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: ASU Herberger Institute School of Dance

2. COURSE PROPOSED: DCE 41405 Rhetorical Moves 3

   (prefix) (number) (title) (semester hours)

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

   Awareness Areas
   - Global Awareness-G
   - 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

   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 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 consider the aesthetic experience of embodiment in their personal movement practice via reflective written activities, interdisciplinary readings as well as the essay assignment. Please see enclosed syllabus and reading list for more details.

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

   Is this a multisection course?: ☐ No ☐ Yes; Is it governed by a common syllabus?

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08

(SIMON DAVE) 12/3/10
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria **A CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tr>
<td></td>
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<td>1. Course syllabus (P.1-course overview; P3&amp;4 Course Itinerary 2. Reading list)</td>
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<td>Course syllabus (P.1- course over; P3&amp;4- Course Itinerary; P2- Course Assignment: Text Interpretation)</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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### THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language — **However, language courses that emphasize cultural study and the study of literature can be allowed.**
<table>
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<th>ASU - [HU] CRITERIA</th>
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<td>• Courses which emphasize the acquisition of quantitative or experimental methods.</td>
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<td>• Courses devoted primarily to teaching skills.</td>
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<td>Criteria (from checksheet)</td>
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<td>1 and 2. Study of Values and development of philosophies and aesthetic experience of embodied perspective.</td>
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<td>4.b. Concerns aesthetic systems and values in visual arts.</td>
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<td>4.c. Emphasize aesthetic experience in arts.</td>
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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 Rosa-Thema’s theory of embodiment during a research project of personal choice.

Course Assignments:

Weekly Text Interaction:
Every week students use critical thinking strategies to interact with the class texts. The variety of weekly assignments will result in three completed worksheets on interdisciplinary theories, three brief 1-2 page summaries of theories and weekly participation in an online discussions (written and/or verbal). The deadline for completing all weekly assignments is Sunday midnight to get credit for your work. You are assessed on the assignments and online discussion participation. NO LATE WEEKLY ASSIGNMENTS ACCEPTED FOR WHATEVER REASON!

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.

7-10 Page Research Paper & Presentation
The student pursues an aspect of interest regarding the embodied perspective for this paper. The student creatively presents the paper to the class utilizing video, podcast, or other media of choice that is appropriately possible.

Grading Policy and ASU Plus/Minus Scale

Students in DCE 494 will be assessed via a point system based on the ASU grading criteria. All grades will be posted on the class Blackboard. If you have any questions about your grade or you want to dispute the amount of points you have, DO NOT WAIT, email the instructor immediately and be ready to present evidence to support your view (such as an email or other documentation) to prove your point.

You are assessed on:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points Possible</th>
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<tr>
<td>Online Discussions</td>
<td>140 points</td>
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<tr>
<td>Worksheets/Assignments</td>
<td>140 points</td>
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<tr>
<td>Interview Process &amp; Documentation</td>
<td>51 points</td>
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<tr>
<td>Research Paper</td>
<td>51 points</td>
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<td>Paper Presentation</td>
<td>51 points</td>
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<th>Grade</th>
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<tr>
<td>A+</td>
<td>Above 400 points</td>
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<tr>
<td>A</td>
<td>400-368</td>
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<tr>
<td>A-</td>
<td>367-334</td>
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<td>B+</td>
<td>333-301</td>
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<td>B</td>
<td>300-268</td>
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<tr>
<td>B-</td>
<td>267-234</td>
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Online Discussions: Students earn 10 points for thoroughly answering online discussion question and responding to at least three of their peers in class. 14 discussions x 10 points = 140

Worksheets/Assignments: Students earn 10 points for successfully completing the weekly assignment (worksheet, summary, position paper). 14 assignments x 10 points = 140
Interview process and documentation: A successful creation of the interview questions, conducting the interviews, transcribing and analysis of data total 51 points.
Research Paper: Successful completion of a research paper 51 points.
Paper Presentation: Successful creation and delivery of research paper in online presentation 51 points.

