

This multidisciplinary studio course explores the design and production of dance on camera. It cov-

ers the practical aspects of video production from expressed intention through distribution. In process students have hands-on experience lighting, shooting, and editing dance video. Students also have the opportunity to investigate video production and projection for intermedial dance presentations.

GS/DANC 5270 3.0 Lighting Design for Dance

This course introduces the theory and practical application of stage lighting design with an emphasis on lighting for dance.

***GS/DANC 5300 3.0 Methods and Materials for Movement Observation**

Specialized skills for researchers in human movement providing vocabulary, writing skills and eye-training for movement description and documentation. Lectures, movement work, field study, individualized projects. Required of MA and MFA students.

GS/DANC 5310 3.0 Dance Writing

A seminar on writing about dance based on the study of historical and contemporary writers, as well as on practical writing experience of various written forms. Integrated with undergraduate course FA/Dance 4310 3.0.

GS/DANC 5320 3.0 Methods of Dance Reconstruction

This seminar examines dance reconstruction from the Renaissance era to today, focusing on methodologies and issues related to historical performance.

****GS/DANC 5325 3.0 Creativity Studies and Performing Arts**

This course examines current theories, methodologies, and findings in creativity studies literature and applies them to individual or collaborative research projects on the nature and nurture of creativity in the performing arts, with a focus on Dance. Three hours. Required of MFA students.

GS/DANC 5330 3.0 Anthropology of Dance in Canada

This course surveys classical, folk, tribal and social dance traditions within the Canadian cultural context and from an ethnographic perspective. Integrated with undergraduate course FA/Dance 4330 3.0.

GS/DANC 5340A 3.0 Topics in Historical or Cultural Dance Style

This course offers students in-depth practical and theoretical experiences in the ethnographic study of popular dance practices. It draws primarily upon historical and contemporary readings within the fields of dance studies, ethnomusicology, and anthropology.

GS/DANC 5345 3.0 Issues in Canadian Dance

This course provides an overview of dance in Canada with an in-depth look at one or more specific periods or topics in Canadian dance. Depending on the periods and topics selected for more detailed investigation some of the following questions will be explored. Who taught dancing? What types of recreational and social dance did people engage in? How was dance activity organized and funded? How did external dance influences and trends in popular music, film and television impact on the field? What can the lives and perspectives of people dancing tell us about social change and continuity? Finally, why has dance been ignored in most accounts of Canadian culture?

***GS/DANC 5350 3.0 Theory and Practice in Dance Dramaturgy**

This course examines the thematic structures and foundational elements of contemporary choreographies through the lens of dance dramaturgy. Students develop methodologies for researching and documenting the aesthetic content, historical contexts and political connotations of the creation and production of original choreography. Three hours. Prerequisites: GS/DANC 5300 3.0 and GS/DANC 5325 3.0. Required of MFA students.

***GS/DANC 5501 6.0 Initiating, Forming and Performing Choreography**

This course explores a variety of creative approaches to developing, structuring and editing movement. Through individual and collaborative research, the student develops a personal choreographic voice and explores the cultural and aesthetic questions arising from their choreographic research. Core requisites: GS/DANC 5300 3.0 and GS/DANC 5325 3.0. Required of MFA students.

GS/DANC 5601 0.0 Dance Colloquia/Workshops

Students in the Dance MFA students are required to attend a minimum of eight colloquia/workshops organized by the MFA Dance program. These

events introduce the student to a number of relevant specialized topics that are beyond the scope of required course work.

***GS/DANC 5602 0.0 Dance Production**

All Dance MFA dance students are required to complete one hundred and twenty (120) hours of production work within the Graduate Program in Dance. This work solidifies each student's understanding of the requirements for producing and mounting dance events.

GS/DANC 5900 3.0 Imaging the Arts: Interdisciplinary Collaborations

This course explores practical and theoretical aspects of cross-disciplinary collaborations in the arts. With a view to reflecting on issues of representation, analysis of pre-existing collaborations supplements critical reflections on newly created works. Participants in the course augment their already acquired skills with new techniques/skills related to other art forms. Studio creative experiences, supplemented by work with analog and digital technologies, culminate in a personal or group project supported by a paper. The focus of the course shifts from year to year. Three hours. Cross listed: (Dance, Film and Video, Visual Arts, Music).

GS/DANC 6001 3.0 Choreography Thesis

The choreography thesis demonstrates the student's personal choreographic voice through the creation and mounting of three original and diverse dance ideas. Each of the three choreographies must be presented in a minimum of three public performances.

GS/DANC 6002 3.0 Dance Dramaturgy Thesis

Students completing a dance dramaturgy thesis are required to work with two different choreographers on the development, creation, production and documentation of original choreography.

GS/DANC 6200 3.0 Advanced Research and Dissertation Seminar

Faculty offer students comment, support and direction on all facets of the dissertation research and writing process, including finding a committee, finalizing the process of preparing a detailed proposal, conducting research, writing the dissertation and getting work published. Students present work in progress and interact with fellow students and faculty at regular intervals. Three hours. Required of PhD students in their fifth term of study.

GS/DANC 6220 3.0 Dance and Modernism

This course examines dance modernism in the period immediately before World War I. Creative collaboration, working process, production, critical and popular response, social context and politics form the main reference points for an investigation of key performances. Three hours.

GS/DANC 6315 3.0 Issues in Dance Heritage Studies

This seminar examines issues related to heritage studies such as archiving procedures, methods of documenting dance works, and developing oral histories. Practical experience with videography and notation methods will be included. Three hours.

GS/DANC 6375 3.0 Dance Education: Historical and Social Perspectives

In this graduate level seminar course, students explore and employ a range of theoretical perspectives through which to examine the traditions and hegemonies associated with the transmission of dance across various cultures and time periods. Three hours.

GS/DANC 6400 3.0 Issues in Dance Ethnography and Cultural Studies

This course surveys a wide range of theoretical approaches to the study of dance from ethnographic and cultural studies perspectives. Included are the study of dance as a system of communication, dance as part of social structure, dance as ethnicity and dance as sacred art. Three hours.

GS/DANC 6420 3.0 Dance and Globalization

This course investigates the vast spectrum of global dance, particularly as it can be locally accessed in Canada. Theoretical research will complement practical study through internships or fieldwork. Students will develop case studies of their chosen examples. Three hours.

MFA Degree Requirements:

***Core course**

****1 of 3 electives**

ADMINISTRATION OF THE GRADUATE PROGRAMS IN DANCE AND DANCE STUDIES

The Graduate Program Office is located in Room 301 in the Accolade East Building.
Telephone number 416-736-5137.

GRADUATE PROGRAM DIRECTORS

The Graduate Program Directors are responsible for ensuring that students receive adequate advice and assistance regarding all aspects of their academic programs.

ADMINISTRATIVE ASSISTANT

The Administrative Assistant administers the departmental budget and takes charge of keys, getting an email account, and other administrative matters.

GRADUATE PROGRAM ASSISTANT

The Graduate Program Assistant is the resource person for the administrative and procedural aspects of the Graduate Program.

GRADUATE EXECUTIVE COMMITTEE

This committee is usually comprised of the Graduate Program Director, two graduate faculty members and two student representatives. The committee meets approximately twice each term to advise the Graduate Program Director on matters relating to the program, to assist in the development of curricular (or other) initiatives, and to help plan program events. In addition, the Graduate Executive Committee has the authority to approve the following:

- ◆ proposals for Directed Reading courses
- ◆ approval of the annual Academic Plan
- ◆ minor procedural or curricular changes

DANCE DEPARTMENT MEETING

The meeting happens three or four times per term to discuss matters of general importance to the entire department. There is one graduate student representative.

In the fall, students elect a president and treasurer, who will plan regular meetings.

One dance graduate student also serves on the York University Graduate Students Association, which meets regularly to discuss matters of interest and to distribute funds to Graduate Programs for student activities.

One dance graduate student serves on the Faculty of Graduate Studies Council, which meets the first Thursday of each month at 4:00 PM in the Senate Chamber.

FACULTY MEMBERS' PROFILES AND RESEARCH AREAS

***Patrick Alcedo**, Assistant Professor, BA (University of the Philippines), PhD (University of California, Riverside)
Ethnography, dance in the diaspora, dance and religion, gender studies, Philippine festivals and folk dance traditions.

****Carol Anderson**, Associate Professor, BFA, MA (York University)

Choreography, dance writing and biography, Canadian dance history, contemporary dance technique and performance

Anna Blewchamp, Associate Professor, MA (York University)

Choreography and performance studies, dance history, dance ethnology, cultural memory, contemporary dance techniques

****Darcey Callison**, Associate Professor and Graduate Program Director of MFA in Dance. MA (Simon Fraser University), PhD (York University)

Choreography, contemporary dance technique, dance dramaturgy, communication and culture, gender studies (masculinity)

***Susan Cash**, Assistant Professor, BFA, MA (York University), CMA (New York)

Choreography, performance, Laban Movement Analysis and somatic studies, dance dramaturgy, moving-site performance work, cultural choreographic processes, contemporary dance technique, writing (movement, space and perspective)

***Mary Fogarty**, Assistant Professor, BA (University of Western Ontario), MA (Brock), PhD (University of Edinburgh)

Club, street, hip hop, house and funk dance styles (including breaking), community and youth arts, dance ethnography, popular dance and music education, aesthetics in popular culture, dance on screen.

