

DANCING THROUGH ISSUES OF CLASS AND RACE IN THE COMPOSITION
CLASSROOM

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ABSTRACT

Within the writing classroom, teachers (and students) tend to understand writing and rhetoric as a mental activity, rarely considering the body's role in effective communication—even more rarely do they incorporate the body into everyday pedagogy. Bringing hip-hop into the writing classroom helps students see and learn how communication and rhetoric can be expressed through movements and words. It also allows students to examine issues related to race and other minorities who use hip-hop as an outlet for emotive expression and working through struggles they face on a daily basis. This pedagogy opens up deeper conversations about race, class, and the placement of identity, providing students more active practice in working with these issues. The pedagogical strategies in this paper highlight the intersections of emotion, writing, movement, and rhetoric, and also explore strategies that help students better understand the rhetorical sphere and how bodily movement works within it.

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1. INTRODUCTION

Dancing is not just something found in the music—or more specifically dance—industry. In the 1940s, a man named Karl von Frisch studied the meaning behind the movements of honeybees. He found that “by signaling both distance and direction with particular movements, the worker bee uses the dance language to recruit and direct other workers in gathering pollen and nectar” (Tarpy). Extending this notion of the body as a form of communication to humans, one can see parallels. Although humans might not always perform round dances or waggle dances to find a specific flower, the act of the human body as a form of communication has been studied throughout the years. The emergence and success of the dance industry from traditional dance performances to rap music videos has allowed ample opportunity for audience members to understand a particular message or feeling that is being sent from the performer (sender) to the audience (receiver), whoever they may be. In exploring this concept further and specifying it to the world of hip-hop, we can not only see the possibilities of the human body being a form of communication, but also potential pedagogical implications of bringing these concepts into the composition classroom.

Within the writing classroom, teachers (and students) tend to understand writing and rhetoric as a mental activity and rarely do they consider the role of the body in effective communication—even more rarely do they incorporate the body into everyday pedagogy. Previous scholars have explored studies that focus on the following: hip-hop dance in various fields of study, bodies and how they communicate or use rhetoric, emotion and its role in the classroom, linguistics/semiotics in connection with dance, and writing pedagogy. Though these topics overlap with one another, researchers have not yet examined these different aspects

together. Observing the intersections of the mind and body and how they can help to communicate an intended message is an important lesson for students in the writing classroom.

Hip-hop dance provides easier to find examples for students and instructors because of its position culturally in various countries and historically within the African American tradition. As such, bringing hip-hop dance into the writing classroom can help students to see and learn how communication and rhetoric can be expressed through movements as well as words. Using hip-hop in the writing classroom allows students to understand and analyze the emotions that stem from societal/political issues of race and class that surround our students every day. Bringing hip-hop dance into the writing classroom allows us to examine issues related to race and other minorities (such as lower-socioeconomic classes) which use hip-hop as an outlet for expression of emotions and “dealing” with the struggles they face on a daily basis. It can also help students see how others express their own struggles. The pedagogy proposed in this thesis for the writing classroom is two-fold. First, it allows for deeper understanding/analysis of particular social issues, and second, it helps us understand other modes of expression and hear the voices of minorities. This pedagogy can open richer and deeper conversations about race, class, and the placement of identity, which can help students to practice more actively working with these social/political issues. Working with students in the writing classroom and discussing these social/political issues can help them to experiment with different ways that the issues can be expressed, as well as showing how these typically hard-to-express tensions can be given voice through bodily movement as a language.

In addition to hip-hop helping course material be more accessible for students, looking at hip-hop and the dance associated with it allows both students and instructors to explore and examine how movement and emotion play key roles in communication and rhetoric. The

pedagogical strategies presented in this thesis highlight the intersections of emotion, writing, movement, and rhetoric. Throughout this thesis, I show that the approach I have developed will help students to better understand the rhetorical sphere as a whole, in particular how bodily movement works within it and is an effective form of communication.

The following pedagogy encourages writing instructors to integrate analysis of hip-hop dance into sections of class in order to help reach the goals presented above. Although integrating examples and analysis of hip-hop dance cannot address every societal issue that students might encounter (such as race and class), it can open a conversation that can help students think and discuss what rhetoric and writing are and how the body can also act as an effective form of communication. Understanding how the body is an effective form of communication can help students become stronger critical thinkers as well as help them understand how bodily movement works within the rhetorical sphere and how the body is an effective form of communication.

In order to help instructors establish an effective pedagogy, there are different areas of research that need to be examined. To narrow the search and application, the following research questions will be used:

1. What role does the body play in effective communication?
2. How does the body express emotions and issues that stem from societal and political tensions of race and socioeconomic class?
3. How can writing instructors effectively help students recognize, analyze, and discuss the body's movements and how it conveys its intended message(s) from the performer/dancer to the audience? And, how can writing instructors work with students to communicate these ideas in new ways?

These questions speak to the core of what this research and pedagogy are attempting to achieve within the composition classroom. As such, these questions are the base of the following chapters of this thesis. Tracing the history of hip-hop and tracing various fields that surround dance, the body, rhetoric, and the composition classroom allows for context and the base for this pedagogy, as presented in the Literature Review found in Chapter 2. Chapter 2 also explores the Methods of the primary research—in the form of a survey—that was completed by the students present for the brief pilot I conducted within my own composition classrooms. Chapter 3 is the representation of what the pedagogy should look like and how it functions within the composition classroom. It also includes some reference material, exercises, and examples for the pedagogy itself. Finally, Chapter 4 shows the Results and Discussion of the surveys collected from my first-year writing students as well as possible implications that can arise from this pedagogy and the topics involved in it.

Additionally, as a white scholar proposing a pedagogy that focuses on African American and other minorities traditionally included in hip-hop culture (such as Latino or West Indian cultures), I try to stay aware of how my own position of privilege and authority may influence my students regarding the topics, conflicts, and general information that are presented throughout the semester-long pedagogy. Although the institution—located in the Midwest—where I teach has some diversity within its student population, it has a predominantly white student population. This can raise concern for potential othering of African Americans and other minorities, and it can also raise a practical and ethical concern within the classroom. With this pedagogy, I take caution to ensure that the minorities are not being explicitly singled out or expected to represent their entire culture. As a class, we work through writing and analyzing the body as a form of

communication, which will inevitably bring these current-day, and often uncomfortable, issues of race and socioeconomic class into the classroom.

2. LITERATURE REVIEW AND METHODS

The following section provides a literature review that illustrates and explores the different concepts that are presented within this pedagogy. It also includes a methods section that examines what I did to perform the primary research and pilot within my own first-year writing classrooms. Both of these subsections help to set up the background and context of the basic concepts presented in this pedagogy.

2.1. Literature Review

Since its emergence into popular culture, hip-hop has grown to be a form of expression to more than just male African American youths. Today, hip-hop has even reached its way into the academic sphere. Many scholars and instructors are now bringing hip-hop into their classrooms. With each of these scholars and/or instructors, the focus is primarily on hip-hop as a whole. Looking within the writing classroom specifically, a lot of the focus is on either rap music/Emceeing or on sampling/DJing in connection to plagiarism (see Mickey Hess). However, this neglects the other two elements that help make up hip-hop culture. Of the basic four elements of hip-hop—which are Emceeing, DJing, Graffiti, and B-Boying—art/Graffiti and dance/B-Boying are very rarely utilized within the composition classroom. However, there are many benefits to including these other two elements as well as hip-hop culture in general.

DJ Kool Herc, who is known as the “Father of Hip Hop,” wrote in his introduction to Jeff Chang’s book *Can’t Stop Won’t Stop: A History of the Hip-Hop Generation* that hip-hop has a “come as you are” mentality. As he writes, “To me, hip-hop says, ‘Come as you are.’ We are a family. . . . it is not about me being better than you or you being better than me. It’s about you and me, connecting one to one” (Chang xi). This quote emphasizes how hip-hop is not about

“being better” than others, but rather it is being a community of people no matter which classification you belong to—everyone is welcome (xi).

Additionally, DJ Kool Herc writes, “[Hip-hop] ain’t about keeping it real. It’s got to be about keeping it right,” noting, “I think a lot of people are scared to speak on issues. . . . [And] hip hop has always been about having fun, but it’s also about taking responsibility” (Chang xii-xiii), such as growing up in poverty or with race discrimination to name a couple of examples of issues that should be communicated through hip-hop. According to DJ Kool Herc, hip-hop—especially in recent years—has become a very strong influence on many youths around the world. Those who are involved in creating, reinventing, or redoing dance moves or music or fashion hold a strong influence over these young minds and also in some cases older minds. This exemplifies just how powerful hip-hop (its dance included) is and how it means something to the soul and the personal accounts of the people in whatever form hip-hop takes.

Although the Father of Hip-Hop believes that it is something to bring people together no matter where they come from, it is important to also appreciate where hip-hop is now, where (and who) it originally came from, and why it was started. Since its beginnings in 1973, hip-hop has made its way into the forefront of popular culture today. It has been a means for marginalized groups (lower-class African Americans, in particular) to express who they are and where they come from while releasing and combating some of the pressure from the discrimination and hopelessness they may have felt personally in their individual situations. Hip-hop itself became popular and still remains prominent in popular culture today. One reason is because of how it was a way for people in the minority to combat their feelings of oppression or discrimination from authorities, which would otherwise leave them feeling helpless. Looking specifically at the dance style that has risen within hip-hop in whole, hip-hop is—in its basic

level—highly aggressive and athletic, again because of its origins within the United States. As such, at its core, hip-hop contains a lot of emotion and looking specifically at the tier of dance in hip-hop studies, we can see an abundance of emotion that can be explored as an effective mode of communication that attempts to express these “real issues” that DJ Kool Herc discusses in Chang’s introduction.

