

Syllabus for  
**COM 202—Oral Interpretation of Literature**  
3 Credit Hours  
Spring 2015

**I. COURSE DESCRIPTION**

Rehearsals, outside-of class high school tournament judging, quizzes, exams, homework, and reflections to prepare students for an outside-of-class performance, especially appropriate for those aspiring to teach middle and high school students speech, drama, and/or debate

Prerequisites: None

**II. COURSE GOALS**

To select, analyze, and present aloud various literary genres to an audience outside of class

**III. COURSE OBJECTIVES**

The student will be able to:

- A. Discern author's intent, judge literary merit, compose introductions
- B. Expand communicative capacity through the face, voice, and upper body
- C. Memorize prose, scripts, and poems
- D. Fulfill Unit Objectives from the textbook:

**Unit I - BASIC PRINCIPLES**

- 1. Chapter 1 - A BEGINNING AND AN END (3-23)
  - a. Define Interpretation (3).
  - b. Describe the process of performing literature (3-10)
  - c. List two primary purposes of the text (book) (6).
  - d. Discuss the process of selection analysis (5-7).
  - e. Differentiate between content and structure (7-8).
  - f. Define: aesthetics (9), anthology (11), universality (13), ambiguity (19), unobtrusive (5), intertextuality (12).
  - g. List 3 criteria for selecting a text to read (11-13).
  - h. List and discuss 3 touchstones (factors) for determining literary value for selecting the literature to perform (12-22).
  - i. List the title and author of 3 of the 11 references recommended for critical analysis (22-23).
- 2. Chapter 2 - ANALYZING THE SELECTION (25-73)
  - a. Define: denotative and connotative meanings of words, allusions. (26-27)
  - b. List 3 parts that most literature divides into (27).
  - c. List 2 steps in message analysis (25).
  - d. Discuss climax as it relates to analysis (30-31).
  - e. List the guidelines for selection, editing and preparation of the performance (25-51).
  - f. Differentiate between personae and persona in literature (27).
  - g. Subdivide locus into its 6 components (28-30).
  - h. Name, define and give the purposes of analyzing the 7 intrinsic factors (32-36).
  - i. Outline the total procedure, synthesis for the analytical preparation of a literary selection (48-51).
  - j. Use this procedure to analyze a given selection.
- 3. Chapter 3 - VOICE DEVELOPMENT FOR ORAL INTERPRETATION (75-113) + 6

Last revision: Spr 2013-DM

- pages
- a. List 8 aspects of voice for development as an Interpreter (75-88).
- b. Describe the process of respiration, differentiating inhalation and exhalation processes (76-79).
- c. Explain the importance of good posture and list the 4 aspects it contains (77).
- d. Lead the class in an exercise for improving or demonstrating breathing habits (77-79).
- e. Define 'volume' and 'projection,' explaining the place of each in Interpretation (79-82).
- f. Explain the term "audience sense" (80).
- g. Explain "focus of projection." (80-82).
- h. Given a piece of literature, demonstrate effective skills in vocal usage (88-110).
- i. Define the terms: pitch, inflection, melody, monotone, range, quality, timbre (82-84) (\*from the lecture: modal pitch, optimum pitch, stereotyped pitch, inflection pattern, word color).
- j. Discuss the purposes and directives for effective use of pitch, quality, rate and pause in speaking and reading (communicating orally) (82-86).
- k. List the components of rate (84-85).
- l. Discuss the need for speech intelligibility in communicating orally (86-88).
- m. Define and differentiate 'pronunciation' from 'articulation' from 'diction'\* (86-88) and relate these to 'dialect' (86-88).
- n. Give a rationale for "Standard American Speech" development for effective communication (87).
- o. Discuss choice guidelines for the use of dialect or accent (87-88).
- 4. Chapter 4 - THE USE OF BODY IN ORAL INTERPRETATION (113-151) + 6 pages
  - a. Define: technique, unobtrusive, mannerisms.
  - b. List the purpose of technique development and suggested guidelines for its overall usage (113-114).
  - c. List three guides to effective bodily action (114).
  - d. List the characteristics of good posture (115).
  - e. Discuss gesture as it relates to Interp., including 'muscle memory,' and 'autistic gestures' (115-116)
  - f. Define kinesics and muscle tone, giving guidelines for their use in Interpretation (117).
  - g. Name, define and be able to identify examples of eight types of sense imagery (117-121)
  - h. List seven ways that sense imagery aids the intrinsic factors in enriching the literature (117-121).
  - i. Differentiate between kinetic and kinesthetic imagery (118-121).
  - j. Define empathy, explaining how it relates to the Interpreter and the audience and through what process (121-123).
  - k. List seven hints for preparation to aid the bodily presentation of the selection (124-126).

