ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE Dec. 3, 2010

1. ACADEMIC UNIT: School of Dance

2. COURSE PROPOSED:
   DCE 494/495 Rhetorical Moves
   (prefix) (number) (title) (semester hours) 3

3. CONTACT PERSON:
   Name: Cynthia Roses-Thema, Ph.D.
   Phone: 480-965-5029
   Mail Code: 0304
   E-Mail: cynthia.roses-thema@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L
   - Mathematical Studies—MA
   - Humanities, Fine Arts and Design—HU
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ
   - SG

   Awareness Areas
   - Global Awareness—C
   - Historical Awareness—H
   - Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Rhetorical Moves addresses the literacy/critical inquiry criteria with having over 80% of the graded class assignments occur via writing. These composition tasks involve interviews where students will gather information to create one major essay paper. Writing this paper will involve analysis, evaluation and synthesis of theoretical concepts with data from the interviews. Please see enclosed syllabus for more details.

CROSS-LISTED COURSES: ☐ No ☐ Yes; Please identify courses:

Is this an omnibus section course?: ☐ No ☐ Yes; Is it governed by a common syllabus?

Chair/Director (Print or Type) [Signature] 12/3/10

Rev. 1/84, 4/95, 7/98, 4/00, 10/02, 10/08
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

**Literacy** is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [L] CRITERIA

**TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE—AS EVIDENCED BY THE FOLLOWING CRITERIA:**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>✗</td>
<td></td>
<td><strong>CRITERION 1:</strong> At least 50% of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <em>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.</em> See Page 4 of this list</td>
</tr>
</tbody>
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1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. Also: Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

<table>
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<th>✗</th>
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<th><strong>CRITERION 2:</strong> The composition tasks involve the gathering, interpretation, and evaluation of evidence See Page 4 of this list</th>
</tr>
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1. Please describe the way(s) in which this criterion is addressed in the course design.

2. Also: Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

<table>
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<th>✗</th>
<th></th>
<th><strong>CRITERION 3:</strong> The syllabus should include a minimum of two substantial writing or speaking tasks, other than in-class essay exams see Page 4 of this list</th>
</tr>
</thead>
</table>

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements.

2. Also: Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".
## ASU - [L] CRITERIA

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<td>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <em>Intervention at earlier stages in the writing process is especially welcomed</em>.</td>
</tr>
</tbody>
</table>

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. Also:

   Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information "C-4".
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
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<tbody>
<tr>
<td>1 - At least fifty percent of grade depends on writing and speeches.</td>
<td>Eighty percent of the graded assignments in class circle around the writing of two papers: first, research paper that includes interviewing subjects in an aspect of embodiment; and, a second paper that can be either an argument or summary regarding the concept of embodiment. Students who are more certain of a particular view of embodiment and wish to find theoretical support for their view can write an argument; students who seek more information on the various theories of embodiment write a summary paper.</td>
<td>In the course assignments (Pg. 2 of the syllabus) the students are informed they are to write a 7-10 page research paper in an area of interest of embodiment that is pertinent to their practice and an argument or summary 7-10 paper on the concept of embodiment.</td>
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<tr>
<td>2- Composition tasks involve gathering, interpreting, and evaluating evidence</td>
<td>The students will create ten interview questions, perform the interview, transcribe the interview and then interpret the evidence.</td>
<td>Twenty percent of the student's grade (as stated in the course assignments) is involved in creating, actively participating in, documenting and analyzing the data from interviews with 2-3 people on some aspect of embodiment for the research paper. see Page 2 of the course syllabus.</td>
</tr>
<tr>
<td>3 The syllabus contains two substantial writing/speaking tasks.</td>
<td>All of the four graded activities in Rhetorical Moves involve writing and speaking tasks.</td>
<td>Found in grading policy on Pages 2-3 of the syllabus: Performing the Interviews and documenting them is 20% of student grade. Research paper (7-10 pgs.) &amp; presentation of paper -30% Summary/argument paper (7-10 pgs.) is 30% of student grade. Write weekly online 2 paragraph discussion posts and periodic class essay assignments to synthesize the material is 20% of student grade.</td>
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Rhetorical Moves

DCE 405
Dr. Cynthia Roses-Thema
Spring 2011  Online

Course Description
Rhetorical Moves is an online class that addresses creative practice from the perspective of the embodied creative artist. Embodiment is theorized using a conflation of interdisciplinary concepts to analyze the complex and fluid nexus that occurs as the artist creates. Students theorize the creative artist as a rhetor and the creative practice as a rhetorical situation to understand the deconstructive interaction of the creative act. The goal of this course is to explore ways to utilize this new theorization of embodiment for interdisciplinary research into creative practice. Pre-requisites: DCE 394 The Body Condition(ed) with a grade of C or better.