Looking at how the mind and body work together, the mind’s messages tend to express reason or logic while the body’s messages tend to express emotions. Hip-hop, by its very nature, symbolizes and portrays resistance to authority with a showing of derision to the oppressive majority. This, of course, extends to the dance element of hip-hop. Katrina Hazzard-Donald, in her chapter “Dance in Hip-Hop Culture” describes how “hip hop dance possesses an air of defiance of authority and mainstream society that reflects a critical vision observable in earlier dances of derision” (512). Many of the dance steps hold the same or at least similar movements from early social dances such as the cakewalk or lindy-hop. In a sense, the steps are repeated, revitalized, or recreated to still hold the same resistance that was intended in the original message of that step or dance. However, the term “hip-hop dance” can be vague. Throughout this thesis, I will use the term “hip-hop dance” as an umbrella term, as described by Hazzard-Donald. Although it is vaguer than any of its specific styles, it works as a good encompassing term since the dance styles, such as breaking, popping, or step dance styles, that can be used within this pedagogy are numerous.

Hip-hop dance also allows for personal expression including that of identity. In his “The Black Beat Made Visible: Hip Hop Dance and Body Power,” Thomas DeFrantz notes that “social dance is inevitably tied to the construction of personal identity, by dancers and the participating audiences who observe them” (71). In addition to expressing personal identity, hip-

hop dance allows dancers to express tensions created from oppression or societal or political pressures they feel through issues of race, class, gender, etc. And, as with any sort of performed or written work, the people who observe the performance or read the work can also see the message that the performer or writer had intended (or at least their own interpretation of that performance or writing). With this in mind, this pedagogy is based on the observer's side of the performance or dance. Since this is a composition classroom and though we may briefly utilize some lighter body language activities, the primary goal of the class will be to observe and understand what performers are presenting in their works through the use of the body.

Hip-hop dance bases itself on a number of social dances that were brought into popularity by the African American culture. Hip-hop dance is something that cannot be traced to just one, exact place and time in history. This particular dance style has transformed and intermixed with various forms of dance, various social dances, in particular. Although hip-hop itself has an overall, agreed-upon time and place (DJ Kool Herc's house in Bronx, New York in the early 1970s), the dance section of this broad topic of hip-hop has integrated, been influenced, and has influenced its own style and criteria for what makes it hip-hop dance. Based on its origins, hip-hop dance surrounds a very important history of marginalized groups. Hazzard-Donald in her chapter notes,

The richness of gesture and motion in hip hop dance . . . reflects the effect of social and economic marginalization of their lives . . . Hip hop dance permits and encourages a public (and private) male bonding that simultaneously protects the participants from and presents a challenge to the racist society that marginalized them. (511-512)

Although Hazzard-Donald and DeFrantz agree that there is more to gain from dancing through hip-hop rather than watching and analyzing it, I hold that there is still something to gain from the

observation and analysis of hip-hop dance. In addition to this rich content that Hazzard-Donald speaks of, she notes that hip-hop also “encompasses a highly functional system of symbols that affect individual identity development, peer-group status, and intergroup dynamics and conflict” (512). There are not only dance moves that can be used to show these different aspects, but there is also a connection to an audience in order to show and represent this identity development, status, and dynamics and conflict. Although the students of a first-year writing classroom may not be involved in hip-hop dance, with help they can learn to better understand the messages that these dancers are sending through their dance. Looking beyond dance, the students will be able to see how others can communicate through physical movement and through the body.

Some scholarship connects emotions with the body. Laura Micciche, in her book *Doing Emotion: Rhetoric, Writing, Teaching*, explores and puts forth a potential pedagogy that emphasizes emotion, understanding, and analysis within the composition classroom. As many scholars point out, there is a connection between the body and emotion and although Micciche’s primary focus is towards emotion in the classroom itself, the body is also connected in different points throughout her book. Expanding on this connection, Debra Hawhee focuses much of her research on how and where the body can be used within the rhetorical sphere. In much of her research, Hawhee focuses on Kenneth Burke and his assertions of the body and its connection to rhetoric, she also focuses, in an article titled “Rhetorics, Bodies, and Everyday Life,” on the pedagogical implications that her research has had in her own classroom, connecting the body to “contemporary elements of Aristotle’s definition of rhetoric” (158). In Hawhee’s article, she specifically discusses that the body could expand to more than the physicality of producing language (such as using bodily/laryngeal postures), but rather it can expand to the whole body’s movements. Though emotion will not be the primary focus of the pedagogy and classroom as a

whole, emotion is still something that will come up when discussing the performances of the dancers and other performers used in the examples or in the texts the students will analyze. Since hip-hop oftentimes uses raw emotion in its performances and since the body is often connected to emotion over logic, effectively discussing emotion as a piece of it will help in describing what the students and instructor are explaining or examining.

Returning to the university setting, one of the scholars who advocates for hip-hop in the university is Emery Petchauer. In his article “Sampling Practices and Social Spaces: Exploring a Hip-Hop Approach to Higher Education,” Petchauer found in his research that “Instead of perceiving hip-hop as an agent that acts upon students, campus personnel might benefit from recognizing hip-hop as a cultural resource containing ideas and practices that students may draw upon for different purposes” (370). Regardless of the level of connection each student may have directly with hip-hop, it has become so ingrained in our present culture that it has relevancy within the classroom. Petchauer interviewed six students from his university, Colonial University, who all have strong hip-hop ties within and without the university. The two participants he emphasized in his article both used their forms of hip-hop as a means of regaining good academic standing. These two participants were struggling with completing assignments and they struggled with completing their coursework to the best of their ability. But, each—throughout the course of this study—brought hip-hop into their academic worlds. Their connection of their specific forms of hip-hop with their academics—especially in their English and history courses—gave them the opportunity to utilize something they loved within the classroom, which greatly improved their performance in their classes. Through these examples, Petchauer advocates that hip-hop is a constructive piece of academic life, which can also be worked into the composition classroom.

Additionally, there are many other scholars who utilize hip-hop within their respective classrooms in one way or another. This list includes (but is not limited to): Carla Stalling Huntington in her book *Hip Hop Dance: Meanings and Messages*, who specifically works with the marketing and consumption of hip-hop and the implications of it in her classroom; Thomas DeFrantz—who taught a course about hip-hop and its foundations at MIT—in much of his research, including his article “The Black Beat Made Visible: Hip-Hop Dance and Body Power,” focuses on the African American Diaspora and racial connections of hip-hop in his classroom; and Jessica Parker, who in her article “Writing and Unwriting Race: Using Hip-Hop in Writing and Literature Classrooms,” also focuses on a specific pedagogy that she uses to help her students better understand race and its surrounding issues within the texts she assigns. These three examples of connecting points that bring hip-hop and other subjects together, such as marketing/consumption or literature/writing, demonstrate that hip-hop is not in its own bubble that does not connect to other subjects, especially more typically studied subjects at the university level of education. These connections that hip-hop can make and these various articles or books allow us to see these connections outside of this thesis, which can help the students to see these connections as well.

In looking at dance, in general, as a form of communication, there are various scholars who work with linguistic and semiotic ties to dance and movement. Among others, Nicoleta Popa Blanariu is a major voice in this field. Though she does work primarily with more traditionally studied dance—such as ballet and theatrical performance—her connections to dance and movement itself can be paralleled to what has already been said about hip-hop dance as well. In one of her more recent articles, “Paradigms of Communication in Performance and Dance Studies,” she makes a claim that reads as follows: “I submit that theatrical performance is a

‘language’ in linguistic terms with meaning transferred from the definition of the verbal, but that at the same time performance remains a special type of communication” (2). Like many other sources, Popa Blanariu holds that dance is a form of communication, but she pulls it closer to the more technical aspects of this through the connection of linguistics and semiotics in her articles. In terms of this pedagogy, there may not be time to fully explore the connection of linguistics and semiotics and dance or body movement. However, including an activity to give students a glimpse of the possibilities that dance as a form of communication can be could help them to better understand the concepts presented to them through this pedagogy.

In addition to seeing the connection between dance and semiotics as Popa Blanariu focuses on, there is a set, written form of dance known as Labanotation. This system shows the written form of many ballet and theatrical performances, but it will not assist overmuch in pedagogy itself. However, it can be utilized as an activity within the pedagogy, but it primarily demonstrates how dance and bodily movement can be written down through the system of Labanotation, as discussed in Mei-Chen Lu’s article “The Dance Notation Bureau.” This bureau regulates and keeps notated performances within a library known as the Dance Notation Bureau (DNB) Library. In this sense, Labanotation is similar to a language—English, for example—in that it can be a system and can be repeated to fit within that system. However, in terms of hip-hop there is not one set of notations that they follow to repeat particular steps, unlike the more traditionally studied (ballet, modern, and theatrical) dances are. (Lu)

There are various advocates to change this, such as Safi Thomas, founder the Hip-Hop Conservatory in New York City, who would like to see more of a systematic way to write and record hip-hop steps and movements, like Labanotation does for the other styles of dance. However, that is problematic as hip-hop is oftentimes an impromptu performance and so it is

more difficult and/or time consuming to write. There are different choreographers who do write down the movements, but they are oftentimes based on how they personally transcribe the moves without using one standard system.

Additionally, dance—including hip-hop dance—can express specific emotions based on what the audience sees and how they interpret or analyze the performance themselves. For example, Rie Kojima, Teruo Nomura, and Noriyuki Kida together researched and wrote a paper detailing the emotion behind a specific hip-hop dance move: the jack swing. This paper, titled “Expressing Joy Through Hip-Hop Dance Steps: Focus on New Jack Swing,” describes their research and findings that show joy in that particular hip-hop dance step. As they state, “we aimed to explain emotional expression in hip-hop dance steps by examining the relationship between joint sites in the stage with the highest correct classification rate” (3). These researchers looked at the speed, acceleration, impact, smoothness, straightness, extension, and height of the step of the movements while the participants reached this dance step within the notated dance. They found “that the presence of emotion depended on the speed of the right and left elbow joints and the left wrist joint, rather than the lower limbs” (9). These specific findings more concretely demonstrate how movement can express emotion, especially movement in a hip-hop dance step. By paying attention to the speed and other technical elements of movement, one can see the emotion and can speculate on a particular message that is being sent through the movements of the body.