***Penelope Reed Doob**, Professor, BA (Harvard University) MA, PhD (Stanford University)

Canadian dance history, criticism, medieval dance, creativity studies, gender issues in dance, dance and related arts, dance writing and biography

***Norma Sue Fisher-Stitt**, Associate Professor and Graduate Program Director MA/PhD in Dance, BA, MFA (York University), EdD (Temple University)

Dance education, dance history (including Canadian), nineteenth and twentieth century ballet technique

****William Mackwood**, Assistant Professor, BFA, MFA (University of Victoria)

Production and Design Professional Member of the Associated Designer of Canada and IATSE Local 168

Mary-Elizabeth Manley, Associate Professor, BA (University of Western Ontario), MA (University of Southern California)

Dance education and pedagogy (youth), dance choreography and performance (youth), dance and community arts practice, dance and technology

***Selma Odom**, Professor Emeritus; BA (Wellesley College), MA (Tufts University), PhD (University of Surrey)

Canadian dance history, dance writing, dance and music, women's studies

***Danielle Robinson**, Assistant Professor, BS (Vanderbilt University), MA (Northwestern University), PhD (University of California, Riverside)

American dance history, social dance reconstruction, dance in the African diaspora, Brazilian dance, cross-cultural research, cultural studies

***Barbara Sellers-Young**, Professor, BS, MS, PhD (University of Oregon)

Ethnography, transnationalism, interculturalism and the body in performance

****Don Sinclair (guest)**, Associate Professor in Digital Media. BA Mathematics (York University), BA Computer Science and Music (York University), MA Interdisciplinary Studies (York University). Digital Media, video projection, interactive dance, sustainability, art-based computing practices.

****Holly Small**, Professor, BFA (York University), MA (University of California Los Angeles)

Choreography, performance, dance and music, dance and interactive technologies, dance dramaturgy, contemporary dance technique

***Mary Jane Warner**, Professor, BA (University of Toronto), MA, PhD (Ohio State University)

Canadian dance history, dance reconstruction, Laban Movement Analysis and notation, dance education, multimedia development

Claire Wootten, Associate Professor and Chair, MA (York University)

Feminist and critical pedagogies in dance education, mentoring, dance feminism

*PhD Core Faculty

**MFA Core Faculty

CORE MFA DANCE FACULTY

NAME	CAMPUS ADDRESS	E-MAIL	DIAL 416-736-2100
Carol Anderson	330 ACE	carola@yorku.ca	Ext. 22275
Darcey Callison	317 ACE	callison@yorku.ca	Ext. 22463
Susan Cash	Sabbatical 2011-2012		
William Mackwood	323 ACE	mackwood@yorku.ca	Ext. 33445
Don Sinclair	Sabbatical 2011-2012		
Holly Small	327 ACE	hsmall@yorku.ca	Ext. 22133

MFA ADJUNCT FACULTY

Denise Fujiwara

is a choreographer, dancer, dance impresario and dance teacher with over 30 years of professional experience.

Brian Quirt

BA, MA (University of Toronto)
Artistic directing, dramaturgy

FULL TIME FACULTY

NAME	CAMPUS ADDRESS	E-MAIL	DIAL 416-736-2100
Patrick Alcedo	329 ACE	alcedo@yorku.ca	Ext. 22131
Norma Sue Fisher-Stitt	328 ACE	normasue@yorku.ca	Ext. 22217
Mary E. Fogarty	319 ACE	dr.mary.fogarty@gmail.com	Ex. 22129
Donna Krasnow	313 ACE	dkrasnow@yorku.ca	Ext. 22130
Mary-Elizabeth Manley	315 ACE	memanley@yorku.ca	Ext. 88688
Penelope Reed Doob	316 ACE	prdoob@yorku.ca	Ext. 20150
Danielle Robinson	325 ACE	drobin@yorku.ca	Ext. 22282
Mary Jane Warner	318 ACE	mjwarner@edu.yorku.ca	Ext. 22132
Claire Wootten	301C ACE	clairew@yorku.ca	Ext. 22215

GUIDELINES AND POLICIES

Time Lines

All requirements for graduate degrees must be fulfilled within the specified number of terms for the program. Terms in which students are registered as Leave of Absence, Maternity Leave, External or No Course Available are not included in these time limits. **Continuous registration at York University must be maintained, even during the summers.**

Language Requirement

Although there is no foreign language requirement for the MA and MFA in Dance and the PhD in Dance Studies, any supervisor or supervisory committee may require the student to demonstrate a reading knowledge of languages needed to use the major primary and secondary sources relevant to the student's research.

No Course Available

Students who have not yet completed their course work may petition to register as No Course Available (NCA) if no suitable course is offered in any given term. This provision does not apply if a student is registered as working on a thesis or a major research paper, or has a grade of "I" (incomplete) recorded for a course.

Leave of Absence

In exceptional circumstances students may petition the Associate Dean of Graduate Studies, with the prior approval of the Graduate Program Director concerned, to be granted a leave of absence (LOA) from the University for a period of time not to exceed one year. Such students will be required to maintain continuous registration and pay the appropriate fees.

Maternity Leave

On request to the Associate Dean of Graduate Studies, through the Graduate Program Director, students may obtain a maternity leave, not to exceed one year. Such students will be required to maintain continuous registration and pay the appropriate fees.

Grades, Appeals and Petitions

To continue in the Program, graduate students are expected to produce work in all courses with at least a grade of B. One C is permissible in the MA (please refer to FGS Calendar for further information).

Grades are forwarded to the Registrar's Office no later than **15 January** for fall-term courses, **15 May** for winter-term courses and **15 September** for summer-term courses. It is the student's responsibility to ensure that all work is completed by the deadlines set by the course director, or to request alternate arrangements before the deadline. After these dates a grade of "F" will be entered on the official transcript.

Grades of "Incomplete" (I) may be reported when a student's course work is not completed and evaluated by the appropriate grade reporting dates, on approval by the Graduate Program Director. Students may carry at most two full incomplete courses. The FGS rules for "extensions" apply to "incompletes." That is, a student must obtain **written** permission from the instructor to complete

work after the course ends and a deadline for the final submission of work must be clearly specified. **Please note that a grade of “I” must be removed within two months of the reporting date for a half-course or within four months of the reporting date for a full-course.** If the grade of “I” is not removed by the end of the specified period, it will become a grade of “F.”

Withdrawal from Courses

Students may withdraw from a course provided that not more than two-thirds of the course has been given. After this, students shall remain registered and will be assigned grades as appropriate. The symbol (W) (withdrew in good standing) will be recorded to indicate that the student was authorized to withdraw from the course in which he/she was registered.

NOTE: Petitions for extension of incomplete deadlines, No Course Available or change of status in the Program (Leave of Absence etc.) may be made through the office of the Graduate Program Director to the Associate Dean of the Faculty of Graduate Studies. The appropriate forms are available from the Graduate Program Assistant.

Withdrawal from the Program

To voluntarily withdraw from the Program you must submit a letter to the Graduate Program Director. The effective date of withdrawal will be the date your letter is received. Please note that simply dropping courses or failing to come to campus is not recognized as being officially withdrawn and as such you would still be responsible to pay tuition and other associated fees.

Letters of Recommendation and Introduction

Faculty are happy to provide letters of recommendation and introduction to graduate students. When requesting letters, please remember to provide **IN WRITING** the name of addressee, the complete address, key points that should be mentioned and any other information that will help us write effective letters on your behalf. In consideration of faculty members' schedules, a request should be made well in advance (ideally one month) and never less than two week before the date required. Requesting letters to be written within a day or two is an imposition.

Email Policy

Students, faculty and staff are expected to use York University email addresses for all university related communication. The grad program distributes many official messages and important reminders by email. It is your responsibility to check regularly for such messages. Often when an individual raises a key question, the program responds with a message to all students.

Auditing Dance Technique Courses

Graduate students may audit undergraduate courses free of charge. If you wish to participate in a technique class on a regular basis, please contact the course instructor to ensure that the class is an appropriate level for you. Once you have decided on the classes you plan to attend on a regular basis, please contact the Administrative Assistant for further details. Drop-in participation is not allowed.

Dance Studios

The department has eight dance studios which are available for use by students. Studios must be booked at least three days in advance. All students are requested to read carefully the policy and procedures for studio bookings so as not to inconvenience fellow students.

