

EASTERN MICHIGAN UNIVERSITY  
DIVISION OF ACADEMIC AFFAIRS

**REQUEST FOR INCLUSION OF A COURSE IN THE  
GENERAL EDUCATION PROGRAM:  
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

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DEPARTMENT/SCHOOL: COMMUNICATION & THEATRE ARTS COLLEGE: ARTS & SCIENCES

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1. Subject Code, Number, and Title: CTAO 210 Interpretative Reading

2. Credit Hours three

3. Course Description

*Interpretative Reading analyzes literary texts and their intellectual, aesthetic and human dimensions through the methodology of solo performance. Students will participate in activities aimed at developing skills in textual analysis, sensory and cultural responsiveness, vocal and physical expression, and the ability to make and communicate interpretative choices to others. Selections will be prepared and presented in class.*

4. This course is (check one):

- an existing course with no revisions (need not go through the input system)
- an existing course with revisions (attach this form to Request for Course Revision form)
- a new course (attach this form to Request for New Course form)

5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.

- Effective Communication**
- Quantitative Reasoning (*QR designation*)**
- Writing Intensive (*WI designation*)**
- Perspectives on a Diverse World**
- Global Awareness
- U.S. Diversity

**Knowledge of the Disciplines**

- Arts  Humanities
- Science  Social Science

**Learning Beyond the Classroom (*LBC designation*)**

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific requirement. This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students.

**In CTAO 210 Interpretative Reading students examine literature as a means of confronting, challenging and comprehending diverse histories, perspectives, cultural values and modes of expression. Through analysis and performance of literary texts students investigate a multiplicity of viewpoints, both similar to and divergent from their own. Ultimately, in Interpretative Reading students seek to better understand literature as well as what it means both to be human and live in our world. Students will analyze literary texts and their intellectual, aesthetic and human dimensions through the methodology of solo performance. They will participate in activities aimed at developing skills in textual analysis, sensory and cultural responsiveness, vocal and physical expression, and enhance their ability to make and communicate interpretative choices to others. Therefore, CTAO 210 serves as a General Education course in the Humanities category of Knowledge of the Disciplines.**

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

**SPECIAL NOTE: Literature serves as a seminal method to exhibit humanity’s multifarious existence; performance serves as a viable method to investigate that existence. It is essential to recognize in CTAO 210 Interpretative Reading, “performance” is simply a methodology for accessing literary texts. We are using the term “performance” as our discipline once used “oral interpretation of literature.” This cannot be emphasized too strongly. Performance allows students an experiential as well as intellectual connection with literature. Just as practicing and assessing writing skills enables students to better communicate on paper, so too, refining performance skills enables students to better comprehend and orally communicate their interpretation of respective text to others; thus exercises which address performance technique are equivalent to exercises which refine writing skills when constructing literary analyses. Performance in this course is simply a methodology for studying literature, not as an end in and of itself. The following assignments serve as the basis for this approach, and will be referenced repeatedly within the outcome portion which follows.**

I. *Oral Performances*

- Exercise Emphasis: 6-8 assignments involving specific goals with a “workshop” approach intended to introduce fundamentals of performance as tactic for inquiry and expression. These foundational methods challenge students to generate and implement their own unique vision when confronting literary and other aesthetic texts. Each exercise is responded to via class discussion and written response, and are evaluated according to attitude, preparation, and effort. Addresses Outcomes 1, 2, 3, 4, 5, 6 and 7.
- Formal Performances: 3 fully prepared interpretative performances intended to refine

students' comprehension, communication, and critique of literary texts. Each performance is responded to critically by the instructor and class, individually graded based upon thoroughness of analysis, clarity of performance choices, creative insight, and truthful examination/expression of the human condition. Addresses Outcomes 1, 2, 3, 4, 5, 6 and 7.