There are also scholars who focus more primarily on drawing connections between writing and dance, such as Cara Gargano. In “Aesthetic Collisions: Dialogues in Dance and Poetry” Gargano explains the importance of “colliding” the subjects of writing and dance. According to Gargano, the strongest tie between dance and writing is through their shared

expression of the “human experience” (191). In order to effectively accomplish this comparison, she examines the works and “writing” styles of poet Anne-Marie Alonzo and dancer/choreographer Margie Gillis and examines how the works intersect in terms of ideas and expression, as well as how each woman speaks of their respective art. Throughout the article, Gargano explores how these two arts “collide” and intersect in their natural states. She emphasizes that these arts do not create a “fusion,” nor do they combine to “become” each other, but rather they “collide” to “create a third aesthetic object” (199). Gargano notes that, “While Alonzo ‘dances’ through her writing, Gillis, as a choreographer and performer, ‘writes’ through dance” (191). So, though both women represent their respective arts, they do not necessarily combine the two, but rather they utilize skills from each to communicate their intended meanings effectively to their audiences. This especially can help in terms of potential activities as well as backing the notion that although both the body and mind hold ways to communicate, they are still separate entities that can work together or on their own to effectively communicate a message, which is key to this pedagogy as a whole.

According to the above scholarship, the role of the body is important in terms of effective communication through the expression of emotion. Discussing the importance of emotions and the body’s communication within a classroom setting can hold a number of benefits that are described in the following section. Additionally, analyzing hip-hop dance within the writing classroom opens discussion for not only how the body communicates, but also what the body communicates, such as societal and political issues that are otherwise difficult to discuss. Although these issues have been discussed, they do not always reach the depth that is necessary to fully explore them to the extent that bodily movement can. Additionally, all of these pieces can help lead to an effective writing pedagogy. Helping students understand that emotions and

the body also have a role in communication and discussing these political and societal issues that arise from these emotions and expression of them can be an invaluable lesson to learn.

Each of these works presented in this literature review will either inform or be utilized in different parts of the final pedagogy proposed. Although all of the above works will inform the pedagogy one way or another, some works like Gargano's, Popa Blanariu's, and Micciche's works can be bases for activities utilized within the pedagogy. Many of these works will inform and provide context for the instructor and they can be used as points of discussion for the class while working through the pedagogy.

2.2. Methods

The research for this thesis primarily focuses on a pilot I performed in my two first-year writing classes at North Dakota State University. The methods outlined in this section follow the two parts of my research. The first includes the methods of creating and applying the pilot. The second involves a survey completed by my first-year writing students, which provided feedback for the pilot. In the pilot, I taught one unit that surrounds a Rhetorical Analysis assignment to both of my classes. This pilot integrates aspects of this proposed pedagogy into it. These aspects include videos, in-class activities and discussions, as well as adjusting parts of the assignment itself to focus it more directly on how people communicate through words versus how they communicate through the body. This assignment contains short activities and examples that could be used within the full semester-long pedagogy. Given the shorter time with the pilot, the activities and discussions surrounding this assignment were relatively brief in the scope of the full pedagogy.

The Rhetorical Analysis assignment was originally a Comparative Rhetorical Analysis of advertisements, with the students investigating how the advertisements attempted to persuade

their target audience using the three rhetorical appeals of ethos, logos, and pathos. However, for this pilot, I adjusted the assignment so we could investigate and rhetorically analyze a set of texts (multimodal or written/speech-based) where one text utilizes more physical or body movement to persuade or convey a particular message while the other text utilized written or spoken words to persuade or convey a particular message. The Rhetorical Analysis remains a Comparative Rhetorical Analysis, but now focuses more on how the texts convey their messages.

Additionally, these texts—in order to have something in common to make them comparable—need to attempt conveying the same general message or theme such as racial issues, class issues, or the message of “work hard and you’ll succeed,” to name a few possible examples. In order to prepare the students to write this Comparative Rhetorical Analysis, we used different discussion points, videos, and activities to help them understand not only how to write a Rhetorical Analysis, but also to discuss the possibilities of communication and how it can be expressed.

In order to help the students understand the concepts related to the Comparative Rhetorical Analysis, two 75-minute class periods were dedicated to activities and discussions that surrounded one or two examples of topics for their Rhetorical Analysis. These examples surrounded the concepts of hip-hop or street dance in comparison to some form of spoken text, both relating to societal issues of race and/or socioeconomic class. Additionally, there were activities and discussions about the three appeals and writing a successful thesis statement. We also discussed going beyond the surface-level of the texts and looking deeply into the movements and context of the example texts, including the background of where the street dance or hip-hop dance originates, among other topics.

More specifically with the study of the pilot, I gathered data not only from my own observations within the classroom, but I also collected qualitative data—collected through the

questions on a 5-question, printed survey (see Appendix G for the survey, as it was handed to the students)—from 35 of the 42 first-year writing students who completed the pilot assignment. The survey questions are as follows:

1. Describe how your understanding of the body as a form of communication has changed since before you completed your Comparative Rhetorical Analysis assignment.
2. Describe which in-class activities and discussions helped you come to this understanding.
 - a. How, specifically, did these activities and discussion help you come to this understanding?
3. How did this assignment affect your understanding of the messages that were presented in your texts in a deeper, more meaningful way?
4. How can you utilize this understanding outside of the classroom?
5. How might this unit have been more beneficial to increasing your understanding of the body as a form of communication?
 - a. Specifically, how might the teacher have presented the assignment and activities differently; how could the activities and in-class discussions be deeper or more meaningful?

With this survey, I had an IRB-certified individual administer it to the students of my two classrooms (see Appendix H for administrator's script). The reason for this is to avoid influence from me, as their instructor, which may have altered the students' answers, tailoring them to the instructor rather than answering them honestly and fully. They knew that I am involved in the study; however, it is fully anonymous for each student since another person entirely conducted

the survey. This survey administrator also provided a brief introduction about what the survey was about, why we collected this data, and how it would be used for full disclosure of the information regarding the survey.

Completing this pilot unit and collecting qualitative data through the survey allowed me to gather sufficient data for how realistic and plausible some of these activities and assignments are in an everyday setting and to determine the positives and negatives that may arise from the pedagogy. This pilot also allowed for appropriate adjustments to the pedagogy. The survey provided feedback on the students' general feelings and new understanding(s) of the assignments and lessons that were utilized during this pilot unit. This study presents the results of the survey, providing the students' perspectives of the activities and assignments that were presented in the classroom. This pedagogy is meant to extend throughout a semester of first-year writing. However, for the purpose of this pilot, I only utilized a unit to make it easier to examine how it effectively works in the classroom.

3. RESULTS AND DISCUSSION

The following section presents the results of the pilot and survey as well as the discussion of both results. First, the outline of the pilot, including what was done during the time in class and the assignment as a whole, is described as objectively as possible. Second, the results of the survey are shown as objectively as possible. A discussion of these results follows. This discussion consists of my observations as an instructor while teaching this pilot and the results from the students' answers to the survey.

3.1. Pilot

The pilot completed for this pedagogy was limited to just one unit that surrounded a Comparative Rhetorical Analysis paper. It included three 75-minute class periods (see Appendices A, B, and C for full lesson plans) as well as individual conferences so I could meet with the students one-on-one to discuss the first drafts of the paper. The three class periods were spent on learning the basics of a rhetorical analysis, understanding basic rhetorical concepts, and working with example texts to explore the depth and messages behind the motions and words within the examples. Finally, the four-week unit ended with peer review of a second draft and turning in the final paper.

To prepare this assignment for my classes, I altered my already-set Comparative Rhetorical Analysis paper, as this style of paper works well as a section of this pedagogy (see Appendices D and E for the revised and original assignment sheets, respectively). This alteration from one assignment sheet to the next made the assignment focus on comparing two texts that more directly addressed this paper's concepts, such as the body and words as different forms of communication. One text demonstrated written or spoken words while the other demonstrated the communication of physical movement, which still emphasizes the concept of the body as a

form of communication though the students themselves did not focus on hip-hop dance specifically. (Throughout the remainder of this paper, I will refer to the body/physical text as the movement text so to avoid confusion between a “body text” and the body of a paper.) However, the two of the texts used as examples in class focused on hip-hop dance. With the short timeframe for this pilot, we focused more directly on the concept of movement versus words.

Additionally, I did expand the messages to beyond the issues of race, socioeconomic class, or gender because while planning, I did not want to overwhelm and throw students into issues we did not have the time to fully and adequately discuss in class. I expanded the topics to any message the text was trying to convey such as the idea that “hard work pays off,” where they might examine a sports commercial that focused on the physical hard work that the athletes go through to prepare for their respective game or event. A number of students did attempt discussing these issues regardless, but providing them the option of working with more comfortable topics for this short pilot helped them to more effectively complete this Rhetorical Analysis.

Throughout the three class periods, we discussed the examples of two sets of texts; one set regarding issues of gender and the other set regarding issues of socioeconomic class. All four texts were videos for ease of comparison and accessibility from instructor to the students. The gender videos included a scene from the 2007 movie *How She Move* (“How She Move”) as the movement text and the United Nations speech that Emma Watson gave about gender equality (Watson) as the spoken text. The texts used to show the issues of socioeconomic class included a scene from *Street Dance* (“Ballet Vs Hiphop”) as the movement text and a poem presented by New York City’s Youth Poet Laureate Ramya Ramana (Ramana) as the spoken text.

During class, we examined these two sets of texts. In order to discuss the deeper intentions and content within the movement and spoken texts, we examined the set of gender texts again on the third day of the in-class work in order to explore the depth available through the texts, especially in the movement text. In the first examination of both sets, we compared what aspects we could see based on the rhetorical concepts regarding the three rhetorical appeals of logos, ethos, and pathos and focused on more basic and surface-level analysis. For the second examination of the gender-based texts, we dug deeper into the context of the texts, the more detailed background of the street dance of step. Before watching the *How She Move* video again, we discussed where street dance (like that of hip-hop and step) comes from, the minorities—in this case, lower-socioeconomic African Americans in an urban region—that originated it and who brought it into popularity, how/why it was made popular, as well as the significance of street dance for these minorities.

