

MIDDLE TENNESSEE STATE UNIVERSITY
General Education Course Assessment Report

This report is a summary of the activities (assessments and modifications) that have occurred since the course was approved for inclusion in the General Education Program. Please submit the report as an e-mail attachment to the General Education Office at Sheila.Otto@mtsu.edu by March 21, 2014.

Course Prefix/Number and Title: DANC 1000 Dance Appreciation

Report Prepared by: Marsha Barsky

1. Review the original General Education course proposal and revise if necessary (for example, a revised course proposal should reflect any changes in course topics, student activities, evaluation procedures, etc.). Explain the rationale for any revisions to the original proposal. If applicable, attach a revised course proposal.

This class has not been revised since it was first proposed in 1999. In reviewing this original course proposal, several changes to the original document are necessary. These changes are primarily updates and revisions covering the diversity of current teaching formats. This course proposal will be updated by end of the following academic year.

a. Course Description

The original proposal states:

“This is an introductory, non-performance course for the general student population to provide an appreciation of dance. It will focus on providing a fundamental, comprehensive study of dance as an expressive art form, a symbolic language, and an integral aspect of world cultures.”

Change to:

“This course is an overview of dance as a wide-ranging art form, and examines its role and impact in world cultures. A comprehensive study of the significant forms, major contributors, concepts and terminologies of dance will provide the fundamental skills needed to interpret the historical, social, political and narrative content communicated by dance.

[The original description was too vague for current instruction, and does not offer an accurate description of the current course. This change does not impact the learning outcomes as established by the TBR for this course.]

b. Student Learning Outcomes

The original proposal did not list specific learning outcomes, but rather it offered an overview of the course objectives. The original proposal states:

The objective for this course is to provide students with a knowledge of how cultures are reflected through the lore of dance, a knowledge of the history of dance, and an understanding of the development of most forms of dance. The focus will be on dance as an art form which uses as its form of expressions symbolic movement to establish time/space relationships. Dance forms to be examined include ballet, modern, jazz, tap, ethnic, and ballroom. Finally students will gain an understanding of dance as a social pastime historically and currently.

Change to:

Students completing this course will be able to:

- 1. Understand the evolution of dance from past to present forms.*
- 2. Analyze the political, social, cultural and narrative content communicated through varying approaches and genres of dance.*
- 3. Apply philosophical concepts of art to the theatrical elements of dance.*
- 4. Identify significant dance-makers, dancers and key terminologies of dance.*
- 5. Suggest critical standards for observing a live or recorded performance, evaluating the effectiveness of concert dance by analyzing and contextualizing a dance as a form of cultural and creative expression.*

This change is necessary because 1) the original student learning outcomes were not specified in the original proposal, 2) this change accords with the TBR General Education-Humanities and Fine Arts learning outcomes 3) this change has been adopted by the faculty to currently reflect the teaching styles and delivery formats of the course.

c. *Activities Required of Students*

The original proposal states list the following activities:

1. One oral presentation emphasizing content and effective oral communication skills.
2. Two papers focusing on some aspect of dance emphasizing content and effective writing skills.
3. Study video-tapes and live performances

Since this course is being redesigned, the changes for this section are still in development. However, current instructors have replaced the oral presentation assignment with a critique of a live performance for traditional and WAST classes, and a critique of a recorded concert for the online classes. Additionally, all instructors administer between 2 – 3 exams per semester, and have several individual and group assignments that correspond to each learning module.

2. Attach a common course syllabus. If there is no common syllabus (for example, if course syllabi differ across various sections – honors, learning communities, online, larger sections versus smaller sections, themed sections, etc.), provide a brief summary of the variation and attach a representative syllabi.

The minimum course requirements are the same for all DANC 1000 sections, including the online course and web-assisted courses. An honors section will be offered Fall '14.

An analysis of the course syllabi for all DANC 1000 instructors also reveals that there is a high level of consistence with regards to requirements from section to section. (See attached representative syllabi for delivery formats – F2F, WAST, and online.)

3. Describe how the General Education learning outcomes are assessed and the extent to which students are meeting the outcomes.

Beginning fall 2013, a pilot assessment of dance appreciation was conducted to assess student competency achievement levels, to develop an assessment process, and to respond to future TBR General Education Assessments for Humanities/Fine Arts. The four TBR General Education Humanities and Fine Arts learning outcomes assessed were:

- *Number 1. Analyze significant primary texts and works of art, ancient, pre-modern, and modern, as forms of cultural and creative expression.*
- *Number 2. Explain the ways in which humanistic and/or artistic expression throughout the ages expresses the culture and values of its time and place.*
- *Number 4. Frame a comparative context through which they can critically assess the ideas, forces, and values that have created the modern world.*
- *Number 6. Practice the critical and analytical methodologies of the Humanities and/or Fine Arts.*

To assess the four of the TBR General Education Humanities and Fine Arts student learning outcomes, “specific dance competencies” were developed and aligned with the DANC 1000 course student learning outcomes. The specific dance competencies were used to generate the guidelines for the dance critique assignment that was administered for the assessment. (See Attachments A - TBR General Education: Humanities and Fine Arts Learning Outcomes Aligned with DANC 1000 Student Learning Outcomes, B- TBR General Education: Humanities and Fine Arts Learning Outcomes Aligned with Course Student learning Outcomes and C-DANC 1000 Assessment Guidelines)

The fall 2013 pilot assessment consisted of a sample of 14 randomly selected dance critiques from the DANC 1000 classes. The responses used in this pilot were from five sections of DANC 1000 Dance Appreciation. Four sections were web-assisted (WAST) and one section was offered online. The overall enrollment for these five sections consisted of 142 students. There were 15 sections of dance appreciation offered in the fall 2013. The five sections that were selected for assessment were taught by full-time faculty. A random sample of 10% of student essays were extracted from each class, totaling 14 responses evaluated.

The sampling was selected from the sections taught by full-time faculty. A team of three independent evaluators selected from the dance faculty rated the student responses using a rubric based on the competency measured (see Attachment D – Assessment Rating Rubric). These ratings were collected and analyzed by critical operations and competency. (See Attachment E – DANC 1000 Fall 2013 Assessment Report)

With regard to the four TBR Student Learning Outcomes, a summary of the assessments for 2013 reveals that students are meeting, or fall just below the General Education Learning outcomes. Steps are in place to improve overall proficiency. These specific results provide areas to improve and develop. (See Attachment F- DANC 1000 Fall 2013 Overall Summary)

4. Discuss recent and/or planned improvements in curriculum, instruction, and/or student performance in response to assessments of student learning.

Based on the outcomes of this first assessment (2013) an effort to assure that all DANC 1000 instructors are aware of the minimum requirements for this course will be established. At the end of the spring '14 semester all but one DANC 1000 faculty will participate in a workshop during which time the assessment results from the 2013 pilot program will be disclosed. One goal of the workshop will be to create standard critique questions to use for future assessments. After analyzing and discussing the results from the fall 2013 assessment findings, faculty discovered that the format of the assignment revealed many inconsistencies in the manner in which students understood the critical operations of dance. Students were asked to write a dance critique of a live concert (for WAST courses) and a 'virtual' concert for online classes. The written critique entailed four critical operations that were then group in to competencies based on the TBR General Education Humanities and Fine Arts Learning Outcomes. Students were asked to describe, interpret, analyze and evaluate a dance in a critical format. Based on the means for each category, it is now evident that there needs to be clear questions and instructions for each operation. These questions will be established during our spring workshop, and will be made available to student fall '14 through the 'quiz' tool on D2L.