## Unit II - **THE INTERPRETATION OF PROSE**

- 1. Chapter 5 – STYLE, TYPES, NONFICTION (155-199) + 2 pages
  - a. Discuss the meaning of "style" (155-156)
  - b. Explain the goal of the interpreter concerning style (156).
  - c. List the eight aspects of style and discuss the relationship of each to the style (156-167).
  - d. List four types of prose and define each category (167-175).
  - e. Define and be able to give or label examples of the following terms: syntax, periodic construction, syntactical parallelism, balanced parallelism, allusion,

- simile, metaphor, dialogue, narration, description, sensory imagery stress, cadence, rhythm of content, rhythm in structure, and tone color (155-175).
2. Chapter 6 - NARRATION (201-251) + 8 pages
    - a. List the 5 questions necessary to answer for preparation of performance of narration (201-202).
    - b. Describe the techniques used to develop character through dialogue (211-216)
    - c. Describe the responsibility of the interpreter concerning the vocabulary used in a story.
    - d. Discuss action, plot, crisis and conflict as they relate to the narrative (210-212).
    - e. Discuss the importance and task of the story teller, narrator, in a story (202).
    - f. Differentiate among first, second, and third person narrators, giving the characteristics, advantages and disadvantages of each point of view (202-210).
    - g. Discuss the importance and relationship of setting upon a story (216-217).
    - h. Explain how character and dialogue tell the story (211-216).
    - i. Differentiate between direct and indirect discourse, and tell how the interpreter uses these dialogue forms (212-216).
    - j. Discuss the purpose and advantages of dialogue used to tell a story (212-216).
    - k. Define "excerpting" and "cutting," and discuss the benefits, harms, and process for each (217-219).
    - l. Discuss the performance problems and the areas upon which to focus to critique the performances of others (219-222).

### Unit III - **THE INTERPRETATION OF DRAMA**

1. Chapter 7 - THE STRUCTURE AND SOLO PERFORMANCE OF DRAMA (255-291) +8 pages
  - a. Differentiate Drama from the Interpretation of Dramatic Literature (255-258).
  - b. List three purposes of a solo performance of Drama (256)
  - c. Contrast Acting and Interpretation (257-258).
  - d. List and define the seven structural elements of a play (258-259).
  - e. Explain the steps necessary to analyze and work a scene (259-269)
  - f. Discuss rhythm, style and scenography as they relate to Drama Interpretation (269-273).
  - g. List suggestions for putting it all together to make solo performance of drama work (273).
2. Chapter 8 – TECHNIQUE AND SOLO PERFORMANCE OF DRAMA (293-331) +4 pages
  - a. Define "technique" (293-294).
  - b. Discuss the guidelines for personal control of responses (294-295).
  - c. List the appropriate times, advantages and disadvantages for memorization of the lines of a drama (295-296).
  - d. Discuss the guidelines for setting the scene and using properties in interpretation (296-299).
  - e. Explain the process of character embodiment, vocal and physical selectivity, and the theory of remembered action (299-303).
  - f. List suggestions for developing the character's body, clothing it, and giving it a voice (300-303).
  - g. List four questions which provide guides to physical contact, and the key to determining each answer (303-304).
  - h. Discuss the interplay of characters, what is meant by "lean into the action," picking up cues, and bodily transition for character change (304-305).
  - i. Give directions for the physical focus of the scene, the angle of placement, and the use of a lectern (305-310).
  - j. Discuss guidelines for cutting a scene (310-311).