Required Reading Material
All readings are assigned by the instructor and available through Hayden Library on course reserve for this class or via online Journal access.

Course Itinerary

FIRST WEEK INTRODUCTION TO CLASS
Introduction to Class see video for welcome/ audio for syllabus overview
First Week Folder for Let's Get Online to get all free programs to assist with this class
Read Aspects of the Issue in Weekly Folder

SECOND WEEK INTRODUCTION TO CONCEPTS OF THE ISSUE

THIRD WEEK WHAT IS RHETORIC?

FOURTH WEEK RHETORICAL SITUATION PAST TO PRESENT

FIFTH WEEK WRITING TO SYNTHESIZE THE CONCEPNTS
See weekly folder for written and vocal assignments to synthesize readings so far.

SIXTH WEEK EMBODIMENT THEORIZING HUMAN EXPERIENCE

SEVENTH WEEK CONTEMPORARY THEORIZATION OF EMBODIMENT

FOUNDATIONAL FALLACY CONCEPT - Theresa Brennan

EIGHTH WEEK INTERSUBJECTIVITY
NINTH WEEK  SPRING BREAK

TENTH WEEK  SOMATIC MODES OF ATTENTION
Writing and vocal activities to reflect and synthesize all previous readings of embodiment for synthesis

ELEVENTH WEEK  WRITING FOR SYNTHESIS
See Weekly folder for writing, media, and vocal assignments.

**********INTERVIEW PROCESS AND DOCUMENTATION DUE**********

TWELFTH WEEK PERCEPTUAL PRACTICES PART ONE
and Embodied Model of Mind for Use in Actor Training and Rehearsal. Theater
Topics. 14(2), 445-471.
Harcourt, Inc.

THIRTEENTH WEEK PERCEPTUAL PRACTICES PART TWO
Soffer, Joshua. (2001). Embodied Perception: Redefining the Social. Theory & Psychology:
11(5), 655-670

FOURTEENTH WEEK  IMPORTANCE OF PARADIGM FOR EMBODIMENT
See Weekly folder for assignments.

FIFTEENTH WEEK  PAPERS DUE
(no extensions given for whatever reason)
See Weekly folder for reflection on all readings for synthesis and understanding of values demonstrated through
embodied perspective.

SIXTEENTH WEEK  Presentations and Discussions

The Culture of the Online Class
Rhettorical 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, skype, and facebook 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.

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 and here is a student plan template for you to download from the University of New England: http://www.une.edu.au/tlc/esc/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/ 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 Walk this Way students create a neighborhood where you can broaden and deepen your view on walking as a social practice.

Contact Information and Office Hours

Email: Cynthia.roses-thema@asu.edu anytime

Optional contact possibility is via Skype use the name Roses-Thema

Office hours are via Blackboard 9

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).

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 midterm 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

Rhetorical Moves abides by all policies for drop/adds and withdrawals from Herberger Institute for Design and the Arts.

Grade Changes

No grade changes will be made once the final grades are posted, unless there is a correction to be made due to an instructor entry error.
Where are the readings?
You can find these readings posted online in the class blackboard. To prevent confusion each week will have a separate folder on Blackboard containing all the appropriate material you will need to read as well as all other assignments for each week. Make sure you download Adobe reader to be most successful in reading the pdf documents.

When are readings to be discussed?
During the week the readings are listed.

The readings are challenging. What are some strategies to help with the reading process?
These readings are not ones you can just read straight through as you would a fiction novel on the beach. You need to spend time with them. I suggest you allot two hours for each reading.

Suggested Reading strategy:
1. Leaf through the reading and note the headings.
2. You can even go so far as to read the first and last sentence of each paragraph.
3. Read the introduction and then the conclusion so you know where the material is headed.
4. Then go back and read using active techniques (see below).
5. Identify passages that you feel are particularly important or that are difficult for you.
6. Reread these passages and try to get some idea of the logic of the reading.
7. STOP OFTEN to RECAP the reading. Ask the question -What is the author saying?
8. A particular reading may require more than one read through for clarity. If so,
   a. The first time through read to try and understand the author's point of view.
   b. The second time question the author as you read to find holes in the theory.