In addition, a faculty member for DANC 1000 participated in the MTSU Faculty Learning Community course entitled "Designing Courses for Significant Learning" hosted by the Learning, Teaching, and Innovative Technologies Center at MTSU. A brief summary of the course is as follows:

"The main goal of the experience is to redesign a class based on the idea of "significant learning" which incorporates the following ideas into the structure of a course: foundational knowledge, application, integration, human dimension, caring, and how to keep on learning. As a participant in the FLC, the "big purpose" of the class is also re-evaluated, as well as situational factors/special

pedagogical challenges, primary learning goals, assessments, and rich learning experiences and activities. Time is also spent designing the layout of the course, grading system, and course/teaching evaluation plans.”

The results of her research will be shared during our DANC 1000 faculty workshop, Spring 2014. It seeks to begin a development phase in Spring/Summer 2014 and then a pilot phase, which will implement the redesigned course in 2-4 sections of DANC 1000 in fall 2014.

The objectives of the redesigned course are as follows:

- *To increase the level of achievement in the TBR General Education Assessment of Humanities and Fine Arts Learning Outcomes*
- *To decrease the number of students failing, dropping, and withdrawing from the course*
- *Develop a departmental implementation plan to extend positive outcomes to all course sections*

5. Describe the process for overseeing this General Education course. (For example, is there a General Education coordinator or committee? What is the role of the coordinator or committee? Does the coordinator/committee review course syllabi? Is there a process for training new Gen Ed faculty? Is there a mentoring or evaluation process in place for Gen Ed faculty?)

There is a newly established DANC 1000 coordinator. In this new capacity the coordinator will: communicate each semester with the DANC 1000 instructors, with the Department chair, provide resources and instructional materials to instructors, mentor new instructors by instructing them on course design and requirements, design and implement the annual workshops, conduct regular teaching observations of the FTT and adjunct faculty, and participate in the TBR assessment each fall semester.

Additionally, a review of the DANC 1000 syllabi will take place to ensure that the instructors have structured their DANC 1000 classes following the DANC 1000 student learning outcomes through text readings, viewings of recorded dances, live performance attendance, activities, and assignments. A review of the specific class content will be reviewed in the fall '14.

6. Identify any additional resources needed to improve teaching and learning in this General Education course.

- *The addition of tenured/ tenured track faculty available to teach DANC 1000.*

ATTACHMENT A. TBR General Education: Humanities and Fine Arts Learning Outcomes Aligned with DANC 1000 Student Learning Outcomes

<p>TBR General Ed: Humanities Learning Outcomes</p>	<p><i>DANC 1000 Student Learning Outcomes</i></p>
<p>Number 1. Analyze significant primary texts and works of art, ancient, pre-modern, and modern, as forms of cultural and creative expression.</p>	<p><i>SLO 1. Understand the evolution of dance from past to present forms.</i></p> <p><i>SLO 2. Analyze the political, social, cultural and narrative content communicated through varying approaches and genres of dance.</i></p>
<p>Number 2. Explain the ways in which humanistic and/or artistic expression throughout the ages expresses the culture and values of its time and place.</p>	<p><i>SLO 1. Understand the evolution of dance from past to present forms..</i></p> <p><i>SLO 2. Analyze the political, social, cultural and narrative content communicated through varying approaches and genres of dance.</i></p> <p><i>SLO 3. Apply philosophical concepts of art to the theatrical elements of dance.</i></p> <p><i>SLO 4. Identify significant dance-makers, dancers and key terminologies of dance.</i></p>
<p>Number 4. Frame a comparative context through which they can critically assess the ideas, forces, and values that have created the modern world.</p>	<p><i>SLO 3. Apply philosophical concepts of art to the theatrical elements of dance.</i></p> <p><i>SLO 5. Suggest critical standards for observing a live or recorded performance, evaluating the effectiveness of concert dance by analyzing and contextualizing a dance as a form of cultural and creative expression.</i></p>
<p>Number 6. Practice the critical and analytical methodologies of the Humanities and/or Fine Arts.</p>	<p><i>SLO 2. Analyze the political, social, cultural and narrative content communicated through varying approaches and genres of dance.</i></p> <p><i>SLO 3. Apply philosophical concepts of art to the theatrical elements of dance.</i></p> <p><i>SLO 5. Suggest critical standards for observing a live or recorded performance, evaluating the effectiveness of concert dance by analyzing and contextualizing a dance as a form of cultural and creative expression</i></p>

ATTACHMENT B. TBR General Education: Humanities and Fine Arts Learning Outcomes Aligned with DANC 1000 Dance Specific Critique Competencies

<p>TBR General Ed: Humanities Learning Outcomes</p>	<p><i>Dance Specific Competencies based on critical operations of dance</i></p>
<p>Number 1. Analyze significant primary texts and works of art, ancient, pre-modern, and modern, as forms of cultural and creative expression.</p>	<p><i>Competency 1. Analyzed the aesthetical and/or historical genre of dance as a form of cultural and creative expression through an examination of all the elements dance.</i></p> <p><i>Competency 2. Critically assessed the ideas conveyed through the dance as observed in the choreography, staging, dancing, and design of the dance.</i></p>
<p>Number 2. Explain the ways in which humanistic and/or artistic expression throughout the ages expresses the culture and values of its time and place.</p>	<p><i>Competency 1. Analyzed the aesthetical and/or historical genre of dance as a form of cultural and creative expression through an examination of all the elements dance.</i></p> <p><i>Competency 4. Interpreted the ideas conveyed through the choreography to values and culture of present day and its time and place.</i></p>
<p>Number 4. Frame a comparative context through which they can critically assess the ideas, forces, and values that have created the modern world.</p>	<p><i>Competency 2. Critically assessed the ideas conveyed through the dance as observed in the choreography, staging, dancing, and design of the dance.</i></p> <p><i>Competency 3. Applied dance terminology and dance critical theory in the evaluation of the overall effectiveness of the choreography.</i></p>
<p>Number 6. Practice the critical and analytical methodologies of the Humanities and/or Fine Arts</p>	<p><i>Competencies 1 – 4</i></p>

DANC 1000 General Education Assessment Report
ATTACHMENT C: DANC 1000 DANC Critique Guidelines

Critique Guidelines

Faculty members in the assessment designed their own specific guidelines for this assignment; however, each critique included the following operations

Dance criticism is writing that describes and discusses a dance performance in an invigorating way. For this assignment, you will assume the role of the dance critic by describing, interpretation, analyzing and evaluating a dance concert.

- i. ***DESCRIPTION*** – *should communicate how the dance looked and sounded. This is the gathering of information. Be aware of space, levels, shapes, rhythm, time and dynamics. Look for interrelationships among the movement, such as: repetition and variation of the movement theme, organization into clear sections, and the relationship between the dance and the dancers. Additionally, what are the costumes, lighting, accompaniment, and stage atmosphere?*

- ii. ***INTREPRETATION*** - involves forming a plausible hypothesis about the meaning of a dance and then backing it up. You can examine the meaning of a dance in various ways. For example, if a dance is abstract you can base your interpretation on the various elements found within the dance (how is the movement used to convey the subject matter, or what about the geometric design, partnering, contrasts, etc). Next, you can interpret the relationship between metaphor and movement. Or, perhaps the dance does have a clear narrative (*Swan Lake* is an example). Additionally, you may feel that the choreographer is trying to convey something and you just didn't get it. That's okay! What is it in the dance that makes you feel this way How does the dance relate to the audience? Is the energy projected out or draws the spectator in? Is the dance narrative or non-narrative?