- k. Describe the procedure of analyzing the performance (311-313).

#### Unit IV - **THE INTERPRETATION OF POETRY**

1. Chapter 9 - THE LANGUAGE OF POETRY (335-369) + 6 pages
  - a. Differentiate between poetry and prose (335).
  - b. Explain the unique relationship between poetry and oral interpretation (335).
  - c. List and define the three types of poetry (337-344).
  - d. Identify poetry subdivisions, given a selection or description or definition.
  - e. Explain the value and danger of the use of figurative language in poetry, from the interpreter's perspective (344)
  - f. List the three divisions of figurative language and the subdivisions of each (344-350).
  - g. Identify all areas of figurative language from a definition or sample selection (344-350).
  - h. Discuss the use of the stanza and the syntax in poetry as contrasted to prose (350-352).
  - i. Discuss the three steps suggested for syntactical analysis and clarification of poetry by the interpreter (351-352).
  - j. Define tone color and be able to identify its four subdivisions by selection example or definition (353-355).
  - k. List the value and functions of tone color (353-355).
  - l. Discuss the value of a poem's title for analysis (355-6).
2. Chapter 10 - THE STRUCTURE OF POETRY (371-389) + 8 pages
  - a. List the four basic components of sound patterning (371).
  - b. Discuss the three types of prosody used for line analysis (375).
  - c. Name, define, recognize, and correctly mark off a selection, the six metrical patterns and six scanions of foot prosody (375-378).
  - d. Name, describe, and be able to identify the most commonly used type of metrical classification for conventional English poetry (376).
  - e. Discuss cadence analysis and the relationships between and values of: stress prosody, syllabic prosody, line length, terminal pause, enjambment, primary cadences, secondary cadences, and caesura (378-385).
  - f. Name, define, and be able to identify rhyme as it is used in poetry. Include: terminal rhyme, internal rhyme, assonance, consonance, half rhyme, double rhyme, and triple rhyme, masculine rhyme and feminine rhyme (385-388).
  - g. List the steps in preparation of poetry for reading orally (407-408).
  - h. List the questions or areas of concern for analyzing a performance (388-9).
  - i. Define: prosody, rhyme scheme, blank verse, free verse, traditional/ conventional poetry, scansion, and stanza. (375-388).
  - j. Given a poem, be able to accurately label the type of poetry, the sensory imagery used, the literary imagery used, the tone color used, and mark the rhyme scheme, the stress prosody (label) and the metric prosody (label). (371-388).
  - k. Show all the stages of preparation necessary for reading a poem to an audience. (371- 409).

#### Unit V - **GROUP PERFORMANCE**

1. Chapter 11 - THE GROUP PERFORMANCE OF LITERATURE (413-437) +2 pages
  - a. Discuss the types of dramatic literature that have provided wider opportunities for Readers Theatre (413).
  - b. Contrast Readers Theatre with conventional theatre--chart each aspect (415-419).
  - c. Discuss character placement for Readers Theatre, the advantages and problems encountered (415-419).
  - d. Name the founder of Chamber Theatre and give his definition of it (419).

- e. Contrast Readers Theatre and Chamber Theatre (415-426).
- f. List guidelines for the preparation of a Chamber Theatre script.
- g. Discuss compiled script programs, listing three responsibilities and two valuable tools for the creation of the script for such a program (426-429).
- h. List other types of literature that can be given group performance in Readers or Chamber Theatre (430-431).
- i. Discuss the problems and solutions suggested for directing the group performance of literature (426-435).
- j. List the questions to be asked for analysis of a group performance of literature (435-437).
- k. Define the terms: icon (417), foreshadowing (417), scenographic (419), genre (427), and coalescence (427).