## II. Written Assignments

- Concept Papers: Various short papers intended to engage students in confronting the intersections between life and literature. Students are encouraged to view text as a lens through which we perceive and challenge the human condition. Papers are assessed according to depth of analysis and sophistication of expression. Addresses Outcomes 1, 2, 3, 4, 5 and 6.
- 2 Formal Literary Analyses: Students will complete two formal analyses for the performances of poetry and prose. These papers require students to generate and articulate their own unique vision of literary and aesthetic texts. Papers are assessed according to clarity of expression, thoroughness of analysis, and student's ability to offer sound textual support for interpretative choices. Addresses Outcomes 1, 2, 3, 6 and 7.
- Peer Critiques: Students will submit written critiques of selected peers' performances, providing practice in viewing and evaluating literary texts as reflective of the human experience. Critiques are evaluated according to specificity and constructiveness of suggestions. Addresses Outcomes 3, 4, 5 and 7.
- Outside Performance Critiques: Students will be required to attend and write a short reaction paper for two non-traditional presentations which reflect course content (i.e., poetry slams, student Performance Hours, avant-garde productions). These critiques are assessed according to the student's ability to demonstrate comprehension and synthesis of course concepts and vocabulary. Addresses Outcomes 1, 2, 3, 4, 5 and 7.

## III. Examinations

- Two Examinations: These are intended to evaluate knowledge of readings, lectures, discussions, and exercises. Formats vary between objective and short answer/essay format. Examinations are assessed according to comprehension of fundamental terminology as well as the synthesis and application of course content. Addresses Outcomes 1, 2, 3 and 4.
- Exit Essay Exam: This exit essay exam enables a comprehensive reflection on what students have gained in CTAO 210. This will provide an opportunity at the end of the term for students to articulate their conceptualization of what constitutes both text and performance and, in turn, investigate how both literature and performance can serve to reflect, challenge, and change society. The essay exam is evaluated according to insight, application of course theory/terminology, and sophistication of expression. Addresses Outcomes 1, 2, 4, 5, 6 and 7.

In the Humanities courses, students will . . .

1. Recognize how the humanities cultivate aesthetic appreciation, imagination, and empathic understanding of others.

A). In CTAO 210, students study literature with the dual intent of comprehending aesthetic and intellectual responses to the imaginary worlds within literary texts, as well as exploring the language of “self” and “other.” *Students will achieve this multi-layered outcome by completing oral performances (both workshop and formal), concept papers, formal literary analyses, outside critiques, and all examinations.* **For example, the Interpretation of Poetry Performance requires each student to first select a single poem for exploration. Next each student participates in numerous developmental exercises, each aimed at distinct textual, creative, emotive dimensions. With each exercise the student gains a progressively fuller grasp of the poem’s meaning—in turn encouraging each student to develop/refine his/her own interpretation of the poem. These foundational assignments culminate in a formal interpretative performance of poetry. For instance, an examination of Michael Lassell’s poem, “How to Watch Your Brother Die,” provides insight into the text’s literary/ sensory/tonal dimensions. It confronts issues of AIDS and homophobia. It asks each reader to ask him/herself, “What if my brother was to die under circumstances which challenged my values?” Confronting literature through performative engagement, discussion, written analysis, etc. enables students multiple avenues simultaneously to access language and ideas on aesthetic, imaginative, and empathic levels.**

B). **Students’ work will be evaluated according to the degree at which comprehension of text evolves with each progressive exercise. Attention will be paid to thoroughness of analysis, ability to articulate insights with detailed textual support, degree of sophistication in interpretative presentation (written and oral) and the willingness to set aside one’s own biases when temporarily adopting the view(s) of another.**

2. Demonstrate basic competency in reading and understanding literary, philosophical, or religious works both in their original historical context and as they inform debate and dialogue today.