- iii. ***ANALYSIS*** - determines style and the choreographer's intent. Recognize whether the dance is ballet, modern, jazz, tap, ethnic. Many dances combine different styles. Determine the choreographer's intent.

- iv. ***EVALUATION***: conveys how well the choreographer fulfilled his/her intent and the how and why of the viewer's reactions. Note the elements, fulfillment of the intent, and the viewer's personal response. Outstanding individual performance can be indicated as well as the enhancement or diminishment of the dancing, the lighting, the costumes, and the accompaniment to the dance itself. Be aware of your own biases and be specific in statements supporting your likes and dislikes.

ATTACHMENT D. DANC 1000 RATING RUBRIC

	Superior	Satisfactory	Unacceptable
	<i>Meets the standard; A or B level work</i>	<i>Falls short of the standard; needs improvement, but student is developing towards proficiency; rough equivalent, C level work</i>	<i>Does not meet the standard, work is roughly equivalent to a D/F level work</i>
Rating	3	2	1
Objective 1. Analyze the political, social, cultural and narrative content communicated through varying approaches and genres of dance.	Excellent understanding of and ability to analyze all dance elements as creative and/or cultural expression; used excellent examples as support for discussion; applied concepts of aesthetics and/or historical context to all dance elements effectively	Adequate understanding of and ability to analyze most dance elements as creative and/or cultural expression; used effective examples as support for discussion; applied concepts of aesthetics and/or historical context to all dance elements effectively	Lack of understanding of and ability to analyze dance elements as creative and/or cultural expression; lacked effective examples of support for discussion; concepts of aesthetics and/or historical context to all dance elements ineffectively
Objective 2. Critically assessed the ideas conveyed through the dance as observed in the choreography, staging, dancing, and design of the dance.	In-depth understanding and grasp of dance in regards to the relationship between choreographic components; used excellent examples as support for discussion	Adequate understanding and grasp of dance in regards to the relationship between choreographic components; used effective examples as support for discussion	Poor understanding and grasp of dance in regards to the relationship between choreographic components; lacked effective examples of support for discussion
Objective 3. Applied dance terminology and dance critical theory in the evaluation of the overall effectiveness of the choreography	Excellent application and use of theatrical terminology and understanding of theatrical critical theory; used excellent examples as support for discussion	Adequate application and use of theatrical terminology and understanding of theatrical critical theory; used effective examples as support for discussion	Poor application and use of theatrical terminology and understanding of theatrical critical theory; lacked effective examples of support for discussion
Objective 4. Interpreted the ideas conveyed through the choreography to values and culture of present day and its time and place	Excellent interpretation and discussion of relevance and ideas conveyed through the choreography; used excellent examples as support for discussion	Adequate interpretation and discussion of relevance and ideas conveyed through the choreography; used effective examples as support for discussion	Poor interpretation and discussion of relevance and ideas conveyed through the choreography; lacked effective examples of support for discussion

ATTACHMENT E. DANC 1000 FALL 2013 RESULTS

I. Description

Description: should communicate how the dance looked and sounded. This is the gathering of information. Be aware of space, levels, shapes, rhythm, time and dynamics. Look for interrelationships among the movement, such as: repetition and variation of the movement theme, organization into clear sections, and the relationship between the dance and the dancers. Additionally, what are the costumes, lighting, accompaniment, and stage atmosphere?

Description Rating Means

Competency #	Competency	Means
Competency 1.	Analyzed the aesthetical and/or historical genre of dance as a form of cultural and creative expression through an examination of all the elements dance.	1.7
Competency 2.	Critically assessed the ideas conveyed through the dance as observed in the choreography, staging, dancing, and design of the dance.	2.2
Competency 3.	Applied dance terminology and dance critical theory in the evaluation of the overall effectiveness of the choreography.	2
Competency 4.	Interpreted the ideas conveyed through the choreography to values and culture of present day and its time and place.	2.2
	Overall rating	2.0

II. Interpretation

Interpretation: involves forming a plausible hypothesis about the meaning of a dance and then backing it up. You can examine the meaning of a dance in various ways. For example, if a dance is abstract you can base your interpretation on the various elements found within the dance (how is the movement used to convey the subject matter, or what about the geometric design, partnering, contrasts, etc). Next, you can interpret the relationship between metaphor and movement. Or, perhaps the dance does have a clear narrative (*Swan Lake* is an example). Additionally, you may feel that the choreographer is trying to convey something and you just didn't get it. That's okay! What is it in the dance that makes you feel this way How does the dance relate to the audience? Is the energy projected out or draws the spectator in? Is the dance narrative or non-narrative?

Interpretation Rating Means

Competency #	Competency	Means
Competency 1.	Analyzed the aesthetical and/or historical genre of dance as a form of cultural and creative expression through an examination of all the elements dance.	1.7
Competency 2.	Critically assessed the ideas conveyed through the dance as observed in the choreography, staging, dancing, and design of the dance.	1.9
Competency 3.	Applied dance terminology and dance critical theory in the evaluation of the overall effectiveness of the choreography.	1.7
Competency 4.	Interpreted the ideas conveyed through the choreography to values and culture of present day and its time and place.	1.8
	Overall rating	1.8

III. Analysis

Analysis: determines style and the choreographer's intent. Recognize whether the dance is ballet, modern, jazz, tap, ethnic. Many dances combine different styles. Determine the choreographer's intent.

Analysis Rating Means

Competency #	Competency	Means
Competency 1.	Analyzed the aesthetical and/or historical genre of dance as a form of cultural and creative expression through an examination of all the elements dance.	1.7
Competency 2.	Critically assessed the ideas conveyed through the dance as observed in the choreography, staging, dancing, and design of the dance.	2.0
Competency 3.	Applied dance terminology and dance critical theory in the evaluation of the overall effectiveness of the choreography.	2.0
Competency 4.	Interpreted the ideas conveyed through the choreography to values and culture of present day and its time and place.	2
	Overall rating	1.9

IV. Evaluation:

Evaluation: conveys how well the choreographer fulfilled his/her intent and the how and why of the viewer's reactions. Note the elements, fulfillment of the intent, and the viewer's personal response. Outstanding individual performance can be indicated as well as the enhancement or diminishment of the dancing, the lighting, the costumes, and the accompaniment to the dance itself. Be aware of your own biases and be specific in statements supporting your likes and dislikes.