Example discussion questions regarding the *How She Move* scene started as freewriting questions so students could collect their thoughts. We then discussed what they wrote and what they saw in general. The questions asked within the freewriting prompt are as follows (also see Appendix C):

- Looking beyond the 3 appeals, see what deeper analysis you can find in this video after re-watching it. With the gender issues in mind, what can you see? How are they portraying this? Why are these directors presenting it in this way? Think very critically about this.
- What did you all see this time around?
 - The harsh hits of her body (like the slapping of her hands, etc.) to keep up with the guys.

- She does better on the lower part of the car. Why (do you speculate)?

The first time we watched through the videos, we primarily looked at the appeals and saw more of the surface-level observations to help acclimate the students to analyzing texts—including videos—in general. However, with the second time analyzing just one of the two sets, I wanted to take it a step further and work with the students to see the deeper messages, symbols, and movements, as depicted when examining the jack swing move in Kojima, Nomura, and Kida's research paper. Once we examined these more specific movements, the location of the main girl on the hood of the car versus when she was on the roof of the car (and how she changed the fierceness of her body's movements), and other such pieces of the video, the students were better equipped to notice and speculate what was happening within the scene—what the main girl was saying in the scene through the movement of her body—and how these pieces could connect and show the tension of gender within the scene, where the main girl was attempting to get into an all-male dance team and had to prove herself to them through her dancing. We also attempted to look more deeply at the corresponding Emma Watson speech like we had for the *How She Move* scene, but while examining and analyzing that particular speech in this way, we also tended to discuss more of the physical presence, such as Watson's body language rather than the words.

In addition to directly working with these texts, my students and I completed various activities to help the students get a better grasp of the concepts of a Rhetorical Analysis including thesis statement activities and freewriting; activities regarding the three Aristotelian rhetorical appeals of logos, ethos, and pathos; and examples of Comparative Rhetorical Analyses from past students to help students understand the structure, organization, etc. for their own Comparative Rhetorical Analysis.

I then took one week and met with each of my students one-on-one to discuss the rough draft of their Rhetorical Analysis. Although some students were still a little confused or slightly off of what the assignment asked for, many of them understood and had drafts where they not only dug deeper into the texts they were analyzing, but they also understood how the texts communicated their message to their audiences, which was a key idea behind the assignment. The following week, we then came back with a second draft for peer review. In the class period afterwards, the final paper was due and the pilot officially ended.

3.2. Survey Results

Survey answers were collected from a total of 35 students of the 42 students enrolled in my two first-year writing classrooms. The survey questions (see Appendix G) allowed the students the opportunity to provide feedback on the Comparative Rhetorical Analysis unit including prompts such as “Describe how your understanding of the body as a form of communication has changed since before you completed your Comparative Rhetorical Analysis assignment” (question 1 of the survey) as well as the prompt stating, “Describe which in-class activities and discussions helped you come to this understanding” (question 2 of the survey). Although the survey focused on qualitative data, I calculated these two specific questions to provide a glimpse at the effectiveness of the pilot unit and the activities utilized within it.

Out of the 35 students surveyed, 27 agree that the unit was helpful for a new understanding of that concept. Some students, in their responses to this question, answered statements like, “Before doing this assignment, I had never put a whole lot of thought into what people are trying to communicate through their bodies. Now I know that that’s the reason most people dance so I’m definitely going to watch for that,” or statements such as, “I am now more attentive to how messages are delivered in my everyday life and notice things I normally would

not have.” Another point a student made stated, “My understanding of the body as a form of communication before was to help aid in understanding of speech, but now it has changed to include that the body can create its own ‘language’.”

Some students discussed how they had similar assignments to this unit before. While one student noted that, “body reading was well known but this assignment helped point out finer details,” other students found less in completing this assignment, answering this first prompt with comments such as “I do not believe it has changed. I’ve done similar assignments in the past,” or simply answering “not that much” or “it hasn’t” to the prompt. However, only 8 of the 35 students gained little to nothing from the unit itself, whether they found it similar to past assignments or not.

The focus in the second question is on which activities helped to foster student learning during the pilot unit. The unit itself focused primarily on using the example texts, as noted in the Pilot section of this chapter. For this prompt, 22 students agreed that the videos themselves as well as the discussion before and after showing them the videos helped them the most throughout the class periods and throughout the pilot as a whole. With this category, some students also expressed how some different activities such as freewriting or just completing the assignment itself helped them to better understand the concept of the body as a form of communication for some deeper messages of socioeconomic class or gender, as discussed in these classes. Some of the reasons students wrote for how these activities helped them, revolved around the idea that seeing and discussing in combination helped them to see as well as connect how to compare texts that focus more on movement with texts that focus more on words. For instance, one student stated, “I could physically see the people using it,” while another student noted that it was helpful that these videos and discussion “showed me instead of just telling me.” Finally, another

student explained, “[the instructor’s] describing what was going on in the videos and how that involved with the body” was helpful to learning and seeing how movement can be a form of communication.

Additionally, 7 of the 35 students expressed that the activities that focused more directly on the freewriting or overall understanding of the assignment as it was presented to them helped them more than the videos or discussion. One student also explained, “For me it would be how [the instructor] tries to get class participation which has made me participate more . . . That when you participate in class you get more out of it.” These fewer number of students found other activities or writings—again freewritings or just the assignment itself—to be helpful in terms of learning the concept of movement versus spoken or written text. Finally, there were some student surveys that believed none of the activities or writings were helpful to their learning of the concepts for reasons spanning from their prior knowledge of the concept and assignment to some who still could not quite grasp what the assignment was aiming to do. In total, 6 of the 35 students either did not find any activities beneficial to their understanding of the concepts presented or they simply did not answer that question.

The fifth question shows—which states “How might this unit have been more beneficial to increasing your understanding of the body as a form of communication?” (shown in Appendix G)—that the majority of the class were students who were happy with activities and instruction to assist them in learning the concept presented in the assignment. However, many of them would have liked to see more examples and more videos to help provide more of the range. Additionally, many students addressed that they would like more time for discussion and to really delve into the topics. For instance, one student pointed out that it would be helpful to have “a class period devoted to talking about the body as a form of communication.” In class, we also

did some of the discussion in smaller groups then brought it to the full class, and one student noted, “more idea sharing as whole class, less small groups” would also be beneficial to their learning. Some other suggestions that could make this unit more effective included focusing more on the body as a form of communication over the rhetorical appeals, include more possible topics to write about, and include more examples of videos throughout the unit.

Although these three previously discussed questions shared the more explicit and generalizable data for the pedagogy itself, the other two questions held interesting feedback as well. The third question (“How did this assignment affect your understanding of the messages that were presented in your texts in a deeper, more meaningful way?”) received some interesting feedback especially, including answers such as “It made you evaluate all different approaches to each topic and different appeals” or “The assignment has allow[ed] me to connect actions to words more effectively.” Many students agree that there is something that they took away from the assignment.

Expanding on this idea, question four asked students “How can you utilize this understanding outside of the classroom?” Some answers received here included, “Yes, by using this information to help with my communication with other humans, and what they mean by their words and actions” as well as “focus on surroundings, not only what you are given. Look at the bigger picture.” Two more students responded with statements that read, “I can use my body to communicate points and notice when others do” and that they could “pay more attention to detail and understanding one’s message.” Though these questions do not affect the pedagogy specifically, it does provide constructive feedback describing the effectiveness and lasting impression of what the students learned in the pilot. Although not every student could see the

benefits of this unit, the majority of students were able to take something similar to the above quotes away from it.

3.3. Discussion

As the instructor of the pilot, I felt that I could not go as in-depth as I would have liked to given the short timeframe allotted for this specific unit. I also did not feel comfortable suddenly asking my students to focus entirely on hip-hop dance without providing more context or discussion than the pilot allowed for in order to treat it well enough to make it worthwhile. Additionally, in compacting the concepts of race and class on top of the concept of the human body as a form of communication within the span of three class periods would not do the concepts justice or to the quality required to successfully and adequately discuss and explore these deeper and potentially more sensitive and sometimes more personal societal issues.

While we looked at the *How She Move* video, students were able to begin noticing smaller movements and connecting them to the context of the video based on their understanding of hip-hop, where it comes from, etc., as a number of the sources in the literature review noted. However, the interesting piece revolves around the fact that when watching the Emma Watson speech afterwards to see if we could examine anything beyond the appeals in her words, many of the students began to pick out her body language and facial expressions rather than her words. This may have been due to minor miscommunication while I was presenting what we would be doing, so being as clear and transparent with the goals of activities from the beginning can be beneficial here. Additionally, watching Watson's speech rather than reading it may have confused this matter as well. However, if they understood what the instructor was asking them, the students simply may not have been able to connect these deeper concepts of gender that were present in the *How She Move* scene in Watson's speech and words alone. This could answer the

question of how well can we see these deeper messages of race portrayed through the body rather than through words. However, this is speculation, as I am not certain which of these above scenarios actually occurred for the students.

Addressing the part of the pilot where I allowed broader and more comfortable topics, it was a compromise since we were not able to discuss the topics as fully and as adequately for students to work with them in an effective manner. Only three days of talking about race and how to write a Rhetorical Analysis was not enough time to do the subject justice, so compromising with broader topics in this sense and still focusing primarily on the way the texts described and demonstrated the message—whether through bodily movement or through words—is what we could manage in the time allotted. However, there were a number of students who did attempt the more uncomfortable topics of race, class, or gender despite the other option presented to them. In lesson planning and instructing this pilot, I did not feel comfortable overwhelming the students with too much information. Too many topics would not help them learn anything. While working through the videos, however, we did touch upon the issues presented in the videos as well as in the context for hip-hop, where (and who) it comes from, etc.

As noted in the survey results section of this chapter, some of the students agreed through their responses of the fifth question that more time is need for the concept of the bodily movement as a form of communication to be further explained. The students also wrote that they need more time to work with the concept, practice it, and be able to better articulate what they are learning about it and to negotiate with themselves on why they need to know it. For instance, one student answered that “a class period devoted to talking about the body as a form of communication” would be helpful, which demonstrates this concept of more time for this theme. Even though they only had the context of the pilot unit, expanding the concept of the body’s

movement as a form of communication to a theme throughout the semester will provide ample time for the practice and working with the concept listed above. On this topic, many of the students and I agree that more time can help to create and foster more learning of this concept to the goals I have set for not only this assignment but for the class itself.

