



COMM-113: ORAL INTERPRETATION OF LITERATURE

Also listed as: THA-113

Effective Term

Fall 2026

BOT Approval Date

12/11/2025

Discipline

COMM - Communication Studies

Course Number

113

Course Title

Oral Interpretation of Literature

Short Title

Oral Interpretation of Lit

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:



- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional
- c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times.

ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Cross Listed Course(s)

THA-113

C-ID (Admin Only)

C-ID COMM 170

CB 00

CCC000454052

Course Title

Oral Interpretation of Literature

C-ID (Admin Only)

C-ID COMM 170

Catalog Description

This course analyzes the art of communicating works of literary merit to an audience; it is an introduction to performance studies. Appropriate literary selection and the use of vocal skills, along with facial and body expression will be developed in order to present works of literature to a theatrical audience. Individual and group performances of poetry, prose, and drama are included.

Codes

TOP Code (CB 03)

1506.00 - Speech Communication

CIP Code

09.0101 - Speech Communication and Rhetoric.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

**Minimum Qualifications**

Minimum Qualifications	And/Or
Communication Studies (Speech Communication) (Masters Required)	Or
Theater Arts (Masters Required)	End

GE Information**Check GE Types Requested**

AA/AS C - Humanities

Learning Objectives**Learning Objectives**

Learning Objective
1. Differentiate oral interpretation of literature from other forms of communication and performance, recognizing unique characteristics and purposes.
2. Demonstrate skill and awareness in creating and portraying characters from literary texts, employing both verbal and nonverbal techniques.
3. Explain how literature can be communicated, transmitted, and experienced through language, nonverbal communication, signs, and symbols.
4. Identify intrinsic textual elements, including unity and harmony, variety and contrast, balance and proportion, and rhythm and dynamics, and apply them in performance.
5. Analyze, evaluate, and synthesize multiple literary works to create cohesive oral interpretations, focusing on unity of time, place, action, mood, and character.
6. Assess strengths and weaknesses in personal and peer performances, formulating strategies for improvement.
7. Demonstrate knowledge of literary qualities that define effective literature and apply them in interpretation.
8. Critique literature to inform and enhance expressive oral interpretation.
9. Research and construct individual or group oral performances tailored for culturally and linguistically diverse live or virtual audiences, demonstrating sensitivity to audience identity and inclusive communication practices.
10. Perform verbal and nonverbal techniques to enhance literary messages and engage audiences effectively.

Learning Outcome Information**Course Learning Outcomes**

Learning Outcome
1. Students will differentiate oral interpretation of literature from other forms of communication and performance, demonstrating understanding of its unique techniques and purposes.
2. Students will create, portray, and perform characters from literary texts using effective verbal and nonverbal techniques to engage diverse audiences.
3. Students will analyze, evaluate, and synthesize literary works, applying textual elements such as unity, harmony, contrast, rhythm, and dynamics to produce cohesive oral interpretations.
4. Students will critique literary works and both personal and peer performances to identify strengths and areas for improvement, developing strategies for enhanced expression.
5. Students will research, construct, and deliver individual or group oral performances that communicate literary meaning effectively and ethically to live or virtual audiences.

Content**Course Lecture Content**I. Foundations of Oral Interpretation

A. Nature, Importance, and Ethics of Oral Interpretation

B. Distinctions Between Reading, Speaking, Acting, and Interpretation

Include discussion of culturally diverse communication styles and oral traditions.

C. Analysis of Audience

1. Audience analysis techniques

Teach students to consider diversity in audience backgrounds, perspectives, and accessibility needs.

2. Tailoring selection and performance to a specific audience

II. Selection of Material

A. Sources of Material

B. Criteria for Selecting Material

1. Emphasize selecting literature that represents diverse voices, cultures, genders, and perspectives.

C. Analysis of Literary Selection

Include reflection on cultural context, historical perspective, and ethical representation in literary selections.