A). *In CTAO 210, students will demonstrate and cultivate the study of literature in order to more fully comprehend how it serves as a lens for perceiving and challenging the ever evolving human condition. Students will achieve this by completing oral performances (both workshop and formal), concept papers, formal literary analyses, outside performance critiques, and all examinations.* **For example, an early written assignment is the “Is Me”/”Is Not Me” Concept Paper. Initially each student selects a poem to investigate from a diverse list of works. This paper asks students to explore the relationship between their experience and that of the poem, i.e., what they have in common (“is me”) and what they don’t have in common (“is not me”). Students initially consider how the text activates feelings, ideas, or memories from their own life experience. Subsequently, they tackle the textual moments that are strange or not familiar. After exploring and experiencing the poem from divergent angles the class discusses multiple perspectives, the importance of context, and how the literature relates to our current day. This inquiry is followed by an extensive and formal literary analysis as well as an experiential performative investigation of said text.**

B). **Students’ work will be evaluated according to thoroughness of analysis and discussion of textual comprehension including intrinsic (imagery, point of view, etc.) and extrinsic (structure, historical context, etc.) dimensions of literature. Assessment will also address students’ ability to identify intersections between literary works and our contemporary condition.**

3. Analyze and write about literary, philosophical, or religious works.

A). In CTAO 210, students will actively engage in the comprehension, communication, and critique of literary texts via multiple critical methodologies. Students will achieve this by completing oral performances (both workshop and formal), concept papers, formal literary analyses, peer and outside critiques, and two in-class examinations. **For example a student might analyze Margaret Atwood's poem "Spelling" both from feminist and psychoanalytic perspectives in an attempt to reveal multiple understandings of her poetic language. Other methodologies addressed in this course include: Archetypal, Biographical, Deconstructionist, Dramatistic, Marxist, Modal, Reader-Response and Rhetorical.**

B). **Students' work will be assessed according to thoroughness of analysis, ability to articulate insights with detailed textual support, and degree of sophistication.**

4. Demonstrate basic knowledge of the history of literary works, or religious or philosophical ideas.

A). In CTAO 210, students will, during analysis of literary texts, consider historical contextualization as well as ways in which the ideas and experiences articulated reverberate within our lives today. Students will achieve this by completing oral performances (both workshop and formal), concept papers, both peer and outside critiques, and all examinations. **Throughout the course faculty and students delve into literature and the ideas, values, perspectives inherent in those works. For example, course discussion addresses poems such as "In Response to Executive Order 9066: All Americans of Japanese Descent Must Report to Relocation Centers" by Dwight Okita. Students are introduced to the reality of WWII internment camps, cultural prejudices, and ritualized fear manifested within historical contexts.**

B). **Students' work will be assessed according to their ability to articulate contextual (historical, religious, or philosophical) understanding of literature. The evaluation will consider thoroughness of research, specificity of analysis, and complexity of contextualization.**

5. Become familiar with the discursive practices particular to the study of the humanities

A). **In CTAO 210, students regularly engage in various modes of discourse (literary critique, analysis, lecture, debate, oral presentation, discussion, peer evaluation, etc.) with the goal of stimulating critical and creative thought. Students will achieve this by completing oral performances (both workshop and formal), concept papers, peer and outside critiques, and exit essay exam. For example, during the Poetry Performance assignment multiple students may choose the same selection to investigate. The class debates commonalities of textual evidence as well as individuality of each performer's interpretation/performative choices, i.e., how/why one student "read" a poem in a particular way while another performer's experience and understanding of the same selection was so different and distinct, and by extension how/why the class as audience "read" such distinct interpretations in unique and different ways. Such discourse, as is common to the study of the humanities, enables students to enhance theoretical and practical knowledge regarding the importance of intertextuality when interpreting literature, and the significance of refining the presentation of discourse (written and oral) when communicating those interpretative choices.**

B). **Students' work will be assessed according to their ability to define and defend their interpretation, and to distinguish between what meanings are derived from text and what meanings are generated through inter-textual investigation. Evaluation will**