Booking Studios

Graduate students in Dance may book dance studios (rehearsal space only) at no charge. Bookings and usage are subject to the following terms: MA and PhD students may book space, in slots of up to two hours (maximum 4 hours/week) for a **two week in advance period**. Weekend studio space must be booked by Thursday of the week involved. MFA students may book up to six hours per week. To book space, phone (416) 736-5137 or go to Room 301 ACE. **The dance department must be informed three days in advance of any cancellations repeated failure to do so will result in loss of studio access.**

Though we will strive to avoid doing so, situations may arise that require the cancellation of studio bookings. In all such cases every attempt will be made to find alternate studio space.

Studio Policies

Studio floors and equipment are valuable resources and expensive to repair. Please help take care of them. Only dance shoes are to be worn in the studios; street shoes and boots are not allowed. Black chairs are for performance and teaching use only. Pianos are to be used by Dance Department musicians only. The occupant who has booked studio space will be responsible for any loss or damage to the studio and equipment housed therein.

The Graduate Programs in Dance and Dance Studies offer directed reading courses in both full and half-course versions. Directed Reading courses are primarily intended to facilitate independent but closely supervised study of subjects not covered elsewhere in the Program's course offerings, but relevant to a student's research interests. The following procedures for the proposal and approval of a Directed Reading course must be followed:

Responsibility for the course design lies with the student, although faculty will assist by offering both bibliographic advice and suggestions regarding appropriate work plans and projects. A proposal for a Directed Reading course for the fall term must be submitted to the Graduate Program Assistant or Graduate Program Director by the end of the first week of **September**. For a Winter term course, the proposal must be submitted by the end of the first week of **December**. For a summer term course, the proposal must be submitted by the end of the first week of **May**. The proposal should consist of the following:

- description of the subject/s or material/s to be studied and an explanation of the relevance these have for your proposed research. This description should be one or two pages in length.
- bibliography and/or filmography as relevant to the subject matter.
- work plan indicating an approximate schedule of work, as well as the nature of work to be done and meetings with your supervisor. While there is more flexibility in the meetings with your directed reading course supervisor than there is with other course offerings, we strongly recommend that you are in contact no less than every 2-3 weeks.
- indication of the means by which you recommend that your work be evaluated.
- signature from the faculty member you propose to work with. This signature indicates support for the project as proposed and agreement to supervise and evaluate the work.

Proposals may be approved, rejected or conditionally approved pending revisions to the work plan, reference list or, or means of evaluation.

Directed reading course numbers are occasionally used to enable an MA or MFA student to take a relevant fourth-year undergraduate course. In this case, the graduate student is expected to complete the undergraduate work as well as some additional work (usually additional reading and a larger term project/essay) to justify the graduate-level credit. The undergraduate course director would normally act as supervisor for the directed reading course. If the undergraduate course director is not a member of the graduate faculty, the directed reading course must be co-supervised by a member of the graduate faculty.

Students may apply to take graduate courses in other disciplines.



Request to Take Courses in Another Graduate Program at York for Credit

Please Print

Student Information	
Student's Name	Student Number
Graduate Program In Which You Are Registered	Graduate Program In Which You Want to Take a Course for Credit

Course ID

Term	Faculty	Subject	Course Number	Section	Tut/Lab	Catalogue Number

Professor (please print)

Session (check one)

Year _____

Full Course Fall/Winter Summer

Half Course Fall Winter Summer

Student's Signature	Date
---------------------	------

Approvals

Program Director's Signature (Graduate program in which student is registered)	Date
Program Director's Signature (Graduate program in which student wishes to take course for credit)	Date
Permission Effective Date	Permission Expiry Date

Protection of Privacy: Personal information in connection with this form is collected under the authority of *Freedom of Information and Protection of Privacy Act* and *The York University Act, 1965* for educational, administrative and statistical purposes. The information will be used to process your enrolment and registration in academic programs; to record and track your academic progress; and for related record-keeping purposes. If you have any questions about the collection of this information by York University, please contact: Information and Privacy Coordinator, York University, N926 Ross, 4700 Keele Street, Toronto, ON M3J 1P3.

White – Registrar's Office

Yellow – 1st Program

Pink – 2nd Program

REGULATIONS REGARDING THE APPROVAL OF GRADUATE STUDENT RESEARCH INVOLVING HUMAN PARTICIPANTS

FGS Research Ethics Forms and Procedures

<http://www.yorku.ca/grads/policies/ethics.htm>

- ◆ SSHRC/NSERC/CIHR Tri-Council Policy Statement Ethical Conduct for Research Involving Humans (August, 1998; <http://www.pre.ethics.gc.ca/english/policystatement/policystatement.cfm>)
- ◆ York University is committed to the highest standards of integrity in research. All projects involving the use of [Human Subjects](#), [Animals](#) and [Biohazardous Materials](#) are subject to review by the appropriate University committee. York University has formulated policies for the conduct of research involving all three of these areas.

Download to print individually:	View online or print individually:
Thesis and Dissertation Proposal Form (TD1) (Word)	Thesis and Dissertation Proposal Form (TD1) (PDF)
FGS Human Participants Research Protocol Form (TD2) (Word)	FGS Human Participants Research Protocol Form (TD2) (PDF)
Appendices (all plus guide) (Word) <ul style="list-style-type: none"> ◆ Guide to Appendices ◆ Appendix A: Sample Text for Inclusion on Course Outline ◆ Appendix B: Informed Consent Checklist for Researchers (TD3) ◆ Appendix C: Graduate Program Reporting Form for Courses Involving Human Participants ◆ Appendix D: Graduate Program Reporting Form for MRPs ◆ Appendix E: FGS Procedures for Review of Each Proposal Types ◆ Appendix F: Statement of Relationship Between Proposal and an Existing HPRC-Approved Project (TD4) 	Appendices (all plus guide) (PDF) <ul style="list-style-type: none"> ◆ Guide to Appendices ◆ Appendix A: Sample Text for Inclusion on Course Outline ◆ Appendix B: Informed Consent Checklist for Researchers (TD3) ◆ Appendix C: Graduate Program Reporting Form for Courses Involving Human Participants ◆ Appendix D: Graduate Program Reporting Form for MRPs ◆ Appendix E: FGS Procedures for Review of Each Proposal Types ◆ Appendix F: Statement of Relationship Between Proposal and an Existing HPRC-Approved Project (TD4)
Procedures (Word) (or see below)	Procedures (PDF) (or see below)

Procedures

1. JURISDICTION AND SCOPE

The Faculty of Graduate Studies is governed by the Senate Policy for the Ethics Review Process for Research Involving Human Participants. The Senate Policy for the Ethics Review Process for Research Involving Human Participants states that all University-based research involving human participants, whether funded or non-funded, faculty or student, scholarly, commercial or consultative is subject to the ethics review process.

Graduate students undertaking graduate courses, major research papers, theses, or dissertations and graduate program faculty members teaching graduate courses or supervising major research papers, theses, or dissertations in which research involving human participants occurs will familiarize themselves with:

- a) the Senate Policy for the Ethics Review Process for Research Involving Human Participants, and
 - b) the SSHRC/NSERC/CIHR Tri-Council Policy Statement Ethical Conduct for Research Involving Humans (August, 1998; <http://www.pre.ethics.gc.ca/english/policystatement/policystatement.cfm>)
- b) plus, complete the TCPS tutorial (<http://www.pre.ethics.gc.ca>) and have the completion certificate placed in their graduate program file.
Information relating to these documents can be found at the Office of Research Services, 214 York Lanes.

2. PUBLICATION MECHANISMS

Graduate Programs will distribute a copy of these guidelines to all students and faculty. They may also include the guidelines in Graduate Program Handbooks. The Faculty of Graduate Studies will add the guidelines to the Faculty of Graduate Studies website, and to the Faculty of Graduate Studies calendar.

Students undertaking research with human participants may not begin that research until their proposal has received approval from the appropriate body, as outlined below. Graduate faculty and students are advised to consult the Senate Policy for the Ethics Review Process for Research Involving Human Participants for definitions of "minimal risk," "human participant," "research," and "Principal Investigator."

3. PROCEDURES FOR GRADUATE COURSES & MAJOR RESEARCH PAPERS INVOLVING UNFUNDED MINIMAL RISK RESEARCH

Please note: Sample language (for assignments involving research with human participants) that Course Directors may use on their course outlines is included in Appendix A.

Prior to conducting their research, students are required to complete the TCPS tutorial (<http://www.pre.ethics.gc.ca>).

3.1 Procedures for graduate courses and Major Research Papers involving unfunded minimal risk research

Please note: Effective January 2006, course directors of graduate courses have the option of submitting a general course work protocol or requiring each student to complete a TD2. The course work-related protocol (Form: CW1) is designed for instances when all students in a course are conducting research using the same methodology and instrument. At the graduate level, these instances will be less frequent than at the undergraduate level and will most likely be associated with research method courses. In other course work, graduate students will most likely still need to complete a TD2 form, as they develop their own Informed Consent Forms, interview questions, surveys, etc. There is a reporting requirement for this general blanket protocol (Form: CW2)

Prior to conducting their research, students are required to complete the TCPS tutorial <http://www.pre.ethics.gc.ca>.