1. Cutting techniques

2. Structural and aesthetic considerations

III. Forms of Literature Interpreted

A. Children's Literature

1. Nature of Children's Literature

2. Storytelling techniques

B. Prose

1. Nature of Prose

2. Styles and Types in Fiction and Nonfiction

3. Narration techniques

C. Drama

1. Nature of Drama

2. Acting vs. Interpretation

3. Structural Elements of Dramatic Action

4. Analysis Techniques

D. Poetry

1. Nature of Poetry

2. Language Classification, Syntax, Structure, and Cadence

3. Creating an Original Script and/or Adaptation

4. Analysis of Selection

a. Structural: meaning, locus, persona, climax

b. Aesthetic: unity and harmony, variety and contrast, balance and proportion, rhythm and dynamics

IV. Performance Preparation and Rehearsal

A. Analyzing Rehearsal and Performance

B. Use of the Body in Oral Interpretation

1. Posture

2. Gesture

3. Sense Imagery

4. Empathy

5. Kinetics

6. Facial Expression

C. Voice Development

Recognize linguistic diversity and encourage students to adapt performance for clarity without erasing cultural identity.

1. Breath control

2. Volume and projection

3. Pitch and quality

4. Rate and pause

5. Intelligibility of speech

V. Staging

A. Physical Arrangement

B. Staging Conventions

C. Venue Analysis

VI. Performance/Interpretation of Literature

A. Solo Performance

1. Dramatic Interpretation

2. Prose Interpretation

3. Poetry Interpretation

B. Group Performance

1. Duo Interpretation

2. Reader's Theatre

3. Chamber Theatre

VII. Critical Listening and Analysis

A. Peer and Self-Evaluation of Performance

B. Application of Aesthetic and Structural Principles

C. Feedback Techniques

Methods of Instruction

Method

Activity

Integration

Students will engage in experiential activities that develop and apply skills and strategies for oral performance. For example, students may analyze a poem for connotative language, rehearse it aloud, and then apply performance choices (tone, pace, gesture) to communicate meaning effectively. Activities will emphasize cultural context, critical thinking, and ethical responsibilities in performing literature.

DE Adaptations for MOI

Experiential activities will be adapted for the online environment through video uploads, rehearsal recordings, and interactive peer feedback tools within the Course Management System (CMS). Accessible instructions and captioned examples will guide students through analysis and performance tasks.

Method

Discussion

Integration

In-class discussion and/or small group discussion will be used to articulate the connection between literature, culture, and performance. For example, after viewing a performance of Chimamanda Ngozi Adichie's *The Danger of a Single Story* or Maya Angelou's *Phenomenal Woman*, students will discuss how cultural identity, perspective, and performance choices influence meaning. Students will also reflect on their own interpretive decisions and compare them with peers.

DE Adaptations for MOI

Discussion boards and/or synchronous online discussions will be used to foster community and dialogue. Topics will include analyzing cultural values, representation, and performance strategies. All videos and discussion prompts will be accessible and captioned, and instructions for participation will meet accessibility requirements.

Method

Lecture

Integration

Lectures will consist of explaining the basic principles of oral interpretation, including analysis of genre (poetry, prose, drama), theme, and performance technique. For example, the instructor may demonstrate how to analyze a dramatic monologue for internal conflict and adapt that analysis into performance choices. Lectures will stress critical analysis, cultural diversity in texts, and the relationship between literature and audience.

DE Adaptations for MOI

Online lectures in the CMS will include instructor-prepared materials such as an accessible slide show, captioned performance clips, and written lecture notes. Links to performances and digital archives will meet accessibility standards.

Method

Reading

Integration

Assigned readings will include literary works, articles on interpretive theory, and performance criticism. For example, students may read a short story and conduct a thematic analysis to prepare for an individual performance. Students will also read about interpretive strategies and apply them to performance assignments.