Evaluation Rating Means

Competency #	Competency	Means
Competency 1.	Analyzed the aesthetical and/or historical genre of dance as a form of cultural and creative expression through an examination of all the elements dance.	1.7
Competency 2.	Critically assessed the ideas conveyed through the dance as observed in the choreography, staging, dancing, and design of the dance.	2.0
Competency 3.	Applied dance terminology and dance critical theory in the evaluation of the overall effectiveness of the choreography.	2.0
Competency4.	Interpreted the ideas conveyed through the choreography to values and culture of present day and its time and place.	2.0
	Overall rating	1.9

V. Overall Summary

Summary of All Competencies Rating Means

Competency #	Competency	Means
Competency1.	Analyzed the aesthetical and/or historical genre of dance as a form of cultural and creative expression through an examination of all the elements dance.	1.7
Competency 2.	Critically assessed the ideas conveyed through the dance as observed in the choreography, staging, dancing, and design of the dance.	2
Competency 3.	Applied dance terminology and dance critical theory in the evaluation of the overall effectiveness of the choreography.	2
Competency 4.	Interpreted the ideas conveyed through the choreography to values and culture of present day and its time and place.	2
	Overall rating	1.9

ATTACHMENT F: DANC 1000 Syllabi Review 2014:

	% of Syllabi <u>with</u> these elements	% of Syllabi <u>without</u> these elements
Student learning outcomes	100%	0%
Course description	100%	0%
Live (or recorded if online) performances required	100%	0%
Performance critique required	100%	0%

ATTACHMENT G: DANC 1000 Syllabi: Dance Appreciation Online

DANC 1000 - *Dance Appreciation*

3 Credit Hours

Jenna Kosowski

kosowski@elearn.mtsu.edu (primary), kosowski@mtsu.edu (secondary)

Virtual Office hours: Wednesday/Friday 9:30 - 11:30 a.m.

In Person office hours by Appointment

Office located in Murphy Center, G040-B

Course Information

Course Description

This course offers the opportunity to explore dance in its past and present forms, and to assess the impact it has had upon society and individuals. Through online lectures, discussions, quizzes and projects, we will focus on dance as a cultural phenomenon, an educational endeavor, a concert art form and a professional practice, and in so doing we will provide the fundamental skills needed to interpret the social, political and narrative content communicated by dance. Rather than surveying the broad array of dance practices throughout history, we will focus on specific (seminal) forms and practices to provide an in-depth understanding of dance. This course will allow students to experience the possibilities of dance through different learning modes, including readings, virtual discussions, and viewing online dance performances.

Course Objectives

Upon successful completion of this course the student will be able to:

- Understand the evolution of dance by surveying the vast history of dance.
- Develop an appreciation of varying dance genres.
- Critique and discuss dance choreography and performance in context of online performances as assigned.
- Analyze the political, social and narrative content communicated through dance.
- Identify significant persons and terms in the development of dance.
- Communicate effectively in online written formats on research in dance.

Course Topics

Course Topics include:

- Defining and understanding dance
- Origins of dance
- Dance Rituals and Religion
- Social and Folk Dances
- History and development of Ballet
- History and development of Modern Dance
- Tap, Jazz Musical and Film Dance
- Contemporary Concert Dance
- Careers in Dance

Specific Course Requirements

Late assignments are not accepted

Style guidelines for all **essay** work: 12 point/ Times New Roman font/ double space/ 1 inch margins/ MLA style

See the D2L website for other guidelines

Textbooks and Supplementary Materials

Required Textbooks (may be ordered online at [Phillips Bookstore](#)):

Appreciating Dance (fourth edition) Harriet Lihs

Supplementary Websites (websites that we will use in the course include the following):

Dance in Video: http://library.mtsu.edu/libdata/page.phtml?page_id=418

You Tube: www.youtube.com

Hardware/Software Requirements/Browser Information

Hardware Requirements

A reliable computer with a CD-ROM drive and Internet connection are necessary to successfully take an online or hybrid course. Students who do not have a computer may access their courses at the MTSU Walker Library (with an MTSU ID), MTSU open computer labs (see <http://www.mtsu.edu/infotech/> for links to hours of operation) or at a local public library (**Note:** Some public libraries block certain web addresses; student should verify with the library's IT support if unable to access.)

COMPUTER HARDWARE, SOFTWARE AND BROWSER REQUIREMENTS FOR TAKING ONLINE AND HYBRID COURSES

Minimum System Requirements for PC Users:

These specifications are minimal, and more sophisticated systems are better. Please note that iPads, Kindles, etc. are not acceptable devices to use of this course. They are not designed with the system requirements for the course.

Component	PC	Mac
Processor	<ul style="list-style-type: none"> Pentium IV or higher 	<ul style="list-style-type: none"> PowerPC, preferably a G3 (iMacs are included) or G4 processor computer running Mac OS9.x or higher, OS X v.10.1x and v.10.2.x, or above
Memory	<ul style="list-style-type: none"> 128 Megabytes of RAM or higher 	<ul style="list-style-type: none"> 128 MB RAM, preferably 256 with at least 25 MB assigned to browser**
Operating Systems	<ul style="list-style-type: none"> Windows 2000 or better 	<ul style="list-style-type: none"> OS X, version 10.4 or later

Video	<ul style="list-style-type: none"> Resolution of 1024x768 or greater 	<ul style="list-style-type: none"> Resolution of 1024x768 or greater
Internet Speed***	<ul style="list-style-type: none"> 56K or DSL or cable modem 	<ul style="list-style-type: none"> 56K or DSL or cable modem
Browsers* (accessing courses via Pipeline and RaiderNet use)	<ul style="list-style-type: none"> Internet Explorer - 5.5 SP2 and 6.0 SP2 Netscape Communicator - 6.2.3 and 7.1 	<ul style="list-style-type: none"> Internet Explorer - 5.1.7(OS 9) and 5.2.3 (OS X) Netscape Communicator - 6.2.x for OS 9 and OS X
Browsers (accessing courses via D2L at https://elearn.mtsu.edu)	<ul style="list-style-type: none"> Internet Explorer - 5.5 SP2 and 6.0 SP2 Netscape Communicator - 6.2.3 and 7.1 Mozilla - 1.6, 1.7.3 Firefox - 2.0 or higher 	<ul style="list-style-type: none"> Internet Explorer - 5.1.7(OS 9) and 5.2.3 (OS X) Netscape Communicator - 6.2.x for OS 9 and OS X Mozilla- 1.6, 1.7 for OS 10.3 Firefox - 2.0 or higher Safari - 1.2
Audio	Sound card, speakers, headphones	Sound card, speakers, headphones
Internet Service Provider (ISP)	<ul style="list-style-type: none"> To provide email account, access to World Wide Web, ease of making/maintaining a connection. 	<ul style="list-style-type: none"> To provide email account, access to World Wide Web, ease of making/maintaining a connection.
Sun Java Runtime Environment (JRE)	<ul style="list-style-type: none"> JRE v1.4.2.x (required to run LiveRoom 4.0, SCORM and Equation Editor) 	<ul style="list-style-type: none"> JRE v1.4.2.x (required to run LiveRoom 4.0, SCORM and Equation Editor)
Java Script	<ul style="list-style-type: none"> Enabled 	<ul style="list-style-type: none"> Enabled
Cookies	<ul style="list-style-type: none"> Enabled 	<ul style="list-style-type: none"> Enabled

Supported Browsers

*PipelineMT and RaiderNet will not work properly if one of these browsers is not used. **PipelineMT does not support AOL, Safari or other browsers.** (A browser is a program that helps users work with the web by displaying documents and making links between computing sites. A graphical web browser, such as Internet Explorer or Netscape, can display web documents in hypermedia format; that is, it can be used to view text, images, and video and to listen to audio.)

To enable Java and JavaScript, checking a box or choosing this capacity in an options box under the tools or properties menu is usually required.