Course Overview
Creative practice is often theorized from the perspective of the observer or the audience, but the embodied view of the artist in the process of the creative act lacks inquiry. In Rhetorical Moves the students are first introduced to the elements of the rhetorical situation: rhetor, text, and audience. Then students using deconstructive theorization conceive of these elements as a fluid framework to understand the dynamics and interaction of the elements of the rhetorical situation during creative practice. The strands of neuroscience, anthropology and rhetoric that fuse together to theorize embodiment in motion are discussed next. Once the embodied perspective is situated, then students delve further into the dynamics of the embodied perspective.

Readings are multi-disciplinary and include the work of: Biesecker (rhetoric), Hawhee (rhetoric), Csordas (anthropology), Damasio (neuroscience), Riley (theater), Maggs-Rapport (nursing), Soffer (psychology), and MacLachlan (health psychology) and Roses-Thema (rhetoric/dance). Students participate in online written and vocal asynchronous weekly and communicate individually with the instructor for feedback and mentorship. Collaborate projects, peer and individual assignments are also part of the weekly regime. Learning interview technique and writing research paper culminate the semester and provide the student with an opportunity to build on previous research. Video, wikis, and the use of podcasts are additional ways to share and collaborate as students actively engage in readings and investigate an aspect of embodiment that serves the student’s particular needs.
Student Learning Outcomes
After taking Rhetorical Moves students are able to:

1. Articulate the complex dynamics of the creative act theorizing the perspective of the creative artist in the moment of creation in both written and verbal forms.
2. Conduct interviews with other creative artists and elicit the embodied perspective for personal research projects.
3. Perform primary research utilizing Roses-Thema’s theory of embodiment during a research project of personal choice.

Course Assignments
Assignment/email protocol: All assignments will be submitted online. Please submit documents in either .doc or .rtf format with the format of LastName_name of document in the subject when emailed. For example: DCE494Roses-Thema_Questionongrades.

Remember to save and backup all your work.

Weekly Online Class Discussions: You need to participate in the weekly discussion. Participation means you post your own contribution and then respond to three others as well as answer all questions that you have been asked regarding your post. Weekly deadline is Sunday midnight.

Argument or Summary Paper:
The first paper assignment is for a 7-10 page paper that is due at mid term in week eight. The paper can be either an argument or summary paper depending on the student’s interest. The student who already has a view and would like to find out how best to support that view can choose to argue for a specific position on the embodied perspective. The student who wishes to delve deeper into embodiment might find a summary paper based on a particular embodiment theorist to be more applicable.

Week Four- Deadline for letting instructor know which type of paper student writes
Week Eight- Deadline for paper
Primary Research Paper:
Interview Process and Documentation
The student creates ten interview questions pertaining to the selected aspect of interest; then, interviews two-three people in connection with the subject of creative inquiry. Following the interview the student transcribes the interview and analyzes the data for important findings.

Week Nine Deadline for creation of interview questions
Week Ten Deadline for documentation of interviews

7-10 Page Research Paper & Posting of Paper
The student pursues an aspect of interest regarding the embodied perspective for this paper. The research paper will be peer reviewed, then revised, turned in and posted to the discussion board for the last discussion.

Week Twelve Deadline for Research Paper First Draft and Peer Review
Week Fourteen Deadline for Final Draft
Week Fifteen Post paper to discussion board

Grading Policy and ASU Plus/Minus Scale
Any grade disputes please prepare and present documentation to support your view.

Weekly Online Discussions and/or writing assignments 20%
Interview Process & Documentation  20%
Argument/Summary Paper  30%
Research Paper & Presentation  30%

Required Reading Material
All readings are assigned by the instructor and available through Hayden Library or via online Journal access.

Course Itinerary

FIRST WEEK INTRODUCTION TO CLASS  1/18-1/23
Introduction to Class

SECOND WEEK INTRODUCTION TO CONCEPTS OF THE ISSUE 1/24-1/30

THIRD WEEK WHY RHETORIC? 1/31-2/6

FOURTH WEEK RHETORICAL SITUATION PAST TO PRESENT 2/7-2/13

FIFTH WEEK WRITING TO SYNTHESIZE THE CONCEPTS 2/14-2/20
See weekly folder for written and vocal assignments to synthesize readings so far.