3.1.1 Each student will submit the following to the Graduate Program Office:

- a) one original and one copy of a completed York University Graduate Student Human Participants Research Protocol Form (TD2), and
- b) one original and one copy of the Written Informed Consent Document or the Script for the Verbal Informed Consent Statement.

3.1.2 The York University Graduate Student Human Participants Research Protocol Form (TD2), and the Written Informed Consent Document or the Script for the Verbal Informed Consent Statement will be reviewed by the Graduate Program/Department Ethics Review Committee under an expedited review process (maximum of a 2 week turnaround).

3.1.3 Ethics Review Committees for research conducted in courses and for MRPs must be composed of a minimum of two faculty members who are in an arm's length position in relation to the research. The Committees may take the form of a standing Program or Department Research Ethics Committee OR, where such committees do not exist, may be composed of the Graduate Program Director (or designate) and one faculty member from the program who is at arm's length from the research.

3.1.4 For both course work and MRP research, each Graduate Program will retain, for a period of two years following the conduct of the research, a record of the York University Graduate Student Human Participants Research Protocol Form (TD2), and the Written Informed Consent Document or the Script for the Verbal Informed Consent Statement.

3.2 Procedures for graduate courses and Major Research Papers involving research that is not minimum risk or that is funded

Students follow a different process for research in this category and should go to the FGS website for detailed information if their research is funded or beyond minimal risk.

3.3 Procedures for thesis and dissertation research involving human participants that is unfunded and minimum risk

Please note: Prior to conducting their research, students are required to complete the TCPS tutorial (<http://www.pre.ethics.gc.ca>).

3.3.1 Each student will submit the following to the Faculty of Graduate Studies:

- a) one thesis or dissertation proposal, with the FGS Thesis/Dissertation Proposal Submission Form (TD1)
- b) one original and one copy of a completed York University Graduate Student Human Participants Research Protocol Form (TD2),
- c) one original and one copy of the Written Informed Consent Document or the Script for the Verbal Informed Consent Statement, and
- d) one copy of the completed Informed Consent Document Checklist for Researchers (TD3).

3.3.2. An alternate human participants research protocol form may be used in place of the York University Graduate Student Human Participants Research Protocol Form (TD2), as long as the alternate form includes all of the issues addressed in the York University Graduate Student Human Participants Research Protocol Form (TD2).

3.3.3. Proposals and forms will be reviewed by one of the Faculty of Graduate Studies Associate Deans (Academic or Student Affairs) and the Chair (or Vice-Chair) of the University's Human Participants Review Committee (HPRC).

3.4 Procedures for thesis and dissertation research that is not minimum risk or that is funded

Students follow a different process for research in this category and should go to the FGS website for detailed information if their research is funded or beyond minimal risk.

4. RECORD KEEPING

4.1 Annually, each Graduate Program will compile the following:

- a) a listing of all courses in which research was conducted involving human participants
 - b) a listing of the titles of MRPs involving human participants and the names of students who undertook the MRPs
- These listings will cover the period from June 1st to May 31st and will be forwarded to the Faculty of Graduate Studies who will report to HPRC by July 1st. Sample reporting forms are included in Appendices C and D.

4.2 The Faculty of Graduate Studies will forward a list of all Major Research Paper proposals and graduate courses involving research with human participants to the University's Human Participants Review Committee (HPRC) by July 1st.

INTELLECTUAL PROPERTY POLICY

The Faculty of Graduate Studies recognizes the mission of the university to seek, preserve, and disseminate knowledge and to conduct research in a fair, open, and morally responsible manner.

In such regard, the Faculty of Graduate Studies believes that intellectual property rights are divided among several interests, and that the rights and obligations of various claimants should be specified, fairly regulated, and that disputes arising may be mediated. All parties students and faculty are expected to behave in an ethically appropriate manner beyond their immediate graduate student/supervisory relationship, to encompass intellectual property rights, dissemination of research data, and in making decisions on authorship and publication of joint research.

The Faculty Policy For Graduate Programs On Intellectual Property Relationships Between Graduate Students And Their Supervisors

Authorship

1. Authorship can only be credited to those who make substantial intellectual contributions to a piece of work. Accepting the addition of an author who has not made a significant intellectual contribution to the piece of work is not ethical for authors.
2. Authors accept not only credit but also responsibility for their work and, in particular, for ensuring that the work conforms to appropriate standards of Academic Honesty.
3. Generally, the order of authors' names in a publication should reflect the substance of their relative contributions to the work, with priority going to those who made the greatest or most significant contribution. Supervisors should discuss the issue of authorship, and what factors may determine the final order of authorship, normally before commencing the work.
4. Where the major substance or data of a coauthored publication is based on a portion of a graduate student's work, the student will normally be the first author. The supervisor, or joint authors should be prepared to offer a rationale in cases where the student is not listed as the first author. Where the work has been written up in a dissertation or thesis or paper before the research is published, the publication will normally cite the dissertation, thesis, or paper on which it is based.
5. Anyone otherwise entitled to be acknowledged as a coauthor may forfeit that right if they leave the project before substantially completing it. In such cases their contribution to the work shall nonetheless be acknowledged in an appropriate manner by the author(s), for example in the acknowledgements section of the publication.
6. Providing financial support for a student's dissertation, thesis, or research paper is not, in itself, sufficient to warrant authorship. Only where intellectual input is provided beyond financial support, should co-authorship be considered.
7. Supplying minor editorial work for a student's dissertation, thesis, or research paper is not, in itself, sufficient to warrant co-authorship.
8. If a student is employed as a Research Assistant in circumstances where the work done in the course of that employment is not intended to and does not in fact become part of work done for the degree requirements, then the student may not normally claim co-authorship and does not own the data, except through a prior agreement that is consistent with the general principles above.
9. If a student is employed as a Research Assistant in circumstances where the work done in the course of that employment becomes part of the thesis/ dissertation/research paper, the student may, at a minimum, claim co-ownership of the data but as the author of the thesis/ dissertation/research paper owns the overall copyright.

Publication

10. The university has an important duty, grounded in the public interest, to seek, preserve and disseminate knowledge. Therefore, authors should attempt to publish their work in a timely fashion. In cases where work must be kept confidential and unpublished for a time, the period of delay should normally be no more than one year from the date of acceptance of a thesis or dissertation, and should in no circumstances extend beyond two years from that date.
11. Publications by graduate students and faculty must give full and proper acknowledgment to the contribution of other students or faculty, or others to their work, notwithstanding that such contribution may not warrant authorship. Such contributions should be substantial, in accordance with the particular discipline, and may include items such as original ideas that led directly to the research work, or requested commentary that resulted in significant changes to the research.
12. Normally, all co-authors or co-owners of the data need to concur in publishing or presenting the work. Co-authors should agree to the time or place of presentation or publication of their jointly authored work prior to the presentation or publication, but such agreement should not be unreasonably withheld. The inability of the author(s) to contact another co-author prior to presentation at a meeting or seminar should not prevent work from being publicly disseminated, provided they make reasonable efforts to contact all contributors to obtain prior agreement.
13. To verify research materials or data, there must be provisions for access. Supervisors and sponsors may, with agreement of the student, retain the original materials provided. Under such circumstances students shall normally be presented on request with complete and usable copies of those materials.
14. Where there has been significant substantive and intellectual contribution by the supervisor to the research, the intellectual property emanating thereof shall normally be the joint property of graduate students and their supervisor or sponsor for the Master's or doctoral project in which the materials were created. When the physical research materials embody intellectual property, the student should have reasonable access to this material. Agreements concerning research materials and data should be made, where possible, before the commencement of research.
15. Students shall not use in their dissertations, theses or papers data or results generated by someone else without first obtaining permission from those who own the materials.

Individual agreements

16. Students and faculty may enter into individual agreements that modify their intellectual property rights. If they do so the provisions of clauses 16 through 19 below must be observed.
17. Individual agreements should specify any financial relations and associated rights and obligations, provisions for ownership and control of original data and research materials, authorship, publication, and presentation.
18. All individual agreements must explicitly state that they are subject to applicable Collective Agreements and all University regulations in force at the time.
19. All individual agreements must be completed within four months of a student starting a significant portion of the research for a thesis or dissertation, or within four months of the student joining a laboratory. In the case for students joining a specific laboratory to undertake research with a specific supervisor, the supervisor should indicate prior to the arrival of the student the nature of any agreement expected to be entered into between the supervisor and the student.
20. All individual agreements will be reviewed by the Executive Committee of the Graduate Program to ensure that the agreement does not impose any unreasonable or unusual conditions on the student. The Executive Committee of the Graduate Program may annul any individual agreement or ask for re-drafting where this condition has not been respected.