Expanding the concept of movement as a form of communication as a theme for the class could help to provide ample time and activities/assignments. Based on the above observations and feedback, this conclusion is logical to help the students really mold and work with the concept throughout the semester to gain more about communication and the different ways that people can express a message. The extra time also allows the instructor and students to more fully discuss and work with the topics of race, class, gender, etc. that are inherent in the dance and movement as well as the emotion that can be inherent. As some students noted in the fifth question of their surveys, they would have also liked more time to explore and work with the concepts that were being used within the classroom. As the instructor, I did what I could within the short timeframe, but expanding this to a primary theme of the classroom to be carried out and worked with in the longer (the major papers) and shorter (daily) assignments could help to make it more worthwhile for both instructor and students.

Showing the two sets of texts as examples for the assignment allowed students to begin understanding what was expected of them within this assignment, as originally the concept of analyzing and writing about a text that focused on the body and its movements confused them. However, after working with these two sets of texts, most students were able to quickly understand the assignment and its guidelines. As noted in the survey results section of this chapter, many students found these examples valuable to understanding how movement of the human body can be used as a form of communication for specific reasons and purposes.

Additionally, from the instructor's standpoint, utilizing the sets of texts during class allowed me to not only give my students concrete examples, but also allowed me to form a bridge for them to help them better understand what the assignment was asking for as well as help me to have something concrete to explain. For instance, before showing them the texts, I would provide them some background of the movie (if the scene was from the movie) and of the particular dance style(s). These texts gave the class periods a bit more direction and something to base our discussion on. Although there can be more than just discussion throughout the class and its assignments, much of this pedagogy will tie back to discussion because of how it helped me as the instructor as well as how helpful it became for my students.

Throughout the pilot unit, especially during discussion, I noticed when I was detailing the social context and background of hip-hop in order to help the students have the context when looking beyond the three rhetorical appeals, this turned into more of a lecture-based class rather than discussion-based class. This is not the goal of the pedagogy, but at times it will be necessary to help them develop the background knowledge and understanding of various topics. But again, including more time for the students to understand and work with the topics more than just in those three days should help students' confidence in discussing these deeper topics of race, class and gender. Additionally, once we watched the gender videos the second time—and once they had more of an understanding of the social context of hip-hop—more students began discussing the different, deeper connections they noticed on the second time through.

Although 22 students agreed that the videos and discussion combination was the most helpful part to understanding movement as a form of communication, the discussion could use much more time and be student-centered throughout the pedagogy. I assume that many of the students did not seem to understand—or did not feel comfortable sharing—what they found in

the videos, and so much of the discussion fell on the instructor and on a select amount of students who were at least starting to understand what they were being asked. This is why using this pedagogy throughout the semester is key to helping students understand and be able to fully work with the concept through their work on the three major papers throughout the semester and the homework and smaller work and activities that can be integrated throughout the semester to help write the papers, which will build on the respective concepts, as Parker also learned from her own classroom discussions about race and hip-hop.

4. THE PEDAGOGY

With the previous chapters in mind, we will now explore the pedagogy in full. Chapter 4 outlines the pedagogy and its implications based on the literature review and results of the pilot as they are presented in the previous chapters of this thesis. Based on these already discussed pieces, this full pedagogy includes description of what the pedagogy entails, examples of assignments, activity ideas, and other aspects that could assist in setting up the pedagogy effectively.

4.1. The Pedagogy Outlined

While completing the pilot, the one problem that I continually ran into was the lack of time to delve into these separate concepts allowed for just this one unit. In order to fully and adequately discuss these concepts, it would work best to expand this pedagogy throughout a semester-long course. This will allow adequate time to delve into these concepts of race, class, gender, minorities, biases, background of hip-hop and dance, and the body and its movements as a form of communication. In addition to allowing more time for discussion, the semester-long pedagogy could also allow for a consistent theme and the potential for greater retention for the students.

As noted in the introduction, I am a white scholar working with hip-hop, which comes from a culture that I do not identify as a member of. Additionally, many of the students that I teach may also not identify as a member of this culture. As such, especially when beginning the semester, it is important for students to understand the biases that are already present within ourselves, since we are humans. In order to address this, assigning the students to complete the IAT (Implicit Association Test) from Harvard will help them to see the biases they already have so they can consider this while discussing and writing about these societal issues both inside and

outside of the classroom. In order to see what the IAT was, I completed my own test, the test titled Race. As there are many topics that the IAT tests for (see Appendix F), the instructor should assign the Race test as homework since race is one of the most prevalent topics that will be worked with in class because of its base of hip-hop.

For a bit of context, these tests are based on association—as it is observed in psychology—for example, where the individual associates negative words with a particular race. The Race test specifically takes about 10 minutes to complete. When completing the tests, the test takers are asked to—as quickly as they can—hit either “E” or “I” based on the prompts they provide, for instance click “E” for negative words such as ugly or hateful and “I” for positive words such as beautiful and friendly as well as click “E” when you see an image of an African American and “I” when you see a Caucasian. They interchange the “E” and “I” between all of these aspects, so to make them not specifically associated with the key on the keyboard. Within later parts of the test, they will combine these with instructions. For example, click “E” for negative and Caucasian and “I” for positive and African American, and they later mix these around as well, again so not to show association on their part, but more thoroughly on the part of the test taker.

The reason for it being homework is to spend more time in class with the topics themselves, but also it holds more personal/individual results that students might not feel comfortable sharing. However, having the students freewrite in class about their results could also prove beneficial to solidifying these results rather than simply taking the test for homework and forgetting about it. It will still be shared, but through writing that only the instructor and the student himself/herself will see. If gender will also be discussed in the class, the instructor can also include the Gender – Career test, which may also prove beneficial to students. The test runs

in a similar way to the Race test previously stated. After taking these tests, students will be given results that explore their biases based on their association of various words and images. After receiving these results and freewriting about them, students will be asked to consider them while discussing and writing about the topics presented both inside and outside of class.

Additionally, while working with the students (whoever they identify as), the instructor needs to ensure that the classroom is a safe and comfortable place for everyone to discuss these issues that can be sensitive to students. One way to manage this is, if there are fewer students in the class (20 or less for example), have them sit in a circle where everyone can see each other and discuss openly about these biases and topics of race, class, or gender. Some classrooms may need extra adjustment to achieve this, but the circle (and the instructor sitting with them in the circle) could prove helpful to making it a more inviting area for discussion. In terms of being open with the students, the instructor can share their own biases/results of the IAT, if the instructor is comfortable doing so. As for guiding the students, guiding them through these more sensitive discussions and writing assignments will be the best possible way to help them work with these more difficult or sensitive topics. For example, be sure to be honest when explaining or guiding them back to a constructive part of the conversation if they begin going on a rant or tangent. Or, if they become insensitive to the topic at hand, explain to them what you're hearing from them and redirect them to a more constructive way to express what they mean.

While working with these more sensitive topics, I also suggest working with three papers that will progressively increase in difficulty throughout the semester. While the topics of race, class, and gender are vital to helping students fully discuss hip-hop dance, discussions, writings, and activities regarding the body as a form of communication are key to this pedagogy. Various examples that the instructor can perform—such as how I exemplify the Comparative Rhetorical

Analysis with the texts—for students can help to get at more discussion and writing activities throughout the time in class. As demonstrated here, this pedagogy is very example-based, as not many scholars have produced articles or previous pedagogies that include all of these concepts together. Additionally, the studying of the body’s movements as a form of communication is the key to the pedagogy and therefore it requires examples of movement towards a particular message. As such, however many examples of the work and examples/videos the instructor can show will hopefully help to solidify these concepts for the students.

The extended pedagogy can also provide both students time to learn, as well as provide the instructor with time to teach, how to effectively communicate these issues themselves in a comfortable and constructive way. As Parker describes about her own class discussions about “our unconscious assumptions about African American texts,”

While this discussion is often somewhat, or very, uncomfortable . . . it helps students begin to understand their own unacknowledged approaches as readers and to be more proactive in how they position themselves as writers taking on explorations, interpretations, and analyses of texts by African Americans and issues of race. . . . What also becomes clear through this discussion . . . is the importance I place on challenging my own and my students’ culturally inherited ideas and biases and the need for us to recognize difference without dismissing or othering texts, authors, or each other based on these differences. (201)

Race oftentimes can be an uncomfortable topic, but by getting students to talk about it in a relatively safe zone, such as the composition classroom, both they and the instructor can work together to reach the benefits from that challenge Parker describes. Working with students on these more difficult or uncomfortable topics can help students work through these topics through

discussing and writing about them and working with them in a constructive way rather than leaving it as an uncomfortable topic that the students may never address. Or, if they do discuss these topics without having the time to work with it as much as this pedagogy does, they may end up “dismissing or othering texts, authors, or each other” (201), as Parker warns. Although Parker focuses more primarily on African American literature, the same benefits of her article influences and informs much of this pedagogy, though with a slightly different means of writing rather than literature.

In order to help students work with these concepts throughout the semester, I suggest utilizing the following genres as possible papers: Profile, Comparative Rhetorical Analysis, and Commentary. For the Profile paper, having students look at a particular dancer and creating a profile of that dancer based on the message of one of their dances. This will be the shortest of the three papers (about 900 words), and it will be presented to the class as well to not only work on students presenting their own work, but to help them to talk about the messages they saw through someone’s movements. Additionally, the written portion of the Profile can implement different formats such as that of a newspaper article, magazine article, blog, or traditional essay, to name a few of the possibilities. With the flexible genre, students have the opportunity to implement creative elements into their project should they choose to. Also, having students utilize formats such as magazine articles or blogs allows students more freedom to implement images from the dancer’s performance more than the traditional essay typically allows.