DE Adaptations for MOI

Textbook chapters, literary selections, and articles will be provided in accessible formats through the CMS. Hyperlinks to open-access works and library databases will meet accessibility requirements.

Method

Observation and Demonstration

Integration

Students will observe and analyze professional performances (live or recorded) to understand interpretive strategies, then demonstrate their own performances in class. For example, students may observe a Reader's Theatre performance, analyze the choices made, and then demonstrate a comparable performance technique in rehearsal.

DE Adaptations for MOI

Students will observe captioned recorded performances available in the CMS. Demonstrations will be recorded by students and uploaded into the CMS for faculty and peer feedback. Accessible step-by-step instructions will guide the recording and submission process.

Method

Projects

Integration

Students will prepare and deliver individual and group oral interpretations (e.g., prose cutting, poetry program, Reader's Theatre). These projects require text selection, literary analysis, script preparation, and performance for an audience. For example, students may work in small groups to stage a thematic performance addressing identity, culture, or social justice.

DE Adaptations for MOI

Performances will be adapted for DE by using video recording and synchronous video-conferencing tools. Group projects will utilize CMS group features, collaborative online documents, and accessible video platforms. Instructions and rubrics for all projects will be provided in accessible formats.

Methods of Evaluation**Method**

Exams/Tests

Integration

Objective and essay-based quizzes/exams will assess knowledge of oral interpretation theory, terminology, and performance concepts. For example, students may be asked to define "subtext" or analyze how cultural context influences interpretation of a text. Exams may also include application-based questions requiring students to critique a short performance excerpt.

DE Adaptations for MOE

Quizzes and exams will be administered through the CMS with accessible formatting. They may include auto-graded multiple-choice items and instructor-graded written responses.

They may be timed and may permit open note/book resources at the instructor's discretion. In online and hybrid formats, assessments will be submitted electronically via the CMS, and students will be informed in advance of the format, timing, and permitted resources. Instructor feedback will be provided through the CMS gradebook.

Method

Class Participation

Integration

Students will be evaluated on their participation in class discussions, workshops, and peer critiques. For example, students may be asked to provide constructive peer feedback on rehearsal performances, articulating the strengths and weaknesses of interpretive choices while respecting diverse perspectives.

DE Adaptations for MOE

Class participation will include engagement in asynchronous activities. Online students will participate through discussion boards, recorded performances, peer feedback, and video responses. Hybrid students will engage through in-class discussions, discussion boards, performances, and collaborative exercises including peer feedback.

Method

Oral Presentation

Integration

Students will be evaluated through a series of oral performances, including at least three faculty-supervised and faculty-evaluated performances (e.g., prose, poetry, drama, or Reader's Theatre). Evaluation will focus on text analysis, vocal/physical delivery, adaptation for audience, and effectiveness of interpretive choices. For example, a performance of a dramatic monologue will be graded using a rubric assessing preparation, analysis, vocal delivery, and embodiment of the text.

DE Adaptations for MOE

Performances will be delivered in class, synchronously via video-conferencing, or asynchronously through uploaded video recordings to the CMS. Instructions for recording and uploading performances will be provided in accessible formats. Feedback will be given via rubrics and instructor commentary in the CMS.

Method

Class Work

Integration

Students will be evaluated on research projects that support their performances, such as annotated scripts, full-sentence outlines, or bibliographies of performance texts. For example, students may research the cultural context of a play excerpt and prepare a performance outline integrating that analysis into their interpretive choices.

DE Adaptations for MOE

Students will submit research projects and outlines via the CMS. Accessible assignment instructions and rubrics will be provided. Instructor feedback will be given through the CMS using written or recorded comments aligned with accessibility standards.

Method

Self-Evaluation

Integration

Written critiques and reflection papers will evaluate a student's ability to analyze performances (their own and others'), integrate interpretive theory, and reflect on growth as a performer. For example, students may be asked to critique a professional Reader's Theatre performance or reflect on how their performance of a poem evolved through rehearsal.