FINANCIAL INFORMATION AND AWARDS

Financial support for graduate students. <http://www.yorku.ca/grads/financial/index.htm>

Tuition and Fees

Student Financial Services (SFS) publishes fees for each academic session.

Refunds

Fees refunds/credit calculations are based on complete withdrawal from a term, not withdrawal from individual courses. This is because fees are calculated according to a student's program and full-time or part-time enrolment status/activity level. Fees are not calculated on a per course basis.

Financial Support

Various forms of financial assistance are available to graduate students. York University and external agencies offer numerous fellowships, assistantships, scholarships, awards, prizes, and grants. Graduate students are encouraged to consult with their particular graduate program director for advice on financial matters.

External Awards

Applicants to the Faculty of Graduate Studies are urged to apply for external government awards and other awards tenable at York University. Some high-profile external scholarships are listed below:

The following federal granting agency provides funding to both master's and doctoral students.

- ◆ ***Social Sciences and Humanities Research Council of Canada (SSHRC)***
- ◆ SSHRC also offers Canadian Graduate Scholarships (CGS).

Ontario Graduate Scholarships (OGS) are available for graduate studies in all disciplines. Sixty of these awards are available to visa students.

Teaching Assistantships

Teaching Assistantships are a matter of formal negotiation between the University and the Canadian Union of Public Employees (CUPE local 3903) of York University. Priority of appointments is a part of this contract.

All full-time students are eligible to apply for Teaching Assistantship (TA) positions, which are usually advertised in the summer. Students interested in being considered for suitable positions are required to fill out a job application form and submit it to the Chair of the Dance Department with a CV attached. TA's are not permitted to hold other on campus paying jobs. For more information consult the Unit 1 Collective Agreement of CUPE.

Graduate Assistantships

All full-time students are eligible for a Graduate Assistantship (GA). Students awarded a full GA are expected to work a maximum of 10 hours a week. These are primarily administrative or clerical positions unrelated to the student's Program of study. These positions are part of CUPE Unit 3.

Research Assistantships

All full-time students are eligible for a Research Assistantship (RA). Students awarded a full RA are expected to work a maximum of 10 hours a week. These positions involve research or related work in a student's own area of dance. The positions are not part of CUPE.

GSA Emergency Loan

The Graduate Students Association provides short-term interest-free loans to graduate students who encounter temporary financial difficulties. At present, the maximum amount loaned is \$200 with a repayment schedule of four months. To qualify, you must be a full-time York Graduate Student in good standing in the program. To obtain a loan, contact the GSA President or Treasurer in 325 Student Centre (736-2100 ext. 33453) during office hours or by appointment.

Graduate Development Fund

The Graduate Development Fund is administered by the Faculty of Graduate Studies. This fund provides limited financial assistance to students who are presenting their scholarly or creative work at conferences or other recognized academic events. There are two competitions a year: in Spring (for events taking place from May 1st to November 30th), and Fall (for events taking place from December 1st to April 30th). Applications are printed by programs from the FGS website. Applications must be signed by the student's supervisor or the Graduate Program Director. To claim awards, students must bring original receipts and Personal Expense Reports (obtainable from the Administrative Assistant) to the FGS Office, 283 York Lanes.

Research Costs Fund

The Research Costs Fund helps subsidize students' own research expenses that are above and beyond those costs that are typically associated with graduate work, such as travel to sources of research, payment of subjects, supplies, services, photocopying, etc. The Fund generally does not cover books, conference costs, subsistence and tuition fees. ("Generally" means that the Committee will award funds if they are convinced that the expenses are essential for the completion of the research and/or a cheaper alternative is not available.) All full-time registered graduate students who are members (past and present) of CUPE are eligible for a grant. Master's students should note that Doctoral students take priority. Funding is awarded early Spring and early Fall. Application forms are available for printing from the FGS website or in Graduate Program Offices from mid-August through September and from mid-January to February. Deadline for application submissions are set by individual Program offices.

Fieldwork Costs Fund

This program of funding for Master's and Doctoral students helps to defray the cost of thesis/ dissertation research which must be carried out "in the field." The trip must be claimed for and taken within the next three terms after the deadline. Forms are usually available from the Program Assistant in November. The Faculty of Graduate Studies, 283 York Lanes, can provide further information about this fund. Students doing Major Research Papers are NOT eligible to apply to the fieldwork cost fund.

Thesis/Dissertation Support Funding

Graduate students who are or have been CUPE members are also entitled to receive up to \$300 reimbursement towards the cost of thesis production. A Thesis / Dissertation Reimbursement form will be given to you by the Faculty of Graduate Studies when you deliver the final copies of your thesis or dissertation to that office following successful completion of the Oral Examination. Original receipts must be provided for all expenses claimed.

Virtually all of these applications require letters of reference. Faculty are generally happy to write these provided they are adequately familiar with your work and the request is made well in advance of the deadline.

AWARDS AND SCHOLARSHIPS

Heisey Award

This award recognizes outstanding ability and achievement in scholarly and/or creative work. Awards valued at \$3,000 each are given annually to students entering their second or higher year of study in any Fine Arts graduate program. Eligibility criteria include financial need, Ontario residency and Canadian citizenship or permanent residence status. Students must be returning to continue studies in a Fine Arts graduate program in the fall.

Dance Scholar's Award

This award is open to a graduate student who has completed course work and is working on a thesis or major research paper/project. Eligibility criteria include grade point average and financial need. There is one award of \$450.

Menorama Thakkar Award in Indian Dance

This award requires demonstrated academic/artistic excellence and achievement in Indian dance studies with a strong academic average. Applicants must be enrolled in an Indian dance performance course or engaged in research in Indian Dance. Criteria include financial need and Canadian citizenship or landed immigrant status.

Evelyn Carnie Rowe Graduate Studies Scholarship in Dance

This scholarship is offered annually to a full-time graduate student in the MA Dance or PhD Dance Studies program, with preference given to students specializing in research on Canadian dance, broadly defined. The recipient will be judged on her or his academic excellence and financial need. Recipients of the scholarship must be Canadian citizens, permanent residents or protected persons and residents of Ontario who demonstrate financial need.

MBA Program

A number of scholarships and bursaries are available for first year students in the MBA Program. Students in the combined Program who meet the requirements are eligible for this support for at least one year of study. In addition, the Program in Arts and Media Administration offers support for internships -- particularly in the nonprofit sector -- for students who meet the criteria (which include meeting the Ontario Student Awards Program requirements.) In their second and third years of study, students may be eligible for research assistantships and teaching assistantships.

FACILITIES AND RESOURCES

GRADUATE STUDENT OFFICE & KEY DEPOSIT

Graduate students may use the computers in the ACE third floor dance graduate student offices and in the Fine Arts Graduate Lab (338M Goldfarb Centre for Fine Arts) for word processing, email, internet searches and other computing. Both Macintosh and PC computers and printers are available. To arrange access, see the Program Assistant.

AUDIO/ VIDEO EQUIPMENT

Portable cassette players, video playback equipment, digital camera and digital video camcorder are available in the dance office. However, please take note that all equipment needs to be booked in advance and signed out prior to use. Students are responsible for equipment checked out and will be required to pay for lost or damaged equipment.

LOCKERS

Lockers are available in the change room on the ground floor of ACE for a nominal fee of \$5.00.

MAILBOXES

Graduate student mailboxes are located in room 309 Accolade East.

FUNDING INFORMATION

The Faculty of Graduate Studies notifies students of funding opportunities via e-mail. The main funding opportunities are listed in the section "Financial Support." <http://www.yorku.ca/grads/financial/index.htm>

PHONES

A phone for local calls is located in 309 Accolade East. Long distance calls may not be made from the Dance Department.

DANCE RESEARCH RESOURCES

The Graduate Programs in Dance and Dance Studies are well supported by York University Libraries through its collections, services and librarian expertise. The dance collection is one of the Libraries' collections of strength, growing in significance and size along with the reputation of the Department of Dance and its faculty. The program benefits from the wealth of material in the Sound and Moving Image Library. The video collection, one of the largest in Canada, includes items such as the archival video documentation from the George Balanchine Foundation, the American Dance Festival and the American Dance Legacy Institute. The music collection is strong in world music, blues history, jazz and popular music-areas of research interest to dance graduate students. The Clara Thomas Archives and Special Collections provide unique opportunities for original research as doctoral students explore papers of significant Canadian individuals and organizations such as the Danny Grossman Dance Company, the Toronto Dance Theatre, Dance Oremus Danse, the Dance Umbrella of Ontario, the Canadian Dance Festival, the Canadian Association for Professional Dance Organizations, and Rhombus Media.