Next will come the Comparative Rhetorical Analysis, which is already outlined in the pilot. This paper acts as the middle-ground for the other two papers and should be approximately 1500 words. There is little that I would change from the Comparative Rhetorical Analysis, but the assignment will benefit much from taking the entire semester to establish the concepts and

ideas it presents. The Commentary will be the longest of the three papers (about 1800 words). This Commentary will also be a Research-Based Commentary, where the students will take a stand on an issue after presenting an issue that spawns from a message that they see in a performance/dance of a particular dancer or performer. These topics could cover many different areas including the societal issues presented in this thesis. Not every source for their research will need to come from movement texts, but using that as the base can help students to explore a topic in a different way. With this Commentary, the genre itself is flexible—much like the Profile’s genres. They can format the Commentary into an essay format or magazine format, though the magazine format will allow for them to utilize pictures more than the standard, traditional essay format would.

The reason I suggest these genres over others is because of how they could work with the concepts of the class while still providing students with an understanding of genres and how they work. NDSU’s first-year writing courses focus a lot of energy towards bettering students’ understandings of genres. Working within this criteria, a balance of genre knowledge and knowledge of the concepts presented with this pedagogy is required. As English department requirements vary from one university to the next, the instructor taking on this pedagogy may need to adjust it accordingly to meet the criteria required for them to teach throughout the semester. There are some other genres that could also work including a memoir, proposal, review, or literary analysis, but I feel the three genres that I suggested earlier could work the most effectively to this pedagogy in the university in which I teach. The other genre options would need a bit more creative thinking from the instructor to fit as well as these other three assignments would.

With the activities, mixing examples and discussions with some movement exercises/examples and reading/freewriting activities should help to give variety to the pedagogy. For example, one activity can focus on the connection between dance and semiotics like how Popa Blanariu describes in her article, where she connects the concepts of movement through dance and what message the performer is trying to convey through the specific movements. Having an in-class exercise that focuses on body language in general can help to demonstrate movement on a more semiotic level. For example, having students express different emotions through movement alone—in addition to readings and discussion of this topic—could help to solidify this idea. Another example could be an activity based on a reading that looks at the overlap/collision of the mind and body, while not fusing together, as Gargano describes in her article. One more concrete example—which is based on Gargano’s assertion that writing and dancing can collide but not fuse together—could be to examine a poem, as Gargano does, and see how the body or movement is represented and demonstrated within the work. Looking at the poet Gargano speaks of—if there are translations of her poems in English or the respective language of the students and instructor using this pedagogy—or any poem (“My Papa’s Waltz” by Theodore Roethke as just one of the many possibilities) and seeing how movement is portrayed within the poem can help to make this connection.

There are numerous examples and activities that can be utilized within this pedagogy. The instructor should have adequate knowledge and research under their belt—including knowledge presented within the literature review in this thesis—in order to competently and confidently discuss these more sensitive political/societal issues. The instructor should also fully understand how bodily movement is a form of communication and demonstrate that knowledge and understanding to students.

Assigning more readings to inform the students about the topics presented about race or hip-hop's background—for example, different sections of Chang's book—or the like could also help prepare them more for the in-class discussion. There may still be points where the instructor will lecture to provide context or background or to demonstrate what they mean when connecting specific movements to a specific emotion or message (like the specific semiotic connections to dance that Popa Blanariu makes in her article), but having students also show the instructor and their classmates the connections through discussion could help to solidify the ideas being presented as well as making it less of a traditional lecture-based class.

The activities and pedagogy as a whole will not focus primarily on the use of emotions. However, the topic will arise throughout the discussions and certain readings for the topics, especially in terms of the communication of bodily movement. Emotion, as described in Micciche and in parts of Popa Blanariu and Hawhee, will serve as a bridge and discussion point to help the students and instructor to work with the messages behind movement throughout the semester. Movement—dance specifically—communicates primarily through emotion or its emotive qualities. Thus, as the three scholars listed above discuss within their works, emotion can serve as a bridge that the instructor and students can explore throughout activities and discussions to help connect these two concepts of bodily movement and communication. As noted previously in the literature review, the communication of the body is strongly connected with emotion while words are typically more associated with logic and reasoning. As such, while working closely with the human body throughout the course of the writing class, the topic of emotion may be a recurring theme in one way or another through discussions and student writings that will need to be addressed through an activity or discussion.

As demonstrated with Hawhee, especially, the body and its movements can be a form of communication. Hazzard-Donald agrees when she explains that hip-hop “encompasses a highly functional system of symbols” (512). Popa Blanariu also agrees in her connections between modern/theatrical dance and semiotics. These scholars demonstrate throughout their respective articles that dance and movement can be a form of communication in that it communicates through hitting harder or softer on a particular beat. It communicates through speed or sharpness of a move. There is a system of notating the movements, at least for ballet or modern dances called Labanotation. There is also a Dance Notation Bureau (DNB), which controls a library for the notations of various performances and dances for the stage. Although it is not required knowledge for the pedagogy presented here, it does demonstrate how there is a system—like that of language—that can communicate a message from the performer to the audience.

As this pedagogy relies heavily on dance or movement of the body, so too will the pedagogy heavily rely on video examples to demonstrate the points and help the instructor and students to pinpoint the concepts and societal issues that will be presented throughout the semester. Since it can be slightly more difficult to find examples of hip-hop dance specifically for every student in each assignment, expanding some topics, such as in the Rhetorical Analysis, to more general concepts of “hard work pays off” or adversity or other such messages can allow students more variation as well as work with other messages that can be expressed through movement. During the pilot, some students were able to find more examples of these more general topics through sports commercials that focused more on body movement than on words or movie scenes that, again, focused more directly on movement than on words.

4.2. Rationale

Some people may be wondering why this concept of the body as a form of communication is so important, especially in the walls of a composition classroom. With the focus so strongly concentrated on the concept itself, what happens to the writing? As Gargano's article demonstrates, writing and dance can collide to create something truly remarkable. Though they do not fuse into one entity, they can work together and support one another to help students reach a new understanding of not only the concept of the bodily movement as a form of communication, but also how it can work with writing and getting at more difficult to discuss topics. The meanings and messages behind hip-hop dance, as presented in Chang, Huntington, and Hazzard-Donald, can help students explore more societal issues of race, socioeconomic class, or gender through the act of dancing and by writing about the issues and connections of movement and the messages it holds. Chang, Huntington, and Hazzard-Donald focus primarily on hip-hop's culture as it was originally, as it is now, and where it could go in the future whether in academics or not. Using these three as good background knowledge of the subject can not only help students to better understand the subject of hip-hop, but it can provide context for the instructor as well.

Although it will take time to fully explore these topics, working towards a better understanding and better communication of these topics through the class—the students' papers and discussions primarily—can help students to become more comfortable discussing these more difficult and oftentimes controversial topics after they leave the writing class, which may not otherwise be fostered within their lives. Also working with students to learn how to effectively observe and discuss these topics can help them to more confidently discuss them later in their careers and lives and hopefully in a more open-minded manner than if they did not have these

direct discussions and experiences in class. With many of the responses to the survey question “How can you utilize this understanding outside of the classroom?” students explained how they could use the lessons from the pilot unit—only one section of the pedagogy. Some students expressed the value of this concept of the body as a form of communication for their future career as well as everyday conversations. From an instructor’s standpoint, I can see the value of this pedagogy, but I do not always receive honest feedback from the students regarding what they can take away from the lesson. I can see how it is valuable to explore movement as a form of communication because of all of the aspects that come with it. However, receiving the feedback from the majority of the students that stated there is value here helps us see it is beyond the instructor. My students were able to at least get a glimpse into the subject, and effectively learn about movement as a form of communication from the pilot assignment.

5. CONCLUSION

Race, class, and gender have been one of the political and societal issues that many people avoid or cannot comfortably discuss without being met with a lot of controversy or debate. Working with students in class to practice discussing these issues within a classroom setting can allow students to then take this knowledge and understanding into their lives and careers. As some students noted in their surveys, they will be able to use the concept of bodily movement as a form of communication later in their careers and lives (they did not specify beyond this). With taking the time to work with them through discussions and activities, they can solidify a new understanding about movement as a form of communication as well as practice talking about and working with these difficult topics in a safer environment than they might not have access to otherwise. With this pedagogy and its concepts, it can help to direct instructors and students to newer understandings of communication as well as newer understandings and comfort-levels of working with more difficult topics.

As demonstrated throughout this thesis, dance and movement are not something only for the music industry or theatre classes. It holds so many more possibilities in combination with other subjects, composition included. Movement as a form of communication allows us to express and examine more emotions and deeper, more sensitive issues of race, socioeconomic class, or gender. In focusing more specifically on hip-hop dance, these issues can be explored within the composition classroom, and it holds much value for students and instructors who observe and analyze the topics for discussing and communicating them in other ways.

We can extend this knowledge to the composition classroom in order to work with these more difficult societal/political issues through the examination of movement as a form of communication. In exploring this within the composition classroom, both the instructor and

students provide a positive environment to discuss these issues and work with them in an academic setting to better prepare students for their future careers and lives in general. Practicing the discussions of these more sensitive issues can allow students a place to work through these issues themselves as well as help them to find ways to communicate them in a constructive and positive way. Examples of movement are the most effective way to open up the conversations about these issues with the guidance of the instructor to keep a welcoming environment for students to work with these issues with the instructor and their classmates.

Based on the results of the survey, the students also found value in completing the pilot assignment, which held many of the same concepts as the full pedagogy. Allowing for more time was the major aspect that needed changing in order to adequately discuss and work with these issues and topics/assignments presented. Through the examples, discussions, and activities performed both in and out of class students can learn how to communicate these ideas in new ways as well as how to understand when others are communicating these same ideas in other nonverbal ways.

The pilot presented within this thesis is just a sample of what this pedagogy can do for students. In a short time, students were able to come to a new understanding of bodily movement as a form of communication and, based on what they expressed in many of their surveys, they will be able to apply this new understanding to their careers and lives outside of this classroom. Using the semester to fully explore and work with students as they come to these new understandings and hopefully become more comfortable talking about and working with the more difficult topics of race, class, or gender can provide both students and instructor ample time to fully and deeply explore the various concepts presented throughout this thesis. If students could come to some sort of new understanding about bodily movement as a form of

communication in just a few days, really diving into these different concepts and ideas throughout a semester should help students learn, practice, and better understand the concepts presented through activities, discussion, and especially writing. Providing time for students and instructors to work through these concepts benefits them both through the practice of talking about these issues that might otherwise not be handled well, if handled at all. Additionally, working with how bodily movement is a form of communication—and looking specifically at hip-hop dance—can help the classroom have a direct focus and topic/theme throughout the semester, which then directs the discussion, activities, and writing of the minor and major assignments. The worlds of dance and of composition are constantly evolving in order to make themselves stronger than they were before. Since both subjects are constantly evolving, it is difficult to track where they and this pedagogy can go in future studies and combinations thereof.