DE Adaptations for MOE

Critiques and reflection papers will be submitted via the CMS. Accessible templates and rubrics will be provided. Instructor feedback will be posted in the CMS gradebook using rubrics and written or recorded feedback options.

Assignments**Assignment Type**

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Required Readings: Building Foundational Understanding of Course Concepts

Assignment Description:

Each week, you are expected to complete the assigned textbook chapters and/or articles listed in the course schedule or weekly announcements. These readings provide the foundation for lectures, discussions, activities, and assessments throughout the course.

The purpose of this assignment is to help you develop a working understanding of key communication concepts, vocabulary, and theories that will be applied in class discussions, written assignments, and presentations. Keeping up with the readings ensures you can fully participate in class and connect theory to practice.

Assignment Requirements:**Readings**

Complete all assigned chapters or articles before the next class/session.

Take notes as you read—highlighting definitions, examples, and key concepts.

Bring your notes or textbook to class to reference during discussions or activities.

Application

Be prepared to apply concepts from the readings in:

In-class exercises and small-group discussions

Quizzes and exams

Written assignments and presentations later in the term

Expectations

Read actively and critically—look for main ideas, supporting evidence, and real-world applications.

Engage with the readings as preparation for deeper exploration in class.

Attendance and participation assume familiarity with the assigned material.

Frequency and Deadlines

Weekly readings are assigned and must be completed before the next class/session.

Reading details and page ranges are listed in the syllabus and will also appear in weekly announcements.

How assignment will be adapted in online format

Access all readings and prompts via the CMS. Respond to comprehension questions and discussion boards asynchronously.

Assignment Type

Writing

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Reading Response (Weekly Journals)

Assignment Description:

A requirement for this course is that you respond in writing to every reading assignment listed on the course schedule. Each time you complete a reading, you will follow up by writing a two-page response. The purpose of this assignment is to help you practice summarizing, integrating direct quotations, and developing your own critical responses to the course materials.

Writing skills improve through consistent practice, and these responses will also prepare you for class discussions and the longer written assignments. You are encouraged to share the ideas, questions, and insights you develop in your journal responses to contribute to an active and engaged classroom environment.

Each chapter or article requires its own summary and response. Specific reading assignments will be listed in the syllabus and updated in announcements. Please check both regularly to stay on track.

Assignment Requirements:

Format

2 pages total

Times New Roman, 12 pt. font, double-spaced, 1" margins

No cover page required

Include a reference page in proper APA format

Content and Structure

Each response should include:

Summary Paragraph

Summarize the main ideas or key points from the reading.

Include at least one direct quotation from the text that supports your summary.

Explain why the quotation is significant and what it reveals about the author's ideas or the chapter's focus.

Response Paragraph

Present your own ideas, thoughts, and opinions related to the summary paragraph.

Possible approaches include:

Reflect on your emotional response to the reading. How did it make you feel, and why?

Explain why the ideas in the summary are important for readers to understand.

Connect the material to your personal experiences or observations.

Agree or disagree with the author and explain your reasoning.

Evaluate the text—would you recommend it to others? Why or why not?

Writing Expectations

Written at a college level

Clear, coherent, and well-organized paragraphs with topic sentences

Proper punctuation, grammar, and spelling

Include both an introduction and a conclusion

Submission

Submit all reading responses through our course management system (CMS).

Grading Criteria:

Two pages total: one page for summary and one page for response

Demonstrates understanding and engagement with the assigned reading

Clear expression of ideas and thoughtful analysis

Proper formatting, citation, and proofreading

Evidence of insight, effort, and genuine interaction with the material

How assignment will be adapted in online format

Submit journal entries online either as an assignment or discussion board; feedback is provided online.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment**Oral Interpretation**

This speaking assignment will require selecting a cutting (or cuttings) from children's literature, a novel, a play, or a poem that is significant to your culture. The presentation should be 3 - 5 minutes long and will be delivered from a manuscript. At the beginning of the presentation, you must state the citation and why you selected this reading. The introduction shouldn't be any longer than 30 seconds. The grading of the presentation will be based largely on delivery. The speech must be 3-5 minutes long and must be presented verbatim from the piece you selected. Because the item needs to be culturally significant to you, the piece does not have to be in English. However, if you pick something that is not in English, please include a translated copy for me to follow along.

