



COURSE OUTLINE REVISED SPRING 2008

Course Number
CMN 212

Course Title
Introduction to Oral Interpretation

Credits
3.0

Hours:
lecture/Lab/Other
3.0

Co- or Pre-requisite
**CMN111 or CMN 112
and ENG 101**

Implementation
sem/year
Spring 2008

Catalog description (2006-2009 Catalog):

Slight Revision:

Introduction to the process of illustrating the relationship between literature, interpreter and audience through performance production. Students analyze, interpret and value the contextual, structural, historical and cultural communicative intent of traditional literary forms (poetry, prose & drama) and nontraditional literary forms (letters, articles, etc.) and design a variety of related individual and collaborative performances. Additional focus on communicative competence, audience analysis/public performance, anxiety management tools, group work, constructive critique and vocal variety technique.

Is course New, Revised, or Modified? Revised

Required texts/other materials:

Todd V. Lewis. Communicating Literature: An Introduction to Oral Interpretation. Kendall/Hunt Publishing. January 2004. Edition: Fourth. ISBN: 0-7575-0847-2.

Black binder – Oral Interpreters utilize the black binder to house scripts during presentation. The binder should be in addition to another holder used for numerous handouts. *Required.*

Small mat/beach towel - A regimen of physical activities & floor work are common. *Required.*

Revision date:

Spring 2008

Course coordinator:

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Information /Other Learning Resources:

Books

- * The McGraw Hill Book of Poetry
- * MCCC Library -Vast array of Literary Anthologies and Collections

Videos

- * MCCC Library Video on Reserve: Introduction to Oral Interpretation
- * Mud Pie Players Videos MCCC 2006-2008

Student CD-Rom

- * Sample prose/poetry/drama pieces for selection
- * Solo and duo performances

- * Evaluation and self-critique worksheets/checklists

Online Learning Website

- * Link to general and genre-specific directories of world literature
- * Links to online literary magazines
- * Readers Theatre Web

Course Competencies/Goals

The student will be able to:

- I. Recognize and value the universality, individuality and suggestivity of literary works.
- II. Analyze, interpret and value the contextual, structural, historical, cultural and communicative intent of poetry, prose, drama and other nontraditional literary forms.
- III. Utilize information technology resources to research and defend an interpretive position.
- IV. Design and produce strategic public performances of both traditional & nontraditional literary works, as individual pieces and as part of a collaborative effort, and relay their value to diverse audiences.
- V. Demonstrate a variety of verbal and nonverbal delivery techniques which build the speaker's credibility with a diverse audience and add value to the spoken message.
- VI. Develop communicative competence, control detracting symptoms and internal monologues while building permanent tools for anxiety management.

Course-specific General Education Knowledge Goals and Core Skills.

- Goal 1. Communication. Students will communicate effectively in both speech and writing.
- Goal 4. Technology. Students will use computer systems or other appropriate forms of technology to achieve educational and personal goals.
- Goal 6. Humanities. Students will analyze works in the fields of art, music, or theater; literature; Philosophy and/or religious studies; and/or will gain competence in the use of a foreign language.
- Goal 8. Diversity. Students will understand the importance of a global perspective and culturally diverse peoples.
- Goal 9. Ethical Reasoning and Action. Students will understand ethical issues and situations.

MCCC Core Skills

- Goal A. Written and Oral Communication in English. Students will communicate effectively in speech and writing, and demonstrate proficiency in reading.
- Goal B. Critical Thinking and Problem-solving. Students will use critical thinking and problem solving skills in analyzing information.
- Goal C. Ethical Decision-Making. Students will recognize, analyze and assess ethical issues and situations.
- Goal D. Information Literacy. Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.
- Goal E. Computer Literacy. Students will use computers to access, analyze or present information, solve problems, and communicate with others.
- Goal F. Collaboration and Cooperation. Students will develop the interpersonal skills required for effective performance in group situations.
- Goal G. Intra-Cultural and Inter-Cultural Responsibility. Students will demonstrate an awareness of the responsibilities of intelligent citizenship in a diverse and pluralistic society, and will demonstrate cultural, global, and environmental awareness.