SIXTH WEEK EMBODIMENT THEORIZING HUMAN EXPERIENCE 2/21-2/27

Deadline for creation of interview questions 2/27 midnight

SEVENTH WEEK CONTEMPORARY THEORIZATION OF EMBODIMENT 2/28-3/6

FOUNDATIONAL FALLACY CONCEPT- Theresa Brennan
EIGHTH WEEK SOMATIC MODES OF ATTENTION 3/7-3/12

Deadline for interviews to be completed 3/12 midnight
Argument or Summary paper deadline 3/12 midnight

NINTH WEEK SPRING BREAK 3/13-3/20

TENTH WEEK PERCEPTUAL PRACTICES PART ONE 3/21-3/27

Deadline for documentation of interviews 3/21 MONDAY midnight

ELEVENTH WEEK PERCEPTUAL PRACTICES PART TWO 3/28-4/3

Deadline for Research Paper First Draft 4/3 midnight

TWELFTH WEEK WRITING FOR SYNTHESIS 4/4-4/10
Deadline for Peer Review of First Draft 4/10 midnight

THIRTEENTH IMPORTANCE OF PARADIGM FOR EMBODIMENT 4/11-4/17

FOURTEENTH WEEK 4/18-4/24 FINAL DRAFT
Deadline for Final Draft 4/24 midnight

FIFTEENTH WEEK 4/25-5/3 PAPER POSTING AND WRAP UP Post paper to discussion board by 4/25 midnight

The Culture of the Online Class
Rhetorical Moves is an online class meaning that all instruction takes place via the internet. There are no face-to-face meetings. All your learning is done in an asynchronous fashion meaning that you are free to schedule where and when you engage in the class material as long as you finish your work by the assigned deadlines. You meet and interact with others in class through collaborative projects that also occur online. The culture of the online learning environment thus brings about a set of shared values that as a community this class experiences and these are:

The Value of Communication
1. Staying in contact with the instructor and your peers in class is crucial to success in this class. You are advised to check your email daily, keep your mailbox open and check the class Blackboard at least every other day to participate in class assignments.

2. You have direct contact with the instructor via email who works closely with you on all assignments. Communicating with the instructor is crucial to success in this class. Do not hesitate to email the instructor with issues, problems or questions. All emails are answered within 24 hours (weekends excluded).

The Value of Managing Time in a Constructive Learning Environment

1. A constructive learning environment is one where the student constructs their own knowledge by engaging in the class material; that might mean reading, writing a response to reading, or participating with others in a class discussion. Ultimately, a constructive learning environment means the student is responsible for creating an understanding of the class content. Your learning is in your hands. You learn more the more you engage with the course content, the instructor, and others in class.

2. The asynchronicity of this class means that you are also responsible for managing your time so you give the appropriate amount of attention to this class. Since there are no formal class meetings you need to manage when and where you work on this class. You are advised to set aside specific times to do classwork.

3. The amount of work you receive is determined via a university formula. With this class being 3-credits and lasting for fifteen weeks it means that 135 hours of work in this class content earns you the 3 credits. Weekly it means about 7 hours of work on this class alone or one hour a day. Check out Study Guides and Strategies to help you manage your time. [http://www.studygs.net/timman.htm](http://www.studygs.net/timman.htm) and here is a student plan template for you to download from the University of New England: [http://www.une.edu.au/tlc/aso/students/publications/planners.php](http://www.une.edu.au/tlc/aso/students/publications/planners.php)

4. Here are some programs that might help you organize your thoughts in this class:
   Omni Outliner can be very useful to organize your ideas and then synthesize a variety of notes, pdfs, and clips for your research.
   Mind Mapping Software [http://download.cnet.com/windows/brainstorming-and-mind-mapping-software/](http://download.cnet.com/windows/brainstorming-and-mind-mapping-software/) Choose one of the free mind mapping programs to help you to creatively connect your thoughts during the course or prepare your writing.

The Value of Community

Rhetorical Moves students create a community of learners. The culture of the online environment allows you to connect with others via video, podcast, email, and discussions. By engaging in these activities Rhetorical Moves students create a neighborhood where you can broaden and deepen your view on walking as a social practice.

Contact Information:

Email- Cynthia.roses-thema@asu.edu

Email the instructor anytime and an answer will be emailed to you within twenty-four hours (weekends excluded). Likewise you need to respond to email from the instructor within twenty-four hours (weekends excluded).
**Student Code of Conduct**
All students must abide by the policies as stated in the following online document pertaining to student codes of conduct such as definitions of academic dishonesty and the consequences for such actions (cheating, plagiarism).
http://www.abor.asu.edu/1_the_regents/policymanual/chap5/5Section.C.pdf

**Students with Disabilities**
Student with disabilities must be documented by ASU Disability Resources for Students. (http://www.asu.edu/studentaffairs/ed/drc) or 480-965-1234. Please inform the instructor the first day of classes to provide the necessary accommodations.