Key Note: The cutting acts as a script; you are not interpreting what the author is saying, but rather interpreting how it should be delivered. For example, does the character in the cutting have a high-pitched voice or a low raspy voice? The author does not tell you that; therefore, that is your interpretation. Regardless of what option you selected, you should not include a religious text. You may offend your audience member with the way you are interpreting the story.

For example, the citation I would submit if the cutting were to take the entire 3-5 minutes would be Pirsig, R. M., & Crawford, M. B. (2024). *Zen and the Art of Motorcycle Maintenance: An Inquiry Into Values*. 50th anniversary edition. Mariner Classics. Pages 2-5. Within the presentation, I would introduce the book, note that I am condensing it to pages 2-5, explain why it holds cultural significance for me, and read the selected pages to the audience.

The other option is to present multiple pieces so that you make it to the full 3-5 minutes of performing your cuttings. If I choose that option, I would create a selection of poems.

Duffy, C. A. (1993). Valentine. In *Mean time* (p. 11). Anvil Press Poetry.

Espanca, F. (2004). Florbela Espanca: Selected poems (V. G. Moura, Trans.). Guimarães Editores. (Original work published 1930)

Foster, J. L. (2001). Love songs of the New Kingdom (pp. 18–19). In J. L. Foster, *Love songs of the ancient Egyptians: A literal translation from the Egyptian*. University of Texas Press.

Rilke, R. M. (1985). *The selected poetry of Rainer Maria Rilke* (S. Mitchell, Trans.). Vintage International.

Sappho. (2002). *If not, winter: Fragments of Sappho* (A. Carson, Trans.). Vintage Books.

If I picked this option, in my introduction, I would note that it is a collection of poems and the cultural significance of the collection, as well as how the poems connect. However, this option differs as the citation will be interwoven within the performance rather than all at the beginning. Within this option, I will note the first citation, read the poem and then move onto the next until I have completed the speech.

The citation acts as your outline. After students have turned in the citations for the items they plan to read, they will be ready to present their cutting. You should present a physical copy of the text you plan to read, either the published version or a printed-out copy you can put in a binder. The only items turned in here is the citation or the work cited. The performance will be completed in class.

How assignment will be adapted in online format

Upload video recordings to CMS for instructor and peer review; optional synchronous practice in virtual breakout rooms.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Final Writing and Presentation: Integrating Diversity, Equity, and Inclusion (DEI) through Literary Analysis

Assignment Description:

The final project for this course requires you to demonstrate your ability to analyze literature through a diversity, equity, and inclusion (DEI) lens and to communicate your insights effectively in both written and oral formats.

You will select one or more literary texts from our course readings and craft a critical analysis essay that explores how issues of identity, representation, and social context shape the text's meaning. In your analysis, consider how the work reflects or challenges cultural norms related to race, gender, class, language, sexuality, ability, or other dimensions of diversity.

This project concludes with a short presentation, where you will share the key findings of your analysis with the class. The presentation gives you the opportunity to apply inclusive communication strategies and engage an audience with differing perspectives.

The goal of this assignment is to deepen your understanding of how literature both reflects and influences ideas about equity and inclusion—and to practice communicating those insights thoughtfully and effectively.

Assignment Requirements:

Format (Written Component)

4–6 pages total

Times New Roman, 12 pt. font, double-spaced, 1" margins

No cover page required

Include a properly formatted APA reference page for all sources

Upload the completed paper to our Course Management System (CMS) by the deadline listed in the syllabus

Content and Structure (Written Component)

Your essay should include the following sections:

1. Introduction

Introduce the literary work(s) you will analyze and identify the specific DEI theme(s) you will explore.