**consider both the complexity and the clarity of their reasoning as they translate theory into practice.**

6. Begin to recognize how society influences humanistic thought and how the humanities transform society.

*A). In CTAO 210, students will broaden their conceptualization of what constitutes both text and performance and, in turn, investigate how they can serve to reflect, challenge, and change society. Students will achieve this by completing oral performances (both workshop and formal), concept papers, literary analyses, and exit essay exam. **For example, discussing Carolyn Forché’s “The Colonel,” a narrative reflection of her time in El Salvador, enables students to recognize and examine how literary texts can simultaneously reflect social/cultural/political problems within a specific period of time and serve as a vehicle to prompt discussion and advocate for change both in that time and throughout time. Such textual examination enables students to see literature not only as a mirror of the time within which it was composed, but as a tool for confronting life and the human condition for subsequent generations.***

*B). **Students’ work will be evaluated according to the breadth and depth of their research and analysis of the societal conditions surrounding the original text, the sophistication of their presentation, and their ability to identify universal themes as relevant and potentially transformative for our contemporary world.***

7. Become practiced in the interpretation and generation of ideas.

*A). In CTAO 210, students will regularly engage in activating a continuum of interpretative choices (from certainties to possibilities) as they generate and implement their own unique vision when confronting literary and other aesthetic texts. This outcome is foundational for CTAO 210 and always present. Students will achieve this by completing oral performances (both workshop and formal), literary analyses, peer and outside critiques, and exit essay exam. **For example, in the Narrator Interview exercise students explore the oral interpretation of prose fiction. The workshop asks them to embody the narrator of a chosen literary selection and answer probing questions from their peers. For instance, a student who selects Charles Dickens’ novel Great Expectations, would present him/herself as the narrator, Pip. And as Pip, the student would discuss his life within the context of the novel, responding to questions aimed at intensifying comprehension of Pip’s point of view, history, circumstances, environment, etc. This workshop forces students both to base answers upon textual evidence and to engage their own individual creative thinking to generate ideas which extend the interpretation in thoroughness and complexity. This assignment aids students in realizing that when interpreting literature, meaning is constructed via the intersection of text and individual experience.***

*B). **Students’ work will be evaluated according to how effectively they synthesize their analysis of text with their individualized point of view and in turn create and plan an articulate demonstration/interpretation of text; this necessarily reflects their ability to create/communicate their own ideas and to distinguish these insights from those originating in the text.***

8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods detailed in #7 above.

**CTAO 210 INTERPRETATIVE READING**  
**Course Syllabus**

**Course Description:** Interpretative Reading analyzes literary texts and their intellectual, aesthetic and human dimensions through the methodology of solo performance. Students will participate in activities aimed at developing skills in textual analysis, sensory and cultural responsiveness, vocal and physical expression, and the ability to make and communicate interpretative choices to others. Selections will be prepared and presented in class.

**General Education Rationale:** In CTAO 210 Interpretative Reading students examine literature as a means of confronting, challenging and comprehending diverse histories, perspectives, cultural values and modes of expression. Through analysis and performance of literary texts students investigate a multiplicity of viewpoints, both similar to and divergent from their own. Ultimately, in Interpretative Reading students seek to better understand literature as well as what it means both to be human and live in our world. Students will analyze literary texts and their intellectual, aesthetic and human dimensions through the methodology of solo performance. They will participate in activities aimed at developing skills in textual analysis, sensory and cultural responsiveness, vocal and physical expression, and enhance their ability to make and communicate interpretative choices to others. Therefore, CTAO 210 serves as a General Education course in the Humanities category of Knowledge of the Disciplines.

**Text:**

Yordon, Judy E. Roles in Interpretation. Fifth Edition. Madison, WI: WBC Brown & Benchmark, 2002.

**Course Outcomes**

In CTAO 210, students will...