Librarians have developed a series of library research workshops specifically designed for graduate students to help them meet the challenges of today's complex world of information. Graduate students in Dance Studies can arrange a consultation with the Dance Librarian for research assistance on a specific topic. They also

have exclusive access to a state-of-the art study room in Scott Library which includes wired and wireless access for laptops, several computer workstations and a scholarly setting conducive to intensive research. Future plans for York University Libraries include campus collaborations for several digital initiatives such as archiving electronic theses and publishing electronic journals.

STUDIO FACILITIES

In 2006, the Department of Dance moved into the new Accolade East Building. The dance studio facilities are among the best in North America. Dance has six large and two smaller studios with triple web sprung floors and state-of-the-art video and sound equipment. The McLean Performance Studio, the largest, can transform into a 90 seat theatre, complete with curtains and permanent lighting grid. There are also change rooms, costume storage, a conditioning room and a sports medicine facility run by Athlete's Care. On the main floor are the Sandra Faire and Ivan Fecan Theatre and The Tribute Communities Recital Hall, both with seating capacities of 325. These beautiful spaces are used regularly for dance, music and theatre events. The Accolade East Building also includes the Art Gallery of York University, a 500 seat cinema/theatre, music studios, lecture halls and classrooms. The new dance studios provide an ideal working situation in which to develop areas such as documentation, reconstruction, dance and technology, embodiment practices, dance science and alternative dance training techniques. MFA Students have access to "G" (147 ACE) for practice and rehearsal.

COMPUTER AND VIDEO FACILITIES

Graduate students and faculty have access to York University computing resources, including electronic mail and access to the internet via dial-up connection from home, wireless connectivity for portable devices on campus, shared computers in University labs and kiosk stations and in shared or personal offices. The recently completed Accolade East and West buildings feature "smart" classrooms, fully networked and set up with DVD, video, internet, document cameras and 16 mm projection. These teaching facilities provide excellent opportunities for faculty and TAs to explore new teaching technologies and pedagogies.

To address the discipline specific needs of dance graduate students, the Faculty of Fine Arts has funded the Fine Arts Graduate Student Lab, where students can gain access to the hardware and software critical to their unique fields of study, reflecting current professional practice. Located in the Goldfarb Centre for Fine Arts, the lab is intended to be a flexible, multi-use, multi-format environment to support current needs and to remain compatible and relevant as technologies and artistic practices develop.

The lab houses four PC stations and four high-end Macintosh stations, fully equipped with audio, video and graphics software and multimedia hardware (patch bays, racks, sound processing equipment), as well as a scanner and LaserJet printer. Reflecting its shared nature, this facility is maintained by Fine Arts technical staff. On-site student assistance is provided by Graduate Assistants from several programs including Dance.

This lab is always open, with access controlled by a combination of alarm and door card. Students using the room are provided an account on a Macintosh OS X server, Forerunner, where they can store their work. Physical renovations have been completed to improve visibility in the lab, to increase safety and security.

Dance Forms software is installed both in the lab and on several computers in dance graduate student offices in Accolade East, which are equipped with one PC and five Macintosh stations. The two offices also have a back-up device, an analog-to-digital converter, a photo printer and a laser printer. Software includes Final Cut Studio (for video post-production) and Photoshop Elements. The Department of Dance has excellent high definition video cameras and 15 laptops available for use by graduate students in any studio or classroom.

OFFICE SPACE

The Graduate Program in Dance is located in offices on the third floor of the Accolade East Building. A resource/media lounge and several offices, located in the same area as the faculty offices, are shared by graduate students. These offices are equipped with desks, filing cabinets, mailboxes, telephones and six computer stations.

As a graduate student at York University, you have a variety of outstanding resources available to you to help in your pursuit of a degree.

YORK UNIVERSITY RESEARCH CENTRES & RESEARCH INSTITUTES

Enhance your interdisciplinary education with opportunities to participate in collaborative research. York University is the leading interdisciplinary research and teaching university in Canada. Working across disciplines and with global partners, we develop ideas and connect with policymakers and practitioners to create meaningful change and a more globally competitive Canada.

As a graduate student, you will benefit from York's 24 research centres and institutes, which provide outstanding research opportunities to supplement your academic program .

Visit the York Research Website to learn more:

http://www.research.yorku.ca/securehome/about_yorkresearch/centres_institutes/index.html

CENTRALIZED PRINTING FOR GRADUATE STUDENTS REGISTERED IN COURSES

Graduate students registered in courses are given a \$300.00 (located at the William Small Centre) Oak printing credit per academic year. http://www.yorku.ca/computing/students/printing/print_grads.html

The academic year spans 1 September to 31 August. Regular printing charges will apply for printing that exceeds the \$300.00 Oak printing quota. Further information on general printing is available on the computing site at: <http://www.yorku.ca/computing/students/printing.html>

THE GRAD LOUNGE

The Grad Lounge is a fully licensed lounge and restaurant owned and run the York's Graduate Student's Association. The Grad Lounge is located at 166 South Ross. Menu items are made fresh to order and include sandwiches, wraps and burritos. Muffins and cookies are baked fresh daily. The Grad Lounge is also one of the few places on campus where you get Fair Trade coffee at a good price.

The Lounge also provides catering services for morning meetings, working lunches and evening receptions. A catering menu is available. Contact (416)736-5495 or gسالounge@yorku.ca.

Lounge hours (summer hours may differ): Monday to Wednesday 9:30 a.m. to 10:30 p.m.; Thursday 9:30 a.m. to 12:00 a.m.; Friday 9:30 a.m. to 7:30 p.m.

GRADUATE STUDENT CONFERENCE AND BOARDROOMS

Located directly above the Graduate Students' Association office on the fourth floor of the Student Centre are a large open conference room and two boardrooms. The boardrooms can be booked for smaller meetings or study groups. The rooms' availability can be checked via the calendar at www.yugsa.ca. To book a conference or for more information, contact (416) 736-5865 or gsa@yorku.ca.

LIBRARIES AND ARCHIVES

Housed in five buildings, York's collections have more than 6.5 million items, 150,000 E-books and 20,000 online journals. Our world-class libraries provide rich collections, value-added services, excellent librarians and knowledgeable and helpful staff.

Innovations include: a designated graduate student reading room, research skills workshops; online tutorials; discipline and course-specific guest lectures and workshops; Ask A Librarian chat reference; RACER, a library resource sharing system, allowing interlibrary loan users the ability to search multiple library catalogues at the same time and track the progress of their requests; and RefWorks, a Web-based bibliographic citation software and RefShare, a RefWorks component that will let you share your RefWorks folders with research partners or students.

The Leslie Frost Library on Glendon campus houses an extensive bilingual collection. The Clara Thomas Archives and Special Collections contains a rich research collection for curricular and ongoing scholarly research.

Visit York's Libraries to learn more:
<http://www.library.yorku.ca/>

Study in the Dance and Dance Studies graduate programs is well supported by York University Libraries through its collections, services and librarian expertise. The dance collection is one of the Libraries' collections of strength, growing in significance and size along with the reputation of the Department of Dance and its faculty.

The program benefits from the wealth of material in the Sound and Moving Image Library (SMIL). The video collection, one of the largest in Canada, includes items such as the archival video documentation from the George Balanchine Foundation, the American Dance Festival and the American Dance Legacy Institute. The music collection is strong in world music, blues history, jazz and popular music-areas of research interest to dance graduate students.

The Clara Thomas Archives and Special Collections provide unique opportunities for original research as students explore papers of significant Canadian individuals and organizations such as the Danny Grossman Dance Company, the Toronto Dance Theatre, Dance Oremus Danse, the Dance Umbrella of Ontario, the Canadian Dance Festival, the Canadian Association for Professional Dance Organizations, and Rhombus Media.

Librarians have developed a series of library research workshops specifically designed for graduate students to help them meet the challenges of today's complex world of information. Graduate students in Dance and Dance Studies can arrange a consultation with the Dance Librarian for research assistance on a specific topic. They also have exclusive access to a state-of-the art study room in Scott Library which includes wired and wireless access for laptops, several computer workstations and a scholarly setting conducive to intensive research. Future plans for York University Libraries include campus collaborations for several digital initiatives such as archiving electronic theses and publishing electronic journals.

Scott Library is the largest and most central of York's libraries. In addition to the Humanities and Social Sciences collections, it houses the Clara Thomas Archives and Special Collections, the Map Library, and the Sound and Moving Image Library.

Clara Thomas Archives and Special Collections has a non-circulating collection of published and unpublished materials. Published material is listed in the University's online library catalogue and includes rare books, Canadian pamphlets, fine art books, York University theses and published materials on certain special subjects. Unpublished materials appear in various formats: manuscripts, corporate documents, photographs, sound and video recordings. Unpublished material includes records from York University's administrative and academic departments and from private individuals and corporations. The catalogue for unpublished materials is located in the Archives and Special Collections Reading Room.