What active reading techniques can I use?
You are strongly advised to use active reading techniques to engage with the material presented to you for this class. Active reading techniques means that you have your journal with you, or some means of documenting your thoughts as you read so you can:
   • Notate questions you have
   • Write down concepts that need to be understood and defined
   • Make a list of important quotes that could be used to begin a class discussion
   • Keep track of any important theorists that are mentioned in the article you might need to investigate later
   • To synthesize the material write an annotated bibliography

What do I have to do to prepare for online class discussion of the readings?
After employing active reading techniques, use all of the above to bring questions and thoughts to class discussion. Do not be afraid to say, “I do not get it.” While these readings sometimes take time to digest fully, there might be some example or analogy that could help clarify it for you.
What more do I have to do online for class discussions?
After posting to the class discussion whatever is necessary to fulfill the assignment in the weekly folder you are to post your response to three other peers and engage in an online asynchronous class discussion. The more you talk with others about these readings the quicker you will understand them. It is not advisable to maintain all these ideas whirling in your head, you need to actively discuss them with all of us in class. An advantage to the asynchronous learning online is that you have time to consider the ideas, then post, then do more considering, then post again. If you work in this way, you will surely find you are grasping these difficult concepts much easier and in a more timely manner. You cannot cram this material into your head without getting a migraine!

Where can I find any changes to the readings?
I will post any changes to the readings on the blackboard in the announcements section. Changes in readings occur when the class needs more time to absorb the material. Thus, as instructor, I reserve the right to make changes in the reading assignments as appropriate and necessary for the class to comprehend the concepts involved in this course.

RHETORICAL MOVES WEEKLY SCHEDULE
All assignments for a particular week are in a separate folder for that week. All assignments for the week are due Sunday midnight of that week. NO LATE ASSIGNMENTS ACCEPTED!

FIRST WEEK INTRODUCTION TO CLASS January 18-23
Introduction to Class see video for welcome/ audio for syllabus overview
First Week Folder for Let’s Get Online to get all free programs to assist with this class
Read Aspects of the Issue In Weekly Folder

SECOND WEEK INTRODUCTION TO CONCEPTS OF THE ISSUE January 24-30

THIRD WEEK WHAT IS RHETORIC? January 31- February 6

FOURTH WEEK RHETORICAL SITUATION PAST TO PRESENT February 7 – February 13

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

SIXTH WEEK EMBODIMENT THEORIZING HUMAN EXPERIENCE February 21- February 27

**SEVENTH WEEK CONTEMPORARY THEORIZATION OF EMBODIMENT** February 28 – March 6

FOUNDATIONAL FALLACY CONCEPT- Theresa Brennan

**EIGHTH WEEK INTERSUBJECTIVITY** March 7 –March 12

******SUBJECT FOR PAPER TO BE DECIDED, INTERVIEWS SCHEDULED *****

**NINTH WEEK** **SPRING BREAK** March 13- 19

**TENTH WEEK SOMATIC MODES OF ATTENTION** March 21- March 27

**ELEVENTH WEEK WRITING FOR SYNTHESIS** March 28- April 3
See Weekly folder for writing, media, and vocal assignments.

******INTERVIEW PROCESS AND DOCUMENTATION DUE*****

**TWELFTH WEEK PERCEPTUAL PRACTICES PART ONE** April 4- April 10

**THIRTEENTH WEEK PERCEPTUAL PRACTICES PART TWO** April 11- April 17

**FOURTEENTH WEEK** **IMPORTANCE OF PARADIGM FOR EMBODIMENT** April 18- April 24
See Weekly folder for assignments.

**FIFTEENTH WEEK** April 25- May 1

**********PAPERS DUE ***********
(no extensions given for whatever reason)
See Weekly folder for reflection on all readings for synthesis and understanding of values demonstrated through embodied perspective.

**SIXTEENTH WEEK** Presentations and Discussions May 2- May 8