- **study literature with the dual intent of comprehending aesthetic and intellectual responses to the imaginary worlds within literary texts, as well as exploring the language of “self” and “other.”**
- **demonstrate and cultivate the study of literature in order to more fully comprehend how it serves as a lens for perceiving and challenging the ever evolving human condition.**
- **actively engage in the comprehension, communication, and critique of literary texts via multiple critical methodologies.**
- **complete analyses of literary texts while considering historical contextualization as well as ways in which the ideas and experiences articulated reverberate within our lives today.**
- **regularly engage in various modes of discourse (literary critique, analysis, lecture, debate, oral presentation, discussion, peer evaluation, etc.) with the goal of stimulating critical and creative thought.**
- **broaden their conceptualization of what constitutes both text and performance and, in turn, investigate how they can serve to reflect, challenge, and change society.**
- regularly engage in activating a continuum of interpretative choices (from certainties to possibilities) as they generate and implement their own unique vision when confronting

literary and other aesthetic texts. This outcome is foundational for CTAO 210 and always present.

- to comprehend and demonstrate that performance, being intrinsically linked to literature as a “living” entity, is a valid and significant method of investigating and comprehending literary texts.
- sharpen basic communication skills (oral and written).

**Course Content & Requirements:**

Oral Performances (40%)

- Exercise emphasis: 6-8 assignments involving specific goals with a “workshop” approach. These are evaluated according to attitude, preparation, and effort.
- Formal performances: 3 fully prepared interpretative performances, each responded to critically by the instructor and class, individually graded.

Written Assignments (30%)

- Concept Papers: various short papers focusing on specific performative concerns, either text or performer related.
- 2 Literary (Dramatistic) Analyses
- Peer Critiques: You will be expected to submit written critiques of selected peers’ performances. Forms will be provided.
- Outside Performance Critiques: You will be required to attend and write a short reaction paper for two public presentations which relate to course content. Upcoming events which fulfill this requirement will be referenced in class. Look for non-traditional events (e.g. I/PS Performance Hours, Six Figures Playback Company, poetry slams, avant-garde productions, etc...). If you hear of something which might fit the requirement but you’re not sure, ask! Who knows, it might also help out a classmate.

Examinations (20%)

- Two examinations intended to evaluate knowledge of readings, lectures, discussions, and exercises.
- Exit Essay Exam: This will provide an opportunity at the end of the term for you to relate significant concepts of the course to the work you have completed.

Attendance/Participation (Attitude & Effort) (10%)

**Grading Scale:**

Oral Performances	<b>40%</b>
Written Performances	<b>30%</b>
Examinations	<b>20%</b>
Attendance/Participation	<b>10%</b>
	<b>100%</b>

NOTE: This course will use a 90/80/70/60%=A/B/C/D grading scale.

**"Ground Rules" for the Course:**

- Participation is essential for this class to truly function. Active involvement (physical and mental) is expected and evaluated each and every class period. Consider participation (and thus, attendance) mandatory. Missed opportunities for engagement, discussion, and/or providing significant feedback (this includes excessive tardiness) will be noted. Excessive absences (more than 2 for T/R or 3 for MWF classes) will negatively impact this portion of your grade. Note: There will be regular performances within class. If you arrive

late, please be courteous; listen outside the door before you enter. Never interrupt a classmate's performance and always enter quietly so as not to disturb the group.

- All assigned work must be completed on the scheduled due date. In general, late work (on performances, written assignments, or exams) will not be accepted. If you know you will be absent on a particular day, you will need to make prior arrangements. Opportunities for making up for making up missed work are rare, and reserved for extreme circumstances. Late work, if accepted, will automatically lose half credit per day. Failure to perform on your scheduled day, without having made prior arrangements, will result in an automatic "E" for that assignment. This cannot be stressed enough! We have an intensely busy semester with regularly scheduled workshops, performances, lectures, and discussions. It is your responsibility to know when you are scheduled to perform. Please stay on top of things. Incompletes will not be given.
- All written work other than those specifically noted must be typewritten. I expect your papers to be of high quality, double-spaced, and free from grammatical, spelling, and punctuation errors.
- Academic dishonesty and/or plagiarism will result in an E (failure) for the course.
- No food in class. Also be aware that we will be up and moving—using our voices and bodies—so please dress appropriately.
- Turn off ALL cell phones upon arriving to class. This is *especially* important on performance days.
- If you are handicapped in any way and need special arrangements to accommodate your learning process, please see me during the first week of classes.