#### APPENDIX A - BUILDING AND PRESENTING A PROGRAM (461-470) -6 pages

- 1. Program preparation
  - a. Differentiate between a program and a lecture recital (461-462).
  - b. List the three steps in selecting material (462).
  - c. Discuss the unification of a program and list suggested program themes (462).
  - d. List the advantages of using multiple readers (464-468)
  - e. Discuss the necessary characteristics and purpose of the introduction, climax, transitions and conclusion (468).
  - f. List some generalizations about audiences of different age groups (468-9).
  - g. Discuss timing and the consideration and control of applause (469-470).

#### APPENDIX B - A BRIEF HISTORY OF THEORIES OF INTERPRETATION (471-479) – 6 pages

- 1. Interpretation thru the years
  - a. Trace the history of Oral Interpretation from its Greek beginnings to the present (471-479).
  - b. List the contributions of Sheridan, Walker, Rush, Delsarte, Curry, Emerson, Clark, Robb, et al. (471-479).
  - c. Describe the orientation and approach to Oral Interpretation of the present schools, teachers, and participants (478-479).

### IV. TEXTBOOKS

- A. Required Textbook  
Lee, C., & Gura, T. (current edition). Oral interpretation. New York: Houghton Mifflin Co. ISBN # 0618308172
- B. Required Materials  
Five **New** mini dvd r single sided discs or other recording equipment are required of each student.  
One black ½”, 3-5 ring binder

### V. POLICIES AND PROCEDURES

- A. University Policies and Procedures
  - 1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student’s grade or deny credit for the course.
  - 2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.

3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software. By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means.
  4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
  5. Students are to be in compliance with University, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the WPA handbooks for requirements regarding general education and the students' majors.
    - a. The penalty for not submitting electronically or for incorrectly submitting an artifact is a zero for that assignment.
    - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.
- B. Department Policies and Procedures
1. **Attendance**—At Oral Roberts University, students are expected to attend all classes. Understanding that there are sometimes unavoidable circumstances that prevent perfect attendance, each student is allowed to miss class the number of times per week a class meets. This allowance is for illness, personal business, and personal emergency. Students may consider this personal days or sick leave. If a student has absences in excess of this number, the earned grade for the course will be reduced one letter grade for each hour's absence above those allowed. Extended illnesses are handled on an individual basis and require a doctor's excuse.
  2. **Administratively Excused Absences**—Students who must miss class for University sponsored activities must follow these procedures:
    - a. Inform the professor before the event.
    - b. Arrange to complete missed work within one week.
    - c. Not commit to class performances (oral reports, speeches, television tapings, group presentations, etc.) on a date the student will be gone. Makeup work is not permitted if the student voluntarily commits to a performance on the date of an administratively excused absence.
    - d. Present an excuse, signed by the Dean of Arts and Cultural Studies, the day the student returns.
  3. **Tardies**—Tardies are an inconvenience to the other class members and the professor, and they prevent the late student from obtaining maximum value from the class. Therefore, tardies are calculated in the attendance provision of this course. Three tardies equal one absence and are included in the absences when determining the course grade. It is to the student's advantage to make sure that the professor is informed immediately following the close of the class that the student was tardy and not absent. It is not the professor's responsibility to stop the class to mark the student late; the student is the one responsible to convey that information following that class. Students should not expect to be credible the following class session concerning a late arrival on a previous day.
  4. **Late Work**—The student is responsible for obtaining class assignments and material covered during an absence. All work must be completed as scheduled. An absence is not an excuse for turning in late work or for being unprepared with assignments for the class following the absence. If late work is accepted, a substantial penalty will be assessed.
  5. **Literacy**—The Communication, Arts, and Media Department does not accept for credit any written assignment that contains more than an average of three grammatical and/or typographical errors per page.

6. **Whole Person Assessment**—Refer to the Communication, Arts and Media WPA handbook for policies at (<http://oru.edu>), click on **Academics**, then **WPA**, then **Department Resources**, then **CAM Handbook HTML**.