**Incompletes**
1. Incompletes are awarded for the most special circumstances and are not handed out freely. Students who wish to apply for an incomplete must schedule an appointment with the Administrative Associate during the mid term period (480-965-1891). Each incomplete is considered on a case by case basis to determine the extent to which they are warranted. There is no guarantee that incompletes negotiated after this time will be approved.
2. Students taking this class to fulfill an incomplete from a previous semester must meet with the instructor the first day of class to discuss the conditions for fulfilling the incomplete assignments. Students that do not inform the instructor at that time may not receive credit toward the complete of work performed in the class.

**Drop/Add & Withdrawal Dates**
It is the student’s responsibility to withdraw from the class. All deadlines conform to Herberger Institute for Design and the Arts policy as follows:

- Friday, January 21: Add/Drop Deadline-In Person
- Sunday, January 23: Add/Drop Deadline - Online
- Sunday, January 30: Tuition and Fees 100% Refund Deadline
- Monday, February 7: Herberger Institute Extended Add Period Ends (see information below)
- Friday, April 8: Course Withdrawal Deadline – In Person
- Sunday, April 10: Course Withdrawal Deadline -Online
- Tuesday, May 3: Complete Withdrawal Deadline/Last Day of Classes

**Syllabus Handbook & Signature Page**
This class has a syllabus handbook providing you with more information on course specifics as well as tips and guidelines for classwork. Make sure you review this handbook and use it frequently as a resource throughout the course. The Signature Page must be returned to the instructor at the end of the first week as verification that you have read and agree with the syllabus for this course.
Making Rhetorical Moves
By Cynthia Roses-Thema, Ph.D.

The language of movement
As written on the dancer
By the choreographer
Is a communication of ideas and imagery
Sewn together by the body
Of the dancer as rhetor
Who takes on the job of
Making rhetorical moves.

The language of movement
In the moment of performance
As written by the dancer
Is experienced as whispers
The dancer listens
To an orchestra of sensations
Elastic bands of tension and energy,
Write the bodily words
With selective perception
And somatic attention
The dancer communicates by
Making rhetorical moves.

The language of movement
As read by the audience
Bursts forth in multiple meanings
Sitting in the dark
Drawn onstage by the embodied presence
Of the dancer as rhetor
Making rhetorical moves.
Worksheet One:
After reading the excerpt on Rhetoric from the *Oxford Companion to the English Language* please write five items that stuck with you; in other words, five ideas or thoughts, perhaps even a quote from the excerpt that resonated with you and that you might want to know more about and investigate further. Then continue to freewrite (nonstop writing about the topic you found interesting) about this topic until you have a single paragraph of about 8-10 sentences.
1.
2.
3.
4.
5.

Worksheet Two:
A. In order to know what rhetoric is you need to recognize when rhetoric occurs. Please list five places where you experience rhetoric on a daily basis:

1. 
2. 
3. 
4. 
5. 

B. If we take as a working definition that rhetoric is a form of communication that persuades please describe how you are being persuaded in each of the situations.

1. 
2. 
3. 
4. 
5. 

C. What questions are you left with about when rhetoric occurs? Develop at least two and then post them on the class blog:

1. 
2. 
Worksheet Three:

A. Write all the words that you feel connect to or describe what rhetoric means:

B. Do you see any connections between the defining words and the situations of when rhetoric occurs that you listed in worksheet one? For example, does one word occur in every instance, does one word apply only to a certain situation? Please list any and all connections you observe below:

C. In your view, can there be just one definition of rhetoric? Please explain fully and then post your full answer on the class blog.

   A. Write in response to each definition to elaborate on how you understand what you have read.

*Aristotle:* Rhetoric is "the faculty of discovering in any particular case all of the available means of persuasion.

*More Current Definitions*

**Douglas Ehninger** (1972):
[Rhetoric is] that discipline which studies all of the ways in which men may influence each other's thinking and behavior through the strategic use of symbols.

**C. H. Knoblauch:** "Modern Rhetorical Theory and Its Future Directions" (1985)
...rhetoric is the process of using language to organize experience and communicate it to others. It is also the study of how people use language to organize and communicate experience. The word denotes…both distinctive human activity and the "science" concerned with understanding that activity.

**Lloyd Bitzer:** "The Rhetorical Situation" (1968)
In short, rhetoric is a mode of altering reality, not by the direct application of energy to objects, but by the creation of discourse which changes reality through the mediation of thought and action.

B. Synthesize or create your own definition of rhetoric after working through what others have stated rhetoric entails.