### Content Calendar and Assignments

TH	Sept. 8	Orientation to class.
T	Sept. 13	Continue orientation with discussion of key concepts: dialogic engagement, intertextuality, continuum of performance choices, rehearsal methodology.
TH	Sept. 15	<u>Living/Existing Paper</u> is due. Finish key concepts and discuss creative disposition, oral reading vs. oral interpretation, techne/psyche. <b><u>Read appendix in Yordon textbook.</u></b>
T	Sept. 20	<b><i>Don't Be Boring Workshop</i></b>
TH	Sept. 22	Finish workshop if needed; discuss sensorium and somatic thinking. <b><u>Read poetry packets, ch 1: Your Role in Interpretation, and pg. 137-139.</u></b>
T	Sept. 27	<b><i>Sensorium &amp; Somatic Thinking Workshop</i></b> <u>Poetry Response Papers</u> are due. <b><u>Read ch 2: Appreciating Literature and pg. 140-141.</u></b>
TH	Sept. 29	Discuss metaworlds and the Dramatistic Approach. <b><u>Read ch 3: Analyzing Literature.</u></b>
T	Oct. 4	Discuss the prosody of poetry. <b><u>Read ch 8: Your Role with Poetry.</u></b>
TH	Oct. 6	Continue prosody

- T Oct. 11 Discuss responsibilities as audience, performer, and respondent. Is Me/Is Not Me Paper due.  
**Read ch 4: Your Role in Rehearsal & Performance and ch 5: Your Role as Audience and Evaluator.**
- TH Oct. 13 **FORMAL PERFORMANCES OF POETRY METAWORLDS**
- T Oct. 18 **FORMAL PERFORMANCES OF POETRY METAWORLDS**
- TH Oct. 20 Discuss cooling through and review for test #1.
- T Oct. 25 **Test #1 (foundation and poetry focus)**
- TH Oct. 27 Discuss prose fiction.  
**Read ch 6: Your Role with Prose Fiction.**
- T Nov. 1 Continue discussion of prose fiction.
- TH Nov. 3 Discuss internal mode, prose fiction in performance.
- T Nov. 8 **Comic Workshop**
- TH Nov. 10 **Narrator Interview Workshop**
- T Nov. 15 **FORMAL PERFORMANCE OF PROSE**
- TH Nov. 17 **FORMAL PERFORMANCE OF PROSE**
- T Nov. 22 Review for test #2 and discuss final performances & personal goals.  
**Read ch 9: Your Role with Additional Literary Forms.**
- TH Nov. 24 Thanksgiving Recess--no classes
- T Nov. 29 **Test #2 (prose focus)**
- TH Dec. 1 Discuss final exit essay exam.
- T Dec. 6 TBA
- TH Dec. 8 **FINAL FORMAL PERFORMANCES**--Your personal best!
- T Dec. 13 **FINAL FORMAL PERFORMANCES**--Your personal best!
- TH Dec. 15 **Exit Essay Exam**-Discuss course outcomes and celebrate!

Please submit all materials in electronic form.

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## Action of the Department/College

### 1. Department

Vote of department faculty: For \_\_\_\_\_ Against \_\_\_\_\_ Abstentions \_\_\_\_\_

\_\_\_\_\_  
 Department Head

\_\_\_\_\_  
 Date

### 2. College

\_\_\_\_\_

College Dean

Date

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**Action of General Education Advisory Committee**

Vote of General Education Committee: For \_\_\_\_\_ Against \_\_\_\_\_ Abstentions \_\_\_\_\_

\_\_\_\_\_  
Chairperson, General Education Advisory Committee

\_\_\_\_\_  
Date

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**Approval**

\_\_\_\_\_  
Associate Vice-President for Undergraduate Studies and Curriculum

\_\_\_\_\_  
Date