Sound & Moving Image Library (SMIL) consists of more than 5,000 films and videos as well as numerous sound recordings for classroom and research use. Of particular interest to dance students is the selection of films on dance, theatre, music, anthropology and education. If the library does not have the film you are looking for, the staff will try to get it from other sources. There may be rental and/or delivery charges for this service. The library also has an extensive collection of catalogues of Canadian and American commercial film distributors, as well as catalogues of sources for free films such as the National Film Board and foreign embassies and consulates. The Library has monitors and film projectors for individual viewing as well as a screening room that can seat 30 people.

Sound Recordings Collection is located in SMIL and includes a wide range of compact discs, vinyl discs, audio cassettes, discographies, as well as musical scores. The audio collection includes classical, electronic, ethnic, folk, jazz, pop and rock music as well as classical and contemporary plays, poetry and public affairs programs. The audio collection does not normally circulate but instructors may place materials on hold for class use. Be sure to familiarize yourself with the copyright regulations governing the use of these facilities and the use of recorded music in general.

Steacie Science Library maintains a diverse collection of books, journals and microforms on a wide variety of scientific subjects.

Peter F. Bronfman Business Library is located in the Schulich School of Business. This library maintains a collection of Canadian federal, provincial, municipal and foreign documents as well as publications from international organizations.

Law Library is located in the Osgoode Hall Law School. The Law Library houses one of Canada's most extensive legal collections. It is open to all members of the York community.

Leslie Frost Library on the Glendon campus houses French-language materials as well as a specialized collection of dictionaries and other translation materials. Materials from Frost can be requested through any of the other libraries in the York system.

Further Information:
<http://www.library.yorku.ca/>

Extended Loan Privileges: Graduate students may request extended loan privileges for MRP, thesis and dissertation research. Contact the Graduate Program Assistant for a letter if you wish to make use of this option.

CONFERENCES

Attending and presenting at academic conferences should be a regular part of a graduate student's education. Funding is usually available through FGS if you are presenting at a conference. The deadline for acceptance of a proposal is usually months in advance of the actual conference. You may want to consider revising papers written within a course for possible presentation. Below is a partial list of conference presenters and their Web pages.

Congress on Research in Dance (CORD)	http://www.cordance.org/
CORPS-de Ballet	http://www.corps-de-ballet.org/
Popular Culture Association	http://www.pcaaca.org
Society for Canadian Dance Studies	http://people.uleth.ca/~scds.secd/
Society of Dance History Scholars	http://www.sdhs.org/

OTHER DANCE RESOURCES

Dance Umbrella of Ontario (DUO)
490 Adelaide Street West, Suite 201,
Toronto, ON, M5V 1T2 416-504-6429
Website: <http://danceumbrella.net/>

This organization is a pilot project of The Canada Council and Ontario Arts Council. It is designed to give administrative support to independent choreographers. Services such as grant writing, financial planning and public relations are available for modest fees.

Danceworks

The Distillery District, 55 Mill Street
Case Goods Building (74), Suite 304,
Toronto, ON M5A 3C4 416-204-1082
Website: <http://www.danceworks.ca/>

This long-running organization presents new dance and performance art by local and international artists. Of special interest to young choreographers is the Dancetalk series, a low-tech workshop with panel discussion, which is a good venue for presenting your first works to the general dance community. There is also the First Works series, designed to help choreographers produce their first full-scale public performance.

Dancer Transition Resource Centre

The Lynda Hamilton Centre
250 The Esplanade, Suite 500
Toronto, ON M5A 1J2

Tel: 416-595-5655 Toll Free: 1-800-667-0851
Email: nationaloffice@dtrc.ca
Website: <http://www.dtrc.ca> or <http://www.crtcd.ca>

This organization provides counseling, moral and financial support in assisting professional dancers during their transition from active performance to a second career. It also operates as a resource centre for the Dance community and the general public by providing free seminars, educational materials and information.

Dance Ontario Association

The Distillery District, 55 Mill Street
Case Goods Building #304
Toronto, ON M5A 3C4
Tel: 416-204-1083

Email: contact@danceontario.ca
Website: <http://www.danceontario.ca>

Founded in 1976, this Association works towards the promotion and development of dance in the Province of Ontario. Dance Ontario protects the interests of dance artists in general, and is involved in lobbying for these interests along with other concerned groups at various levels. It also acts as a resource centre to the dance community by virtue of its different publications. Its website includes information about employment opportunities and auditions in the local dance scene.

Dance Collection Danse

145 George St.,
Toronto, ON M5A 2M6 416-365-3233
Website: <http://www.dcd.ca>

Both an archive and publishing house, it has a collection of Canadian theatrical dance, research articles and educational articles.

The Dance Current

The Distillery District, 55 Mill Street
Case Goods Building #312
Toronto, ON M5A 3C4 416-588-0850
Website: <http://www.thedancecurrent.com/>

A local independent dance publication launched in 1998 with the support of Dance Umbrella of Ontario, The Dance Current is an interactive publication written and published by dancers for dancers. It is published 11 times annually and welcomes submissions and volunteer assistance.

Series 8:08

Website: <http://www.series808.ca>

Choreographic and Performance Workshop Series, last Saturday of each month, 8:08PM at the Metro-Central YMCA, 20 Grosvenor St., Toronto. Founded in 1992 by dance artists, this is the longest running local workshop of its kind. Also 8:08 organizes Alternative Technique Workshops led by both international and local dance artists.

The Society of Canadian Dance Studies

SCDS/SECD 6-1942 Bloor Street West
Toronto, ON M6P 3K9
Email: scds.secd@uleth.ca
Website: <http://people.uleth.ca/~scds.secd/>

A support and advocacy group for anyone who studies or works in the field of Canadian dance studies. Dance studies encompasses a broad range of research areas including history, anthropology, movement analysis, ethnology, creative process studies, dance education, dance writing and criticism, among others. The Society for Canadian Dance Studies encourages and promotes research and writing in Canadian dance studies, and provides a forum for dance researchers to discuss their work with each other.

Canadian Alliance of Dance Artists (CADA-ON)

<http://www.cadadance.org/>

Canadian Dance Assembly

55 Mill Street, Suite 312
Case Goods Building
Toronto, ON M5A 3C4 Tel: 416-515-8444
E-Mail: info@dancecanada.net
Website: <http://www.dancecanada.net>

CADA-ON is a non-profit organization that empowers and educates its membership of dance professionals to promote the art form in society. It was formed in 1986 in response to impending Status of the Artist Legislation in Canada and incorporated in the Province of Ontario on January 31, 1995.

Its membership categories include Dance Students, Emerging Artists, Professional Artists, Retired Professionals and Associates. Current programs are the Training Subsidy Program, Accident Insurance, Professional Rates and Professional Development Program. The Professional Standards for Dance was first published in March 2003 and a revised Appendix B: Fees and Payment was published in 2008.

Canadian Dance Assembly

55 Mill Street, Suite 312
Case Goods Building
Toronto, ON M5A 3C4 Tel: 416-515-8444
E-Mail: info@dancecanada.net
Website: <http://www.dancecanada.net/>

The Canadian Dance Assembly (CDA) is a national arts service organization dedicated to serving the professional dance community in Canada. The CDA exists to facilitate the dynamic exchange of information relevant to Canadian professional dance of all forms and aesthetics. We strive to cultivate a strong national voice for Canadian professional dance and to support the development of resources for this field of artistic expression.

Dance and the City of Toronto

Toronto is one of Canada's dance capital and a multicultural city of several million people. It offers performances by the National Ballet of Canada, Toronto Dance Theatre and many other contemporary and traditional companies as well as a vibrant community of independent dance artists.

Festivals featuring dance occur year-round at Harbourfront, the Distillery District and numerous cultural and community centers.

Music Performances abound throughout the city, and the Canadian Opera Company, Toronto Symphony Orchestra, Tafelmusik, Opera Atelier and several Jazz and new music festivals make Toronto their base.

Touring and local theatre ranges from full-scale production to experimental work in smaller venues.

Every September the Toronto International Film Festival screens hundreds of new films from around the world.

Dance Collection Danse, the Performing Arts section of the Metro Toronto Reference Library, the Royal Ontario Museum and the Bata Shoe Museum are among the many archives, libraries and museums that hold rich resources for dance researchers.