It is recommended that the "browser check" utility be completed (in its entirety) prior to accessing Desire2Learn (D2L) for the first time. The D2L browser check and upgrade links are accessed from the D2L login page. Note: If accessing D2L via Pipeline, click on the logout link in the upper right corner of the D2L MyHome page to go back to the D2L login page.

D2L Student Support

Students are encouraged to visit MTSU's [D2L Student Support page](#) for troubleshooting assistance.

Instructor Information

A separate page containing instructor contact information, virtual office hours and other communication information is located inside the course.

Assessment and Grading**Testing Procedures**

Test are given online. All test are timed. The online test will have a stringent time period in order to ensure that you have learned the material and are not just "looking it up." Students should access D2L through [MTSU eLearn](#) instead of PipelineMT to prevent them from timing out during exams. All test are open book. Notes, examples, texts can all be used.

The Test Center provides off-campus test proctoring services for students who live more than 50 miles from campus. Students should select a test center on a university/college campus or at a library and schedule a mutually convenient date and time to take their exam. Students should then complete and submit the [request form](#) on the Test Center website. The exam must be completed *by noon on the day of the scheduled on-campus exam* unless written permission to take it after that time is sent by the instructor to Sheila Copeland at skcopela@mtsu.edu. Student requests must be received at least **two weeks before** the date on which the exam is scheduled. Students must obtain permission from the instructor to test after the deadline or come to campus to take the exam if the request is received less than two weeks before the exam date.

Grading Procedure

Grading in this course is based on the **quality** of the work. Simple completion of an assignment does not guarantee 100% of the points available for an assignment. In order to constitute high course achievement in the course students must meet the following:

Grade Expectations

A = work which is absolutely outstanding and exemplary, demonstrating mastery over all material covered

B = work which indicates a strong performance well above the minimum requirements, and demonstrating strong understanding of the material

C = work which meets expected level of performance for most students, including an adequate understanding of the material

D = work which falls short of minimum criteria, suggesting that the student doesn't grasp certain key elements of the material

F = work which falls well below the expected level of performance for most students

Grading Scale

A = 100 - 91

B+ = 90 - 87, B = 86 - 83, B- = 82 - 80

C+ = 79 - 77, C = 76 - 73, C- = 72 - 70

D = 69 - 60

F = 59 and below

Quizzes, Assignments and Participation

Quizzes: 50% of Final Grade

There are a total of 15 quizzes each worth 10 points, plus an additional quiz on the syllabus worth 5 bonus points. All quizzes must be completed by **MIDNIGHT** of the assigned due date (ex: 12:00 a.m. August 29 is MIDNIGHT August 28th)

Syllabus Quiz

Chapter Quizzes

1. Chapter 1
2. Chapter 2
3. Chapter 3
4. Chapter 4
5. Chapter 5
6. Chapter 6
7. Chapter 7
8. Chapter 8

Video Quizzes

1. Power of Dance
2. Lord of the Dance
3. Sex and Social Dance
4. Dancing Crossroads
5. Dance at Court
6. The Individual and Tradition
7. Tap and Jazz

Assignments: 20% of Final Grade

There are two written assignments that correspond to first and last modules (last assignment is cumulative). Detailed instructions to each assignment is located under the corresponding unit link for that module.

1. Assignment 1 - Developing and Discussing your Dance Aesthetics
2. Assignment 2 - Dance critique

Guidelines for submitting assignments:

1. All written work for this course must be formatted according to the MLA style, and saved as a .doc/.docx /.txt/.pdf file. I will not accept any other formatted papers and you will not receive credit if I can't open your assignment.
2. All work must be submitted in the appropriate dropbox folder.
3. Put your name, course and section number, assignment and the date in the upper left corner of every writing assignment.
4. Proofread your assignment for grammatical and mechanical (spelling, capitalization, etc.).
5. Double-space the text of your paper, and use a legible font (e.g. Times New Roman).

Whatever font you choose, MLA recommends that the regular and italics type styles contrast enough that they are recognizable one from another. The font size should be 12 pt.

6. Set the margins of your document to 1 inch on all sides.
7. Indent the first line of paragraphs one half-inch from the left margin. MLA recommends that you use the Tab key as opposed to pushing the Space Bar five times.
8. Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin.
9. Use italics for the titles of dance works.
10. Make sure you complete a proper works cited page if you are using references.

Class Participation and Discussion Post: 30% of final Grade

Students must participate in all interactive aspects of the course. For example, students must communicate with other students in the chat room, students are expected to communicate with the instructor as a learning resource, students must check the course bulletin board frequently for announcements, and students must actively participate in threaded discussion events.

Punctuality

Given that assignments will be shared and posted on-line, there will be a series of recognizable 'milestones' that will keep students on-track.

Course Ground Rules

- Participation is required
- Follow style requirements as outlined on the course website
- Complete assignments on time
- Expected to communicate with other students in group projects
- Learn how to navigate in D2L
- Keep abreast of course announcements
- Use the student email address as opposed to a personal email address
- Address technical problems immediately and
- Observe course netiquette at all times

Communication Guidelines

Email

- Always include a subject line.
- Remember that without facial expressions some comments may be misinterpreted. Choose your words carefully when writing your emails. Use of emoticons might be helpful in some cases.
- Use standard fonts.
- Do not send large attachments without permission.
- Special formatting such as centering, audio messages, tables, html, etc. should be avoided unless necessary to complete an assignment or other communication.
- Respect the privacy of other class members

Example:

TO: kosowski@elearn.mtsu.edu

From: mts123@elearn.mtsu.edu

Subject: Reading Response 1

Professor Kosowski,

This is Mary Smith of Dance Appreciation DANC 002. My email pertains to the guidelines for Reading Response 1. What do the guidelines entail? Is this assignment similar to an essay or research paper format?

Thank you for your time and assistance.

Sincerely,

Mary Smith

DANC 002

Discussion Groups

- Review the discussion threads thoroughly before entering the discussion. Be a lurker then a discussant.
- Try to maintain threads by using the "Reply" button rather starting a new topic.
- Do not make insulting or inflammatory statements to other members of the discussion group. Be respectful of each other's ideas.
- Be patient and read the comments of other group members thoroughly before entering your remarks.
- Be cooperative with group leaders in completing assigned tasks.
- Be positive and constructive in group discussions.
- Respond in a thoughtful and timely manner.
- Do not post your response/essay as an attachment.
- Discussions are intended to show evidence of having understood the reading materials; citation within the body of your posting is expected.

Chat

- Introduce yourself to the other learners in the chat session.
- Be polite. Choose your words carefully. Do not use derogatory statements.
- Be concise in responding to others in the chat session.
- Be prepared to open the chat session at the scheduled time.
- Be constructive in your comments and suggestions.

Web Resources

- [Citation Styles Online](#)
- [Citation Style Guides](#)
- [Copyright Issues](#)
- [Copyright Basics](#)

Library

- Walker Library's resources are available online at <http://library.mtsu.edu>
- Walker Library's Distance Learning site is available at <http://ulibnet.mtsu.edu/distance/>
- Access "Dance in Video" through the Walker Library Distance learning site [Distance Learning site](#).
- Links to: [Research Guide video tutorials](#), including [Citation Style Guides](#).