Provide a clear thesis statement that connects the text to a larger conversation about diversity, equity, or inclusion.

2. Summary and Context

Briefly summarize the key ideas or plot elements relevant to your analysis.

Offer background information about the author, time period, or social context as it relates to DEI issues.

3. Analysis of DEI Concepts

Analyze how the text represents or critiques issues of diversity, power, and identity.

Incorporate direct quotations from the text to support your claims.

Reference at least one scholarly source (such as a literary criticism, journal article, or reading from the course) to connect your analysis to broader discussions.

Possible areas of focus include:

Representation of marginalized voices or identities

Language, dialect, or code-switching as expressions of cultural identity

Systems of privilege or oppression depicted in the text

How equity or inclusion is promoted, denied, or questioned

4. Reflection and Application

Reflect on what you learned from analyzing the text through a DEI lens.

Consider how these insights shape your understanding of communication, empathy, and perspective-taking.

Explain how this analysis informs your approach to inclusive dialogue, performance, or writing in your own academic or personal contexts.

5. Conclusion

Summarize your main points and restate the significance of the text in promoting (or challenging) ideas of diversity, equity, and inclusion.

End with a reflection on the importance of literary analysis as a tool for social awareness and connection.

Presentation Component

Length: 5–7 minutes

Present the key ideas from your written analysis, focusing on your interpretation of the text's DEI themes.

Use accessible and inclusive language that engages a diverse audience.

Visual aids (slides, images, or short clips) are optional but encouraged to support clarity and interest.

Practice professionalism in tone, delivery, and time management.

Writing and Presentation Expectations

Written and spoken work should demonstrate college-level proficiency

Clear organization, proper grammar, and correct citation practices

Cohesive arguments with topic sentences and smooth transitions

Demonstrated depth of thought, reflection, and engagement with both the literature and DEI concepts

Respectful and inclusive communication during both written and oral components

How assignment will be adapted in online format

Submit through CMS; engage in online discussion forums for reflection and feedback.

Course Materials

Textbooks

Lewis, T (2016). Communicating Literature: An Introduction to Oral Interpretation Kendall-Hunt. ISBN: 9781465295941
Gura, T., Powell, B. (2019). Oral Interpretation, 13th ed. (11th/e). Houghton Mifflin Co. ISBN: 0205582869113808221X

Other Resources

Supplemental readings may include classical and contemporary literature, poetry, prose, and drama selected by the instructor.

Class Size Information

Class Size

30

Class Size Category

D - Individualized instruction/group learning/student presentations 30

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

This course integrates diversity, equity, and inclusion throughout its content, instruction, and assessments. Students explore literature from a broad range of authors and cultural perspectives, including works by historically marginalized and underrepresented communities. Class discussions and performance assignments encourage critical reflection on how cultural identity, gender, sexuality, race, ethnicity, age, and socio-economic background influence both literature and its oral interpretation.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments are scaffolded to support all learners, with opportunities for students to choose texts that reflect their own lived experiences or cultural heritage. Rubrics and feedback are designed to be transparent, equitable, and focused on skill development to ensure that every student has the opportunity to succeed.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students engage in multiple forms of peer interaction to develop communication, collaboration, and critical thinking skills.

Face-to-Face / Hybrid:

Students participate in peer feedback groups, discussion boards, and small-group projects such as Reader's Theatre, Duo Interpretation, or collaborative research presentations.

Collaborative activities emphasize respectful dialogue, active listening, and constructive criticism, fostering a supportive learning community.

Structured peer review sessions allow students to give and receive feedback on performances, written assignments, and analytical work, reinforcing reflection and metacognitive growth.

Online / Asynchronous:

Online courses incorporate virtual breakout rooms, discussion forums, collaborative documents, and asynchronous peer review to ensure consistent engagement.