C. Course Policies and Procedures

1. Evaluation Procedures
  - a. Exams 40%
  - Performances 30%
  - Quizzes 10%
  - Home/classwork 10%
  - Reflections 10%
  - b. The memorized, outside-of-class performance is required to pass the class.
2. Whole Person Assessment Requirements: None
3. Other Policies and/or Procedures
  - a. **Class attendance**
    1. Each absence in excess of the number of times the class meets per week reduces the final grade 10%.
    2. Three tardies equal an absence.
    3. The student is responsible for obtaining class notes and assignments during an absence. Late work is not accepted. **An absence is not** an excuse for turning in late work or being unprepared with an assignment for the class following an absence.
    4. Perfect attendance, no tardies or absences earns 1/3 letter grade extra credit.
  - b. **Exams** which cannot be taken at the scheduled time may be made up within 7 days, with payment of a \$15 late test fee to Student Accounts.

VI. COURSE CALENDAR

**WEEKLY CLASS SCHEDULE may be modified**

Week	Date	Topic	Due
<b>Unit 1: Basic Principles</b>			
1	Jan. 5	<ul style="list-style-type: none"> <li>• Orientation</li> <li>• Local Tournaments</li> <li>• Quiz over competitive events</li> <li>• Quiz Ch. 1 Beginning &amp; End</li> </ul>	<ul style="list-style-type: none"> <li>• 2 Judging commitments</li> </ul>
2	Jan. 12	<ul style="list-style-type: none"> <li>• Read Prose, Drama, or Poem previewing Ch. 1 elements               <ul style="list-style-type: none"> <li>○ intellectual, emotional, and aesthetic components</li> <li>○ universality, individuality and suggestion</li> </ul> </li> <li>• Quiz Ch. 2 Selection Analysis</li> </ul>	<ul style="list-style-type: none"> <li>• Touchstones Worksheet of your Prose, Drama, or Poem</li> </ul>
3	Jan. 19	<ul style="list-style-type: none"> <li>• REV. MARTIN LUTHER KING DAY-NO CLASSES</li> <li>• Read Prose, Drama, or Poem previewing</li> </ul>	<ul style="list-style-type: none"> <li>• Analysis Worksheet of</li> </ul>

- Major structural components
    - Major aesthetic Components
  - Display and Demonstrate
    - script prep
    - excerpting
    - Placing Action Out Front
    - Introduction
  - Quiz Ch. 3 Vocal Development
- your Prose, Drama, Poem
- Excerpt or cutting with intro, bound and marked.
- 4 Jan. 26
- Read Prose, Drama, or Poem previewing
    - Breathing, projection, volume,
    - Pitch, quality, and dialect.
  - Quiz Ch. 4 Body Use
- 5 Feb. 2
- Read Prose, Drama, or Poem previewing
    - gesture
    - muscle tone
    - eye contact
  - Exam I, Ch. 1-4 and competitive events

## Unit 2: Interpretation of Prose

- 6 Feb. 9
- Quiz Ch. 5 Prose
  - Read Prose, S.O. or O.O. previewing
    - Speech phrases, balancing sentences
    - Diction, Tone/Color, Rhythm
    - Dialog, Narration, Description
- Prose Styles and Types Worksheet
- 7 Feb. 16
- Quiz Ch. 6, Prose Narration
  - Perform memorized Prose previewing and recording.
    - Point of view
    - Action and Plot
    - Characters
    - Dialog: direct/indirect
    - Setting
    - Excerpting/Cutting
- Prose Narration Worksheet
- Critique Prose p. 56 and p. 135 from Ch. 2 and 4.

## Unit 3: Interpretation of Drama

- 8 Feb. 23
- Quiz 7 Drama: Structure and Solo Performance
  - Perform 3 minutes of memorized Interp previewing
    - Story arc
    - Relationship of the characters to the setting
    - Variety and contrast among characters
      - Physical detail for each
      - Vocal detail for each
      - Super objectives and tactics for each
    - Rhythms
      - tempo
- Script Analysis Worksheet