Dance is not something just for the music industry: it is so much more. Bodily movement can communicate ideas that often go deeper than words can. From Von Frisch's work on bees within his lifetime to today with hip-hop dance and the human body, we have observed that dancing is a way that bees and humans can communicate to one another. Although we do not communicate the same messages that a bee might, the human body is also an effective way of communication. It just takes a bit of practice and observation to see the intended message.

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APPENDIX A. LESSON PLAN: DAY 1 OF PILOT

Intro to Comparative RA—Day 1 of the Thesis Pilot

Homework:

- Find 2 the 2 texts that you would like to work with in your RA
 - Post the links (or describe them, if it is a print copy) into DB with a description (at least 5 sentences) of how these 2 texts will work for your RA assignment and why you would like to pursue them

FW (Freewriting):

- What is rhetoric and what are the 3 rhetorical appeals (or proofs, as the book calls them)?
- Why are they important?
 - Write down anything you know about these, if you have no idea then take an educated guess about what they are and why they're important

Rhetoric and its Appeals Discussion

- Discuss what they said in their FW (think, pair, share if necessary)
- Have them gather in the 3 locations of the room
 - 100% knows these concepts
 - Sounds familiar, but I couldn't tell ya too much about it, or
 - I have legitimately no clue what you're talking about
- Have them meet together to help the others learn what it is (if there are enough "100% got this" people)
- Establish on the board what these are (I write, they tell me)

Assignment Sheet

- Pass it out and go through it like normal
- See if any questions (and answer them, as I can)
- Discuss a bit about how the body is a form of communication, and that is part of the assignment is to see how else people can communicate as well as which is more effective for deeper societal or political issues within our world (or whatever deeper message they care about or would like to explore)

Examples of the Assignment (ex.s in email from Sunday)

- Warn them that we'll be going through 2 full examples (4 videos) just to give them a little bit of a range on what we can do with this assignment
- Go through the examples

- **FW:** list out the 3 appeals you see in each work, use the rhetorical situation (who is the audience, social context, genre, purpose, voice, etc.) and try to figure out what is the main point they are trying to get at with the movements of their bodies or through their words
- Another potential example could be a sports commercial that has the message of “work hard for what you want” if you’d rather go for another type of “deeper message of the text” with an interview with a sports player to compare them? Or the like

If Extra Time

- Have them start brainstorming different issues that they see in the world that they’d like to pursue for this project
- Then, if still a lot of time, have them start looking at (or writing about) potential videos they’ve seen or texts they’ve read about this theme (try and make it as recent as possible for sake of relevancy and newness for both you and me)

APPENDIX B. LESSON PLAN: DAY 2 OF PILOT

Audience, 3 Appeals, and Context of Texts—Day 2 of the Thesis Pilot

Homework:

- Post a working thesis and general outline of your RA into DB before classtime Tues

Verbal Pop Quiz

- What is rhetoric?
- What are the 3 appeals?

Discussion from this

- Why is this important again?
- Where can we find rhetoric? Is it just in academics, or is it more than that?
 - It's within any form of communication

3 Appeals Game

- Have them group into 3-4 people and choose group names, have them compete from the pre-selected quotes that show either logos, ethos, or pathos to help them understand the concepts/how to find them better.

FW (Freewriting):

- Which of the 3 appeals do you believe is the most persuasive? Why?
 - Discuss briefly. Situation, purpose, and audience are highly dependent on the persuasiveness of a text
- Think of the other 2 appeals. When are arguments that focus on these more effective than your original choice

Thesis Discussion

- Just as a refresher, what is a thesis?
- We need it in the RA. Why do we need it here? What's the importance of the thesis?
- What type of thesis do we need?
 - Look @ pg 15 and 16 of *Writing Today*, have 4 groups and they each become mini experts on that specific thesis type
 - Use both the book and any resources available to you to become these mini experts (give us 1 solid definition, 2 examples of the thesis type [2

statements that are not in the book!], and at least 3 genres that usually apply this type of thesis)

- In these Ras, you need to make 1 solid claim. For example saying, “This text is more effective than the other.” (Though the number of claims you make are essentially limitless.)
 - Also within these theses, make sure everything you’ll talk about in your paper is represented in your thesis and vice versa
 - Include: the texts, the appeals (if they are your major focus), why is this comparison important, and what is your conclusion/decision?

Thesis Examples

- Have them read the 1st paragraph of 2 examples and talk about where the thesis starts and where it ends

APPENDIX C. LESSON PLAN: DAY 3 OF PILOT

Structure/Organization and Context/Deeper Content—Day 3 of Thesis Pilot

Homework:

- Complete the full rough draft of your RA before your conference time
- Bring 2 copies of your draft to our conference in my office with 2 questions you'd like answered about the draft (written on the draft)
 - Submit your rough draft before our conference to Blackboard "assignments"

Citations

- FW (Freewriting):
 - Which citation style will you use for your RA? Will you use MLA, APA, Chicago, etc.? Why would you like to use this particular citation style?
- Which ones are y'all using? Why?
- Be sure to cite in-text as much as possible and that you cite them each time
- Avoid plagiarizing
- Include your citations with your rough draft

Reverse Outlines

- Have them reverse outline the examples (What is a reverse outline? Why do we use them? When do we use them?)
 - Do this in groups, yes write it down
 - How did these students structure their papers?
 - What are their strengths?
 - How could they be stronger?

Context/Looking beyond the 3 appeals

- Looking at those 2 body examples we had the other day, we said that they were less effective because their messages were implied rather than directly stated.
 - Looking at the context of these dance scenes definitely help to clear this up
 - You may have to do this in order for your body text to make sense for your readers
 - Discuss the history of hip-hop and what it aims to do a bit more than we did on last Tues, especially in comparison to ballet
 - Hip-hop originally started in the basement of DJ Kool Herc, and though he had not intended to make it into a huge thing, the people who would come to his parties in Bronx, NY, made it such. But, the intention is for hip-hop to say something important and not just get the ratings or popularity. If there is no message within your work, why are you creating it? Talk about the issues of society or your personal life, but above all come as you are.

- Hip-hop originated with African American youths who were from a lower socioeconomic class. The dance, especially, is highly masculine-oriented because of its athletic construction, etc. They were trying to prove themselves and who they are through their given type of hip-hop variation. Now it is more widely open to more genders and races, that is where it originated.
- With this in mind, let's look at the step video again. Although it is not directly related to hip-hop necessarily, it holds a lot of the same features of it.

FW:

- Looking beyond the 3 appeals, see what deeper analysis you can find in this video after re-watching it. With the gender issues in mind, what can you see? How are they portraying this? Why are these directors presenting it in this way? Think very critically about this.
- What did you all see? This time around?
 - The harsh hits of her body (like the slapping of her hands, etc.) to keep up with the guys.
 - She does better on the lower part of the car. Why (do you speculate)?

Show Emma Watson's video again and see if we can pick out the same richness we can from the *How She Move* clip

APPENDIX D. MODIFIED COMPARATIVE RHETORICAL ANALYSIS

ASSIGNMENT SHEET

ENGL 120: Comparative Rhetorical Analysis

Context: There are many ways to communicate a point, thought, or idea. Though the majority of the time the means of communication is through some form of words, the body can be just as effective in terms of communication. When thinking about means of persuasion, people can use either the body or the mind—or a combination of the two—to communicate their intended message and persuade others to see their point, often appealing to their audience’s logic or emotion through the use of argumentation. For example, someone relating to a hip-hop dance video that is trying to convey the racial issues that are deeply embedded in that culture may hold different understandings of that culture, if they are outside of it. Additionally, that hip-hop dance video communicates those racial issues differently than someone writing about them in a blog or article for a newspaper. If we were to analyze such texts and their arguments critically and rhetorically, we might arrive at a number of questions that deserve further consideration, such as: What does the argument assume about the values of the text’s audience, and how do these assumptions lead to particular kinds of (emotional, logical, ethical) appeals? What can we better understand from recognizing the different ways someone communicates the message they want to convey?

Assignment: For this assignment, you will write a rhetorical analysis that compares two “texts” (which will be print-based and multimodal, incorporating visual or audio components) that is trying to sell or address something (whether that be selling a product or addressing an ideal or societal/political issue). The first text will need to use the body as a means to persuade its audience. The second text will need to use words—whether in a spoken or written form—to persuade its audience. However, in order to make an easier comparison, the overall theme of both texts should be similar, if not the same. Ultimately, as the author of this rhetorical analysis, your goal will be to answer the questions posed above: You will demonstrate how the texts *perform rhetorically* to present the product, ideal, or societal/political issue in a *particular way, for particular purposes*, to its assumed target audience. **Note: The choice of topic and texts for analysis are up to you, provided that one uses the body as a means to persuade its audience and the other focuses more on using words to persuade its audience.**

The final draft of your rhetorical analysis will be at least 1500 words (approximately 5 pages), plus a few pages of additional material (a Works Cited page and an Appendix that contains the texts being analyzed). In addition to finding and analyzing the texts, you are required to quote, discuss, and cite pertinent rhetorical terminology that has been presented in class and/or included in *Writing Today*, Chapter 9.

For background on this assignment, you should review your notes from class, the required reading from *Writing Today*, Chapter 9, titled “Rhetorical Analyses” (pay particular attention to the “At-A-Glance” chart on page 137), and the texts provided as examples of the genre.