University Writing Center

Writing Center	Phone Number	Web Site	Email	
Peck Hall 325	904-8237	www.mtsu.edu/~uwcenter	uwcenter@mtsu.edu	

The University Writing Center (UWC) offers ***free writing assistance*** for any writing assignment in any class. The UWC staff, comprised of English graduate assistants, work with students to develop the skills necessary to become a confident, competent writer by providing one-to-one consultations and helpful handouts. The Writing Center offers many online services as well, including a Grammar hotline for quick questions, a learning environment system (LES) email drop box and chat room, and a website filled with helpful handouts, exercises, and resource links for individual work. Check the Center website for hours. Access to online services is available 24/7.

SMARTHINKING Online Tutoring Service

[SMARTHINKING](#) is a virtual learning assistance center and is the leading provider of online tutoring. Students connect to live tutors from any computer that has Internet access 24 hours a day, 7 days a week. To access the site use the following **Username and Password:**

Username: full MTSU email address(example lmm2r@mtsu.edu)

Password: MTSU

Additional information is on the course site.

ATTACHMENT H: DANC 1000 Syllabi: Dance Appreciation WAST

Dance Appreciation
Web Assisted Course (Hybrid)

Professor: Madia Cooper

Email: mcooper@elearn.mtsu.edu Course: Dance Appreciation

Office Location: Murphy Center G040A Office Phone: 615-898-5023

Course Goal: For students to become acclimated about dances and choreographers who were instrumental in shaping the development of dance. Also, this course is for students to develop critical thinking and writing skills as they relate to dance studies.

Course Objectives:

1. To provide study and activities which will expand the student's understanding of the trends and developments of dance as it pertains to culture, social/economical status, and religion.
2. To provide opportunities to view and critically analyze dance works.
3. To identify choreographer, time period, historical and social significance
4. To critically analyze choreographic works and develop an informed opinion about dance and its influence on society.
5. Address the parallels between society, dance, visual arts, and music during a specific time in history.
6. Discuss the human condition and culture during specific events throughout history and its influence on dance.
7. To identify philosophies of choreographers /leaders that have shaped the world of dance and how their philosophies have impacted their choreographic works and society.
8. Demonstrate writing abilities appropriate for the analysis of choreography.
9. Demonstrate the ability to gather research and write an insightful well organized paper and present oral projects regarding some given aspect of dance history.

Course Description: This analytical course primarily focuses on the development of traditional and nontraditional dance through a multicultural lens. This course will discuss how dance has various functional roles among different cultures and how important historical events have shaped the evolution of dance. The course will delve into the philosophies of major leaders and how their philosophies have impacted society.

Course Topics

- Defining and understanding dance
- Origins of dance
- Dance Rituals and Religion
- Social and Folk Dances
- History and development of Ballet
- History and development of Modern Dance
- Tap, Jazz Musical and Film Dance
- Contemporary Concert Dance and Careers in Dance

Assignment Requirements:

INSTRUCTIONS ABOUT ASSIGNMENTS WILL BE EXPLAINED THROUGH THE USE OF D2L. BE SURE TO FAMILIARIZE YOURSELF WITH THE PROGRAM. ALSO, CHECK D2L AND YOUR MTSU EMAIL DAILY FOR ANNOUNCEMENTS AND CHANGES.

1. Class Participation, Discussions/Assignments
Assignments will be given through D2L and must be submitted through D2L. Participation in every sense of the word includes active reading and frequent, thoughtful and informed contributions to class discussion posts.
2. YouTube/Alexander Press
Since many discussions will be prompted by viewing dances, Youtube and Alexander Press is a great access to concert and social forms of dance.
3. 2 reading response papers to various articles and videos distributed and shown in/out of class
Special topics and prompts will be given for response papers. Each paper should be no longer than 3 pages and include strong writing and analytical skills.
4. 16 Quizzes
Quizzes will be given online throughout the course of the semester via D2L. Each quiz will correlate with each current topic.
5. Final Exam (D2L)
This exam is a multiple choice and short answer format which will be at the end semester.
6. MTSU Dance Theatre Fall Concert (November 21-23, 2013 at 7:30 pm Tucker Theater)
This concert is MANDATORY for all students to attend and to write a response paper based on their experience. To show proof of attendance, attendance cards will be distributed after all concerts.

Percentage Breakdown of Assignments, Quizzes, Discussions, and Papers

Quizzes: 50% of Final Grade

There are a total of 16 quizzes each worth 10 points. All quizzes must be completed by 11:59 pm of the due date.

Syllabus Quiz

Chapter Quizzes

1. Chapter 1
2. Chapter 2
3. Chapter 3
4. Chapter 4
5. Chapter 5
6. Chapter 6
7. Chapter 7
8. Chapter 8

Video Quizzes

1. Power of Dance
 2. Lord of the Dance
 3. Sex and Social Dance
 4. Dancing Crossroads
 5. Dance at Court
 6. The Individual and Tradition
 7. Tap and Jazz
- Final Exam

Assignments: 10% of Final Grade

There are two written assignments that correspond to first and last modules (last assignment is cumulative). Detailed instructions to each assignment is located under the corresponding unit link for that module. Late assignments will not be accepted.

1. Assignment I - Developing and Discussion your Dance Aesthetics
2. Assignment V - Dance critique

Guidelines for submitting written assignments:

1. All written work for this course must be formatted according to the MLA style, and saved as a .doc/.docx /.txt/.pdf file. I will not accept any other formatted papers and you will not receive credit if I can't open your assignment.
2. All work must be submitted in the appropriate dropbox folder.
3. Put your name, course and section number, assignment and the date in the upper left corner of every writing assignment.
4. Proofread your assignment for grammatical and mechanical (spelling, capitalization, etc).
5. Double-space the text of your paper, and use a legible font (e.g. Times New Roman). Whatever font you choose, MLA recommends that the regular and italics type styles contrast enough that they are recognizable one from another. The font size should be 12 pt.
6. Set the margins of your document to 1 inch on all sides.
7. Indent the first line of paragraphs one half-inch from the left margin. MLA recommends that you use the Tab key as opposed to pushing the Space Bar five times.
8. Create a header that numbers all pages consecutively in the upper right- hand corner, one-half inch from the top and flush with the right margin.
9. Use italics for the titles of dance works.
10. Make sure you complete a proper works cited page if you are using references.

Class Participation and Discussion Post: 30% of final Grade

Students must participate in all interactive aspects of the course. For example, students must communicate with other students in the chat room, students are expected to communicate with the instructor as a learning resource, students must check the course bulletin board frequently for announcements, and students must actively participate in threaded discussion events.

Punctuality:

Given that assignments will be shared and posted on-line, there will be a series of recognizable 'milestones' that will keep students on-track.

Course Ground Rules

- Participation is required
- Follow style requirements as outlined on the course website
- Complete assignments on time
- Expected to communicate with other students in group projects
- Learn how to navigate in D2L
- Keep abreast of course announcements

- Use the student email address as opposed to a personal email address
- Address technical problems immediately and
- Observe course etiquette at all times

Final Exam 10% of Final Grade

There will be a final exam administered through D2L. The exam will cover all information from the semester including from the textbook, prezi presentations, and lectures.

Attendance:

Class attendance is essential as material will be presented and that cannot be replicated outside of class. This class requires active, energetic participation for the acquisition of the material covered. The students are expected to conduct themselves professionally. Attendance is imperative on campus and online. Attendance is monitored and documented on how often you come to class and how often you spend on assignments. Only sanctioned university activities are viewed as excused absences. Absences will result in the lowering of the student's grade. If you a student misses two classes it will lower the final grade 10 points. A total of missing 3 classes will result in an automatic failure of the class. Tardiness is not acceptable and will be viewed as disruptive behavior, see guidelines.