- emotion

- |   |            |  |   |
|---|------------|--|---|
| 9 | March<br>2 | <ul style="list-style-type: none"> <li>• Quiz 8 Technique and Solo Performance of Drama</li> <li>• Perform 5 minutes memorized, including the intro, previewing               <ul style="list-style-type: none"> <li>○ The set, properties, interplay of characters</li> <li>○ Reflexive physical activity, silence</li> <li>○ Locations of characters out front</li> </ul> </li> <li>• Exam II, Ch. 5, 6, 7, 8</li> </ul> | <ul style="list-style-type: none"> <li>• Set design with props</li> <li>• <b>Exam II, Ch. 5, 6, 7, 8</b></li> </ul> |
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#### Unit 4: Interpretation of Poetry

- |      |             |  |   |
|------|-------------|--|---|
| 10   | March<br>9  | <ul style="list-style-type: none"> <li>• Analyze South Pacific for Indi Event</li> <li>• Quiz Ch. 9 language of Poetry</li> <li>• Read 3 min. of poem previewing               <ul style="list-style-type: none"> <li>○ Connotation and denotation of 6 words. What attracted you to this poem</li> <li>○ Narrative, Lyric, or dramatic class</li> <li>○ Some figures of speech</li> <li>○ Sensory appeals and tone/color</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>• Poetry Language Worksheet</li> </ul> |
| ---- | March<br>16 | -----SPRING BREAK-----   | -----SPRING BREAK-----  |
| 11   | March<br>23 | <ul style="list-style-type: none"> <li>• Quiz Ch. 10 Prosody, the Structure of Poetry</li> <li>• Perform memorized Poem previewing performance choices and recording</li> <li>• Critique readings with p. 398</li> </ul>   | <ul style="list-style-type: none"> <li>• Prosody Worksheet</li> </ul>         |
| 12   | March<br>30 | <ul style="list-style-type: none"> <li>• Prep show, perform show, analyze show</li> </ul>  | <ul style="list-style-type: none"> <li>• Competition/Performance</li> </ul>   |

#### Unit 5: Group Performance

- |    |             |  |  |
|----|-------------|--|--|
| 13 | April<br>6  | <ul style="list-style-type: none"> <li>• Quiz Ch. 11 Group Performance</li> <li>• Practice group performances</li> </ul>   |  |
| 14 | April<br>13 | <ul style="list-style-type: none"> <li>• Analyze Showcase for an Indi Event</li> <li>• Quiz Appendix A and B</li> <li>• Exam III, Ch. 9, 10, 11, Appendix A and B</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Exam III, Ch. 9, 10, 11, Appendix A and B</b></li> </ul> |
| 15 | April<br>20 | <ul style="list-style-type: none"> <li>• Analyze Charlotte's Web for an Indi Event</li> <li>• Review for the Final Exam outside of class.</li> </ul>                         |  |

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Final Exam: Ch. 1-11, Appendix A & B, Competitive Events

## Course Inventory for ORU's Student Learning Outcomes

### COM 202 – Oral Interpretation of Literature Spring 2015

This course contributes to the ORU student learning outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

The Student Learning Glossary at <http://ir.oru.edu/doc/glossary.pdf> defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
<b>1</b>	<b>Outcome #1 – Spiritually Alive</b> Proficiencies/Capacities				
1A	Biblical knowledge			X	
1B	Sensitivity to the Holy Spirit			X	
1C	Evangelistic capability			X	
1D	Ethical behavior	X			
<b>2</b>	<b>Outcome #2 – Intellectually Alert</b> Proficiencies/Capacities				
2A	Critical thinking	X			
2B	Information literacy		X		
2C	Global & historical perspectives			X	
2D	Aesthetic appreciation		X		
2E	Intellectual creativity	X			
<b>3</b>	<b>Outcome #3 – Physically Disciplined</b> Proficiencies/Capacities				
3A	Healthy lifestyle				X
3B	Physically disciplined lifestyle				X
<b>4</b>	<b>Outcome #4 – Socially Adept</b> Proficiencies/Capacities				
4A	Communication skills	X			
4B	Interpersonal skills	X			
4C	Appreciation of cultural & linguistic differences		X		
4D	Responsible citizenship			X	
4E	Leadership capacity		X		