The Rhetorical Situation:

- **Genre:** Rhetorical analysis essay of two “texts” (in print and multimodal format), with some research support, as appropriate.
- **Purpose(s):** To begin making connections and understanding differences between how the body and the mind communicate; to present a thesis-driven essay that rhetorically analyzes the content of print or multimodal texts; to reveal and argue for a complex understanding of two texts’ content; to present a thorough and close reading and viewing of the rhetorical components of two texts’ content; to better understand how texts/works try to persuade through either the body or the mind.
- **Audience:** Scholarly and academic. Consider your audience to include faculty at NDSU or at other universities, who are highly educated and keenly interested in new knowledge.
- **Style/Voice:** Mid-level to formal style and tone. Use the third person.
- **Social Context:** Your audience and topic exists in the present, and both audience and topic exist in an academic setting specific to NDSU and the university classroom. As such, you’re writing a public document to be presented within this classroom, with the potential to reach other audience members across campus and at other universities.

First Full Draft Due: At your conference with me during Week 7.

Final Written Draft Due: Thursday, October 12th at the beginning of class.

Value: 20 points (2.5 points for the first full draft and sources; 15 points for final written draft; 2.5 points for process note with final written draft)

Length: final draft must be at least 1500 words

Formats: print/academic essay

Grading Criteria:

- Demonstrates a clear focus on the comparisons and differences between the body/physical and word-focused/written texts.
- Contains a coherent, argumentative thesis.
- Compares the effectiveness of the texts in relation to the target audience.
- Makes use of, and defines, rhetorical terminology to frame the analysis.
- Moves beyond mere summary or description of the texts to a *critical analysis* of the texts.
- Demonstrates rhetorically effective choices in writing (including structure; tone; style/formality; grammar/syntax; creativity; design [as appropriate]).
- Contains in-text and end-of-text citations for both texts and any outside sources used, properly formatted in MLA style (or a style of your choosing, with my permission).
- **Process note, worth 2.5 points of final total:** Provides a 300-word, detailed reflection on the process of finding and analyzing your texts; comparing the two texts and understanding the different appeals, etc. within each; receiving feedback from peers; and revising, in response to the feedback, to produce the rhetorical analysis.

APPENDIX E. ORIGINAL COMPARATIVE RHETORICAL ANALYSIS

ASSIGNMENT SHEET

ENGL 120: Rhetorical Analysis

Context: As consumers, we are hit with a number of advertisements on a daily basis. From going on Facebook to driving down the highway, it seems as though someone is always trying to sell us something. These advertisements constantly try to persuade us to buy their product or service through appealing to our logic and emotions through the use of argumentation. However, as not all advertisements are the same, neither is the target audience of the different advertisements. For example, having an ad for someone in Fargo, North Dakota may hold different values and appeals than an ad for someone in Tokyo, Japan. If we were to analyze such advertisements and their arguments critically and rhetorically, we might arrive at a number of questions that deserve further consideration, such as: What does the argument assume about the values of the advertisement's audience, and how do these assumptions lead to particular kinds of (emotional, logical, ethical) appeals? What can we better understand from recognizing the different arguments the advertisement makes?

Assignment: For this assignment, you will write a rhetorical analysis that compares two "texts" (which can be print-based or multimodal, incorporating visual or audio components) that is trying to sell something. The first text will need to be for a local/regional audience. The second text will need to be something from a national or international brand. However, in order to make an easier comparison, the overall theme of both texts should be similar, if not the same. Ultimately, as the author of this rhetorical analysis, your goal will be to answer the questions posed above: You will demonstrate how the texts *perform rhetorically* to present the product or service in a *particular way, for particular purposes*, to its assumed target audience. You will also consider how the texts' rhetorical approach changes as the primary audience changes. **Note: The choice of topic and texts for analysis are up to you, provided that one targets a local audience and the other focuses more on a national/international audience.**

The final draft of your rhetorical analysis will be at least 1500 words (approximately 5 pages), plus a few pages of additional material (a Works Cited page and an Appendix that contains the texts being analyzed). In addition to finding and analyzing the text, you are required to quote, discuss, and cite pertinent rhetorical terminology that has been presented in class and/or included in *Writing Today*, Chapter 9.

For background on this assignment, you should review your notes from class, the required reading from *Writing Today*, Chapter 9, titled "Rhetorical Analyses" (pay particular attention to the "At-A-Glance" chart on page 137), and the texts provided as examples of the genre.

The Rhetorical Situation:

- **Genre:** Rhetorical analysis essay of two "texts" (in print or multimodal format), with some research support.
- **Purpose(s):** To begin making connections and understanding differences between global and local (or regional) audiences; to present a thesis-driven essay that rhetorically

analyzes the content of print or multimodal texts; to reveal and argue for a complex understanding of a text's content; to present a thorough and close reading of the rhetorical components of a text's content; to better understand how advertisements try to persuade their audiences to sell their product or service.

- **Audience:** Scholarly and academic. Consider your audience to include faculty at NDSU or at other universities, who are highly educated and keenly interested in new knowledge.
- **Style/Voice:** Mid-level to formal style and tone. Use the third person.
- **Social Context:** Your audience and topic exists in the present, and both audience and topic exist in an academic setting specific to NDSU and the university classroom. As such, you're writing a public document to be presented within this classroom, with the potential to reach other audience members across campus and at other universities.

First Full Draft Due: At your conference with me during Week 8.

Final Written Draft Due: Friday, March 10th at the beginning of class

Value: 20 points (2.5 points for the first full draft and sources; 15 points for final written draft; 2.5 points for process note with final written draft)

Length: final draft must be at least 1500 words

Formats: print/academic essay

Grading Criteria:

- Demonstrates a clear focus on the connections between the local/regional and national/international texts through comparison.
- Contains a coherent, argumentative thesis.
- Compares the effectiveness of the texts in relation to the target audience of each ad.
- Makes use of, and defines, rhetorical terminology to frame the analysis.
- Moves beyond mere summary or description of the texts to a *critical analysis* of the texts.
- Demonstrates rhetorically effective choices in writing (including structure; tone; style/formality; grammar/syntax; creativity; design [as appropriate]).
- Contains in-text and end-of-text citations for both texts and any outside sources used, properly formatted in MLA style (or a style of your choosing, with my permission).
- **Process note, worth 2.5 points of final total:** Provides a 300-word, detailed reflection on the process of finding your texts; comparing the two texts and understanding the different appeals, etc. within each; receiving feedback from peers; and revising in response to the feedback, to produce the rhetorical analysis.

APPENDIX F. LIST OF IAT TESTS

Religion IAT

Religion ('Religions' IAT). This IAT requires some familiarity with religious terms from various world religions.

Sexuality IAT

Sexuality ('Gay - Straight' IAT). This IAT requires the ability to distinguish words and symbols representing gay and straight people. It often reveals an automatic preference for straight relative to gay people.

Age IAT

Age ('Young - Old' IAT). This IAT requires the ability to distinguish old from young faces. This test often indicates that Americans have automatic preference for young over old.

Presidents IAT

Presidents ('Presidential Popularity' IAT). This IAT requires the ability to recognize photos of Donald Trump and one or more previous presidents.

Disability IAT

Disability ('Disabled - Abled' IAT). This IAT requires the ability to recognize symbols representing abled and disabled individuals.

Race IAT

Race ('Black - White' IAT). This IAT requires the ability to distinguish faces of European and African origin. It indicates that most Americans have an automatic preference for white over black.

Gender-Career IAT

Gender - Career. This IAT often reveals a relative link between family and females and between career and males.

Asian IAT

Asian American ('Asian - European American' IAT). This IAT requires the ability to recognize White and Asian-American faces, and images of places that are either American or Foreign in origin.

Skin-tone IAT

Skin-tone ('Light Skin - Dark Skin' IAT). This IAT requires the ability to recognize light and dark-skinned faces. It often reveals an automatic preference for light-skin relative to dark-skin.

Weight IAT

Weight ('Fat - Thin' IAT). This IAT requires the ability to distinguish faces of people who are obese and people who are thin. It often reveals an automatic preference for thin people relative to fat people.

Arab-Muslim IAT

Arab-Muslim ('Arab Muslim - Other People' IAT). This IAT requires the ability to distinguish names that are likely to belong to Arab-Muslims versus people of other nationalities or religions.

Native IAT

Native American ('Native - White American' IAT). This IAT requires the ability to recognize White and Native American faces in either classic or modern dress, and the names of places that are either American or Foreign in origin.

Gender-Science IAT

Gender - Science. This IAT often reveals a relative link between liberal arts and females and between science and males.

Weapons IAT

Weapons ('Weapons - Harmless Objects' IAT). This IAT requires the ability to recognize White and Black faces, and images of weapons or harmless objects.

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APPENDIX G. SURVEY

Survey Questions (Please use the back of this sheet if you need more room to write.)

1. Describe how your understanding of the body as a form of communication has changed since before you completed your Comparative Rhetorical Analysis assignment.

2. Describe which in-class activities and discussions helped you come to this understanding.
 - a. How, specifically, did these activities and discussion help you come to this understanding?

3. How did this assignment affect your understanding of the messages that were presented in your texts in a deeper, more meaningful way?

4. How can you utilize this understanding outside of the classroom?

5. How might this unit have been more beneficial to increasing your understanding of the body as a form of communication?
 - a. Specifically, how might the teacher have presented the assignment and activities differently; how could the activities and in-class discussions be deeper or more meaningful?

APPENDIX H. OPENING SCRIPT

Opening Script (for the use of the survey administrator)

Ask if there are any students that are under the age of 18—if there are, dismiss them from the class.

I am an instructor in the English department. Your teacher would like your feedback about the Comparative Rhetorical Analysis assignment and what you specifically learned from her pedagogical approach in teaching it. I have a 5-question survey that Ms. Silvernail would like you to fill out to provide feedback on your learning and new understanding from the assignment.

If you agree to participate, the survey administrator will hand the students the survey to fill out by hand. There will be no demographic information or names given to ensure the anonymity of each participating student.

If you do not wish to participate, you may return the survey and leave the room.

If there are any questions regarding this specific survey or where it will be used, please contact Ms. Silvernail or Dr. Lisa Arnold. Questions regarding participants' rights should be refer to NDSU's Institutional Review Board (IRB), 701-231-8995, toll free at 855-800-6717, or ndsu.irb@ndsu.edu.