Participating in Discussion Groups:

1. Review the discussion threads thoroughly before entering the discussion. Be a lurker then a discussant.
2. Try to maintain threads by using the "Reply" button rather starting a new topic.
3. Do not make insulting or inflammatory statements to other members of the discussion group. Be respectful of other's ideas.
4. Be patient and read the comments of other group members thoroughly before entering your remarks.
5. Be cooperative with group leaders in completing assigned tasks.
6. Be positive and constructive in group discussions.
7. Respond in a thoughtful and timely manner.
8. Do not post your response/essay as an attachment
9. Discussions are intended to show evidence of having understood the reading materials; citation within the body of your posting is expected.

Participating during Chats in chat rooms

- Introduce yourself to the other learners in the chat session.
- Be polite. Choose your words carefully. Do not use derogatory statements.
- Be concise in responding to others in the chat session.
- Be prepared to open the chat session at the scheduled time.
- Be constructive in your comments and suggestion

Hardware/Software Requirements/Browser Information

A reliable computer with a CD-ROM drive and Internet connection are necessary to successfully take an online or hybrid course. Students who do not have a computer may access their courses at the MTSU Walker Library (with an MTSU ID), MTSU open computer labs (see <http://www.mtsu.edu/infotech/> for links to hours of operation) or at a local public library (Note: Some public libraries block certain web addresses; student should verify with the library's IT support if unable to access.)

**COMPUTER HARDWARE, SOFTWARE AND BROWSER REQUIREMENTS
FOR TAKING ONLINE AND HYBRID COURSES**

Minimum System Requirements for PC Users:

These specifications are minimal, and more sophisticated systems are better.

Component	PC	Mac
Processor	<ul style="list-style-type: none"> • Pentium IV or higher 	<ul style="list-style-type: none"> • PowerPC, preferably a G3 (iMacs are included) or G4 • processor computer running Mac OS9.x or higher, OS X v.10.1x and v.10.2.x, or above
Memory	<ul style="list-style-type: none"> • 128 Megabytes of RAM or higher 	<ul style="list-style-type: none"> • 128 MB RAM, preferably 256 with at least 25 MB assigned to browser**
Operating Systems	<ul style="list-style-type: none"> • Windows 2000 or better 	<ul style="list-style-type: none"> • OS X, version 10.4 or later
Video	<ul style="list-style-type: none"> • Resolution of 1024x768 or greater 	<ul style="list-style-type: none"> • Resolution of 1024x768 or greater
Internet Speed***	<ul style="list-style-type: none"> • 56K or DSL or cable modem 	<ul style="list-style-type: none"> • 56K or DSL or cable modem
Browsers* (accessing courses via Pipeline and RaiderNet use)	<ul style="list-style-type: none"> • Internet Explorer - 5.5 SP2 and 6.0 SP2 • Netscape Communicator - 6.2.3 and 7.1 	<ul style="list-style-type: none"> • Internet Explorer - 5.1.7(OS 9) and 5.2.3 (OS X) • Netscape Communicator - 6.2.x for OS 9 and OS X
Browsers (accessing courses via D2L at https://elearn.mtsu.edu)	<ul style="list-style-type: none"> • Internet Explorer - 5.5 SP2 and 6.0 SP2 • Netscape Communicator - 6.2.3 and 7.1 • Mozilla - 1.6, 1.7.3 • Firefox - 2.0 or higher 	<ul style="list-style-type: none"> • Internet Explorer - 5.1.7(OS 9) and 5.2.3 (OS X) • Netscape Communicator - 6.2.x for OS 9 and OS X • Mozilla- 1.6, 1.7 for OS 10.3 • Firefox - 2.0 or higher • Safari - 1.2
Audio	Sound card, speakers, headphones	Sound card, speakers, headphones
Internet Service Provider (ISP)	<ul style="list-style-type: none"> • To provide email account, access to World Wide Web, ease of making/maintaining a connection. 	<ul style="list-style-type: none"> • To provide email account, access to World Wide Web, ease of making/maintaining a connection.
Sun Java Runtime Environment (JRE)	<ul style="list-style-type: none"> • JRE v1.4.2.x (required to run LiveRoom 4.0, SCORM and Equation Editor) 	<ul style="list-style-type: none"> • JRE v1.4.2.x (required to run LiveRoom 4.0, SCORM and Equation Editor)
Java Script	<ul style="list-style-type: none"> • Enabled 	<ul style="list-style-type: none"> • Enabled
Cookies	<ul style="list-style-type: none"> • Enabled 	<ul style="list-style-type: none"> • Enabled

Supported Browsers

*PipelineMT and RaiderNet will not work properly if one of these browsers is not used. **PipelineMT does not support AOL, Safari or other browsers.** (A *browser* is a program that helps users work with the web by displaying documents and making links between computing sites. A graphical web browser, such as Internet Explorer or Netscape, can display web documents in hypermedia format; that is, it can be used to view text, images, and video and to listen to audio.)

To enable Java and JavaScript, checking a box or choosing this capacity in an options box under the tools or properties menu is usually required.

It is recommended that the "browser check" utility be completed (in its entirety) prior to accessing Desire2Learn (D2L) for the first time. The D2L browser check and upgrade links are accessed from the D2L login page. Note: If accessing D2L via Pipeline, click on the logout link in the upper right corner of the D2L MyHome page to go back to the D2L login page.

D2L Student Support

Students are encouraged to visit MTSU's D2L Student Support page for troubleshooting assistance.

Testing Procedures:

Test are given online. All test are timed. The online test will have a stringent time period in order to ensure that you have learned the material and are not just "looking it up." Students should access D2L through MTSU eLearn instead of PipelineMT to prevent them from timing out during exams. All test are open book. Notes, examples, texts can all be used. The Test Center provides off-campus test proctoring services for students who live more than 50 miles from campus. Students should select a test center on a university/college campus or at a library and schedule a mutually convenient date and time to take their exam. Students should then complete and submit the request form on the Test Center website. The exam must be completed by noon on the day of the scheduled on-campus exam unless written permission to take it after that time is sent by the instructor to Sheila Copeland at skcopela@mtsu.edu. Student requests must be received at least two weeks before the date on which the exam is scheduled. Students must obtain permission from the instructor to test after the deadline or come to campus to take the exam if the request is received less than two weeks before the exam date.