TORONTO'S MAIN STAGE DANCE

Most performances in Toronto have student priced tickets

Dance Works

2009/2010 Mainstage Season (October – May)
@ The Enwave and Premiere Dance Theatre
231 Queens Quay West, Toronto
Telephone: 416-973-4000

Website: <http://www.danceworks.ca/>

Harbourfront Centre Dance

Globally-inspired dance from Canada's best
235 Queens Quay West
Harbourfront Centre, Toronto
Telephone: 416-973-4000

<http://www.harbourfrontcentre.com/dance/index.cfm>

The National Ballet of Canada

Karen Kain – Artistic Director
<http://www.national.ballet.ca/>

2009/2010 Season:

<http://www.national.ballet.ca/performances/season0910/>
Telephone: 416-345-9595

YORK DANCE PERFORMANCES AND EVENTS 2011-2012

I Am Solos – Liminal Moments

MFA Concert #1

November 3 and 4 at 7.30 pm November 5 at 2 pm

McLean Performance Studio, ACE

Artistic Director: Darcey Callison, MFA program director

Lighting Design/Direction: William Mackwood

Autobiographical solos created and performed by MFA candidates investigate individual research questions. Ilse Gudiño Bartholo's "Flamenco Autobiographical History" enquires "How does the history of Flamenco reside in my body's memory?" Nancy Greyeyes' investigation of "Classical Autobiography" poses the question "How might the "traditional" in choreography reveal my invisible/personal story? Shannon Roberts' "Images of Drowning" asks – "How does the image of fear resolve itself in my horror of drowning?"

Dance Innovations: Wind over Mountain

Fourth-year choreography (Artistic Director Carol Anderson)

and third-year repertory (Choreographer/Artistic Director Julia Sasso)

Lighting Design/Direction: William Mackwood

November 24-26 Program A 7 pm Program B 8.30 pm

McLean Performance Studio, ACE

The fourth-year choreography students create original dances inspired by the I Ching hexagram "Wind Over Mountain", an auspicious symbol of natural forces in play. In a new and highly physical dance for the third-year repertory class, choreographer Julia Sasso premieres an ensemble work that shifts and soars like the wind.

YORK DANCE PERFORMANCES AND EVENTS 2011-2012 continued

MFA Concert #2: Temenos

February 15-17, 7.30 pm Sandra Faire and Ivan Fecan Theatre

Artistic Director: Darcey Callison

Lighting Design/Direction: William Mackwood

MFA choreographers Ilse Gudiño Bartholo, Nancy Greyeyes and Shannon Roberts create original group works for the proscenium stage. These dances develop their research areas. Gudiño Bartholo is exploring Petenera, a rhythmic stream of Flamenco history, while Shannon Roberts' work is sourced in the imagery and implicit sexuality in Edvard Munch's painting *Woman in Three Stages*. Nancy Greyeyes' work is aligned with her thesis "Oral Histories" and weaves the tragic story of her grandfather, who was a Pennsylvania coal miner.

teaching and workshop residency with York Dance students January 9-12, 2012. This experience of TDT's work culminates in public performances of House's provocative, widely-acclaimed choreography *Pteros Tactics*, in the Sandra Faire and Ivan Fecan Theatre, February 2nd and 3rd, 2012, at 7.30 pm.

MFA First year students' Formal presentation

December 9th, McLean Performance Studio

Further details tba

York Dance Ensemble

March 22-24, 2012, 7.30pm, Sandra Faire and Ivan Fecan Theatre, ACE

Artistic Director: Holly Small

Lighting Design/Direction: William Mackwood

The YDE spring concert program will include Darcey Callison's exuberant escapade *Down the Road; Resistance*, an original choreography by PhD candidate Shae Zukiwsky; a poignant duet by undergraduate Anne Goad; an interdisciplinary exploration of music, dance, text and design, conceived and directed by Holly Small; and Small's *Tangled Rags*, a suite of three tender, soulful dances for a large ensemble of young women. James Tenney's 'rags' will be performed by the extraordinary pianist Casey Sokol.

York Dances

March 29th and 30th, 2012, 7 and 8.30 pm

McLean Performance Studio, ACE

Artistic Director: Julia Sasso

Lighting Design/Direction: William Mackwood

Third-year choreographers, under the direction of Julia Sasso, present fresh new dances, performed by York dancers, answering compositional and movement challenges of addressing gesture, time, space, place, intention and meaning.

Other Events

Selma Odom Lecture

This annual event celebrates the remarkable and wide-ranging contributions and scholarship of Professor Emerita Selma Odom, architect of the Dance Department's MA and PhD programs. Event details tba.

Toronto Dance Theatre

The York Dance Program proudly welcomes the stellar Toronto dance company, directed by Christopher House. The company will conduct a January

Break it Down

This urban dance company shares its dynamism with York dance students in a unique Harbourfront-York Dance artistic residency/exchange. Details tba

DIRECTORY

Please note:

- ◊ Off campus Dial 416-736-2100 then the extension
- ◊ On campus, use the five-digit extension number (or double the number after the 736-exchange, e.g. 736-5137 on campus = 55137)

GENERAL	
Main switchboard	736-2100
Emergencies.....	736-5333
Emergency (campus phone)	ext.33333
Graduate Admissions Office - 150 Atkinson College.....	736-5000
Bookstore - York Lanes	736-5024
Career Services	736-5351
Centre for Academic Writing	736-5134
Convocation Office - 104 Central Square	736-5325
Counselling and Development Centre	738-5297
CUPE - Ste. 104 EOB	736-5154
Graduate Student Association - 325 Student Centre	736-5865
Instructional Technology Centre (ITC)	736-5065
Lost and Found - N101 Ross	ext. 33369
Office of Student Financial Services	872-9675
Parking Office - Parking Structure II, 214	736-5335
Registrar's Office	736-5440
Transcripts	736-5151
Scott Library	736-5150
Sexual Harassment Education and Complaint Centre	736-5500
Student Affairs - 103 Central Square	736-5144
Student Security Escort Service	736-5454
Women's Centre	736-3484
FACULTY OF GRADUATE STUDIES	
Dean's Office – 283 York Lanes	736-5329
Administrative – 283 York Lanes	736-5328
Student Services – 283 York Lanes	736-5521
DANCE DEPARTMENT	
Main Dance line	736-5137
Graduate Program Director MA/PhD - 328 ACE	ext. 66423
Graduate Program Director MFA - 317 ACE	ext. 66423
Administrative Assistant - 301F ACE	ext. 22126

IMPORTANT WEB SITES

York's Main Page: <http://www.yorku.ca>
 Faculty of Graduate Studies: <http://www.yorku.ca/grads/>
 Important Dates: http://www.yorku.ca/grads/current_students/important_dates.html

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| 1. Office of the Registrar | http://www.registrar.yorku.ca/ |
| 2. Faculty of Graduate Studies | http://www.yorku.ca/grads/ |
| 3. York Keele campus map: | http://www.yorku.ca/yorkweb/maps/index.htm |
| 4. Department of Dance | http://www.yorku.ca/finearts/dance/grad.htm |
| 5. Student Account Statements On-Line: | http://sfs.yorku.ca/fees/paying/index.htm |
| 6. Ontario Student Assistance Program (OSAP): | http://osap.gov.on.ca/ |
| 7. Graduate Housing: | http://www.yorku.ca/stuhouse/yorkkaps/index.htm |
| 8. York Libraries: | http://www.library.yorku.ca/ |
| 9. Student/Staff Directory: | http://starcraft.ccs.yorku.ca/atlas/servlet/atlas |

GRADUATE COURSE SCHEDULE WINTER - 2012

Monday	Tuesday	Wednesday	Thursday	Friday
	<p>GS/DANC 5501 Initiating, Forming and Performing Choreography 12:00-3:00 Cat. # T22G01 ACE 203 Carol Anderson</p>	<p>GS/DANC 5501 Initiating, Forming and Performing Choreography 12:00-3:00 Cat. # T22G01 ACE 244 Carol Anderson</p>	<p>GS/DANC 5501 Initiating, Forming and Performing Choreography 12:00-3:00 Cat. # T22G01 ACE 203 Carol Anderson</p>	<p>GS/DANC 5501 Initiating, Forming and Performing Choreography 12:30-3:30 Cat. # T22G01 ACE 244 Carol Anderson</p>
	<p>GS/DANC 6200 Advanced Research & Dissertation Seminar 2:30-5:30 Cat # G16B01 Tel 0012 Barbara Sellers-Young</p>	<p>GS/DANC 5310 Dance Writing 2:30-5:30 Cat # P81D01 ACE 006 Carol Anderson</p>	<p>GS/DANC 5260 Dance Video and Intermedial Performance 1:30-4:30 Cat. # W63J01 ACW 103 William Mackwood</p>	
<p>GS/DANC 5340A Topics in Historical or Cultural Dance Style: Dance Ethnography and Popular Culture 4:00-7:00 Cat. # H15U01 BC 225 (311 ACE) Mary E. Fogarty</p>		<p>GS/DANC 5350 Theory and Practice in Dance Dramaturgy 3:00-6:00 Cat. # C75V01 ACE 203 Darcey Callison</p>	<p>GS/DANC 6400 Issues in Dance Ethnography and Cultural Studies Cat. #J28M01 Tel 0012 Patrick Alcedo</p>	

**York University
4700 Keele Street
Department of Dance
301 Accolade East
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M3J 1P3**

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E-mail: dance@yorku.ca
<http://www.yorku.ca/graddanc/index.html>**