Students provide feedback on peers' recorded performances or written submissions, contributing to a reflective learning environment.

Asynchronous collaboration tools allow students in different time zones to participate fully while practicing professional communication and critical evaluation skills.

Rationale:

These interactions are designed to replicate the collaborative dynamics of a face-to-face classroom while promoting active learning, critical thinking, and the development of communication competence. Peer-to-peer engagement encourages students to articulate ideas, consider multiple perspectives, and integrate feedback into their own work.

Explain how the course will incorporate instructor-to-student interaction.

Instructors actively engage with students to support learning, provide feedback, and foster a collaborative classroom environment across all modalities.

Face-to-Face / Hybrid:

The instructor provides individualized and group feedback on performances, written assignments, and discussion activities.

In hybrid courses, students can participate in either in-person sessions or virtual meetings to maximize accessibility and responsiveness.

Scheduled office hours, live feedback sessions, and real-time coaching during class activities support skill development and critical thinking.

Online / Asynchronous:

Instructors maintain engagement through weekly announcements, discussion board guidance, and timely responses to student questions via the CMS.

Personalized feedback is provided on assignments, recorded performances, and peer evaluations, ensuring students understand expectations and can improve their skills.

Video check-ins, guided tutorials, and annotated feedback within the CMS provide structured, interactive support for students learning asynchronously.

Rationale:

These strategies ensure students have multiple opportunities to interact with the instructor, receive meaningful feedback, and remain engaged regardless of modality. High-impact instructional practices, including individualized coaching and structured feedback, promote student mastery of communication, analytical, and performance skills.

Explain how the course will incorporate student-to-content interaction.

Students actively engage with course content through a variety of modalities designed to develop analytical, interpretive, and performance skills.

Face-to-Face / Hybrid:

Students interact with diverse literary works through close reading, analysis, and performance activities.

Structured assignments connect theory to practice, encouraging students to analyze, interpret, and apply performance techniques.

Multimedia resources, including recorded performances, guest speaker demonstrations, and professional examples, deepen conceptual understanding and provide models for effective communication.

In-class discussions, workshops, and guided practice exercises allow students to apply content knowledge in collaborative and reflective ways.

Online / Asynchronous:

Students access readings, multimedia resources, and recorded lectures through the CMS, engaging with interactive content such as discussion prompts, quizzes, and reflection exercises.

Assignments are structured to allow application of concepts in digital formats, such as recorded performances, annotated scripts, or written analyses submitted online.

Virtual tools, including collaborative documents and discussion boards, allow students to analyze and interpret content while receiving feedback from peers and instructors.

Rationale:

These strategies promote active engagement with course content and provide multiple opportunities for students to apply theory to practice. By interacting with literary works, multimedia examples, and structured assignments, students develop critical thinking, interpretive skills, and a deeper understanding of performance techniques in diverse contexts.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Students develop self-awareness and critical thinking through structured reflective activities designed to monitor and enhance their own learning.

Face-to-Face / Hybrid:

Students complete reflective journals and self-evaluation exercises to analyze growth in performance skills, interpretation, and communication competence.

Students track their progress, set specific performance goals, and revise work based on peer and instructor feedback.

In-class workshops and guided reflection sessions support metacognitive development by prompting students to connect theory and practice.

Online / Asynchronous:

Reflective journals, self-assessments, and progress-tracking activities are completed and submitted electronically via the CMS.

Students engage in structured reflection after assignments or recorded performances, identifying strengths, challenges, and strategies for improvement.

Digital tools enable students to maintain ongoing logs of learning progress, set goals, and revise work independently, promoting self-directed learning.

Rationale:

These strategies cultivate metacognitive skills by encouraging students to actively monitor and evaluate their learning. Reflective practice and goal-setting enhance critical thinking, support continuous improvement, and strengthen communication and performance outcomes.

Key: 967