GRADING PROCEDURE

Grading in this course is based on the quality of the work. Simple completion of an assignment does not guarantee 100% of the points available for an assignment. In order to constitute high course achievement in the course students must meet the following:

Grade Expectations

- A grade of “A” is given for superlative work that demonstrates a profound commitment to the course material, and further, that goes on to employ this material as a springboard for independent thought and work
- A grade of “B” is given for very good work that completely fulfills all the requirements of the course in a conscientious and dedicated manner, and that demonstrates mastery of the course content
- A grade of “C” is given for work that fulfills all the requirements of the course in a satisfactory manner, but that falls short of demonstrating rigor and mastery
- A grade of “D” is given for work that is unsatisfactory
- A grade of “F” is given for work that fails to fulfill the requirements of the course as listed above

Grading Scale:

A = 100 - 91

B+ = 90 - 87, B = 86 - 83, B- = 82 - 80 C+ = 79 - 77, C = 76 - 73, C- 72 - 70 D = 69 - 60

F = 59 and below

Plagiarism/Cheating/Fabrication:

Plagiarism is the dual act of presenting and claiming the words, ideas, data, or creations of others as one’s own. Plagiarism may be intentional-as in a false claim of authorship-or unintentional-as in a failure to document information sources using MLA, APA, CBE, or other style sheets or manuals adopted by instructors in the College. Presenting ideas in the exact or nearly exact wording as found in primary or secondary source constitutes plagiarism, as does patching together paraphrased statements without in-text citation. Each faculty member will determine appropriate responses to plagiarism. Disciplinary action resulting from confirmed instances of plagiarism and/or cheating may include receipt of a failing grade on an assignment or the course, removal of a student from class, or expulsion of a student from the college.

Tucker Theatre Box Office and Student Ticketing Policy

STUDENT TICKETS: Students MUST present a valid MTSU ID to receive a free ticket. M#’s are not accepted. Students may receive 1 FREE ticket per production (not Performance). Reservations may not be taken for FREE student tickets. Students must present their MTSU ID at the Main Box Office to receive their ticket. Tickets may be purchased / picked-up in advance during regular box office hours: Monday – Friday from 11 AM- 3 PM. **ATTENDANCE:** Attendance will be reported by use of the student’s MTSU ID. The card will be scanned at the close of each performance (no early scans permitted) and a report of attendance will be sent to all instructors following the close of a production. Attendance will not be credited without an ID (no M#’s). **LATE ARRIVAL:** Tucker Theatre does maintain a late arrival policy. Students arriving more than five (5) minutes after the show has begun will not be admitted to the performance and are not eligible for attendance credit, regardless of whether they have a ticket. Note that lines can

be long at the box office, so arrive early or get your tickets in advance. Seating for shows begins 30 minutes prior to show time. RESPECT: Please be respectful of the theatre and performers. Disrespect or the use of electronic devices may result in patrons being asked to leave the theatre. Students dismissed from a performance are not eligible for attendance credit.

Scheduling Meetings with Dance Faculty

The offices of the dance faculty are located on the second floor of Murphy Center G40. These offices are only accessible via the stairs located within the entry. Students with conditions precluding their use of stairs should make arrangements to meet with faculty on the lower level or in an alternative setting. These meetings should be scheduled and confirmed with the faculty member at least 24 hours in advance. Students should have their faculty member's telephone extension stored in their cell phone so they may contact them upon their arrival at G40. Elevator access to the lower level of Murphy Center may be obtained at the bottom of the ramp between Murphy and the Hall of Fame Building.

PROPER E-MAIL CORRESPONDENCE:

Proper and professional correspondence is important when communicating and asking questions with the instructor. When communicating to the instructor via email, you must head the email properly, use proper greeting, be professional in tone, do not use threatening words or phrases, use correct grammar and punctuation, be direct and clear, and end with a professional and cordial ending. Also, indicate what class you have enrolled and the nature of your email in the subject box of the email.

Example:

TO: mcooper@elearn.mtsu.edu

From: elah123@elearn.mtsu.edu Subject: Reading Response 1

Professor Cooper,

This is Mary Smith of Dance Appreciation DANC 001. My email pertains to the guidelines for Reading Response 1. What do the guidelines entail? Is this assignment similar to an essay or research paper format?

Thank you for your time and assistance.

Sincerely yours,

Mary Smith DANC 001

NOTE TO STUDENTS WITH DISABILITIES:

If you have a disability that may require assistance or accommodation, or you have questions related to any accommodations for testing, note takers, readers, etc., please speak with your instructor as soon as possible. Students may also contact the Office of Disabled Student Services (898-2783) with questions about such services. No accommodations will be made unless and until the Office of Disabled Student Services verifies those disabilities.

WITHDRAWAL POLICIES

Full details and dates on drop and withdrawal policies are provided online at <http://www.mtsu.edu/withdraw/index.php>. Students who seek an exemption to this policy **MUST** obtain approval from the coordinator of university withdrawals. Lottery scholarship recipients should check with their advisor or the financial aid office before changing their enrollment status. To retain Tennessee Education Lottery Scholarship eligibility, you must earn a cumulative TELS GPA of 2.75 after 24 attempted hours and a cumulative TELS GPA of 3.0 thereafter. A grade of C, D, F, or I in this class may negatively impact TELS eligibility. Dropping a class after 14 days may also impact eligibility; if you withdraw from this class and it results in an enrollment status of less than full time, you may lose eligibility for your lottery scholarship. For additional lottery scholarship rules please refer to your Lottery Statement of Understanding form, review lottery scholarship requirements on the web at http://www.mtsu.edu/scholarships/TELS_FAQ.php, or contact the MTSU financial aid office at 898-2830.

ACADEMIC MISCONDUCT

The MTSU student handbook has a formal statement on Academic Misconduct and it is your responsibility to be familiar with this statement and follow the guidelines. Academic Misconduct includes: (1) Plagiarism: The deliberate adoption or reproduction of ideas or words or statements of another person as one's own without proper acknowledgment. (2) Cheating: Intentionally using or attempting to use unauthorized materials, information or study aids in any academic exercise. The term academic exercise includes all forms of work submitted for credit or hours. (3) Fabrication: Intentional or unauthorized falsification or invention of any information or citation in an academic exercise. (4) Facilitation: Intentionally or knowingly helping or attempting to help another to violate provisions of the institutional code of academic misconduct.

DISRUPTIVE CLASSROOM BEHAVIOR

Use of electronic devices such as cell phones, MP3 players, PDA's while class is in session: Inappropriate communication while class is in session – speaking while the instructor is speaking; mimicking or mocking the instructor or another student; constantly repeating an instructor's words, etc.: Personal attacks against another student or instructor – yelling at another person, abusive criticism of another person, challenging an instructor's authority in front of the class, using profanity aimed at another person in the class: Overt inattentiveness – sleeping in class, snoring in class, reading a newspaper or doing other homework in class, sitting with your back to the classroom, etc.: Threatening behavior – using gestures or language in an attempt to intimidate another person: Disrespectful behavior – persistent tardiness, persistent late arrivals or early departures without permission, etc.

CELL PHONE USAGE

The use of cell phones is strictly PROHIBITED during class. It is considered disruptive behavior. The use of cell phones consists of talking, texting, skyping, taking photos/video, streaming the internet, etc. Using cell phones without proper permission from the instructor will result in 2 point deduction from your final grade and additional deductions thereafter.

Illness or Medical Emergencies

Students with injury or medical issues, which will cause repeated absences/tardies, are advised to seek a medical withdrawal from the class. If a student is to miss class for a sanctioned university activity, they are required to provide the correct documentation prior to their absence and complete all work as scheduled for the rest of the class. If a student is going to be absent because of illness they are accountable for all assignments and materials covered in their absence. They need email or call the instructor in advance of their absence to make arrangements to receive needed information. If they take this step they MAY OR MAY NOT be allowed to make up the absence by attending another class. Approved make up classes must be done within two weeks of absence and the student and involved faculty should confer.

Lottery Scholarship

http://www.mtsu.edu/scholarships/TELS_FAQ.php

*** Syllabus is subject to change at my discretion.**