Units of study

(Special Note: This is a *skill building*, performance course. Many units overlap. Goals are often repeated/reinforced and may be embedded into several units as the students build on their skills.)

Unit I: Overview and History of Oral Interpretation

The student will be able to:

1. Discuss historical roots and modern examples of the oral interpretation process.(CG1 &2, GenEdG1, 6, 8, &9)
2. Explain the process of “performance as argument.” (CG2, GenEdG1)
3. Clarify OI differences from, and similarities with theatre, acting and public speaking. (CG2& 5, GenEdG1& 6)

Unit II: Delivery & Performance Techniques of OI

The student will be able to:

1. Identify the causes and symptoms of communication anxiety and their relationship to delivery.(CG5,GenEdG1)
2. Explore and employ physical and mental techniques which successfully manage communication anxiety and reduce its impact on message delivery. (CG5& 6, GenEdG1)
3. Demonstrate a combination of presentation techniques which together, convey literary meaning, crystallize performer interpretation, and capture audience attention and interest. (CG4 &5, GenEdG1)
4. Employ successful use of eye contact with an audience. (CG5&6, GenEdG1)
5. Apply variance in pitch, rate, volume and pause in speaking exercises and performances. (CG5&6, GenEdG1)
6. Adjust interpretive performances to reflect an understanding of proxemics, haptics and chronemics on an audience. (CG4&5, GenEdG1)
7. Critique one’s own performance, and the performance of others by providing candid, constructive and tactful feedback. (CG6, GenEdG1 & 9)

Unit III: Analyzing and Interpreting Text

The student will be able to:

1. Develop skill in appreciating and interpreting literature which supersedes its silent reading. (CG1&2, GenEdG1,6 &8)
2. Locate messages of value in a literary text, and discuss these values in terms of culture. (CG1&2, GenEdG4 &5)
3. Identify characteristics of a literary piece which make it universal and relevant to a large number of people. (CG1 &2, GenEdG1, 6,8 &9)
4. Identify and discuss qualities in a literary piece which make it distinctive, such as creative or vivid language, characters, etc. and tap into the suggestivity for production design. (CG1&2, GenEdG 1, 6, 8 &9)
5. Analyze a literary work in terms of intent, time, setting, personae, point of view, culture and language choice. (CG2 & 4, GenEdG 1, 6 &8)
6. Use resources to discover information which will defend the “argument” of a specific performance. (CG2,3 &4, GenEdG1 &4)

Unit IV: Designing a Selection for Performance

The student will be able to:

1. Recognize the interdependency of literature, interpreter and performance. (CG1 &4, GenEdG6)
2. Utilize information technology to research credible materials for use in the interpretation performance/production design of a literary work. (CG2,3 &4, GenEdG1 &4)
3. Devise a “performance as argument” for any chosen literary work. (CG4, GenEdG1 &6)
4. Develop and understanding of text performance and copyright law. (CG3, GenEdG4)

5. Demonstrate skill in appropriate cutting/editing/adaptation techniques for literary selections. (CG4, GenEdG1)

Unit V: Prose, Prose and Drama

The student will be able to:

1. Physically locate an exhaustive and diverse variety of literary works in the college library and other community libraries. (CG1, 2 &3, GenEdG6)
2. Review and incorporate the written arguments of others concerning authors intent and text interpretation. (CG3 &4, GenEdG1 &2)
3. Use resources to discover information which will defend the “argument” of a specific character choice, or a speaker’s life. (CG3, GenEdG1 &4)
4. Cite research sources in an appropriate bibliographic format. (CG3, GenEdG1 &4)
5. Locate and defend images which further develop the speaker’s personae for a given piece. (CG4, GenEdG1 &4)
6. Design and deliver an oral interpretation performance for poetry, prose and other literary forms. (CG2 thru 6, GenEdG1 &6)
7. Invent blocking and movement choices which successfully utilize space, create intimacy with the audience, and adds impact to the performer’s intended message and delivery of the piece. (CG1, GenEdG5)
8. Capture through strategic, yet minimal costumes, props, furniture and/or other production design elements, the communicative intent, historical and/or cultural significance, and other meaningful aspects of the literary work. (CG4, GenEdG1)

Unit VI: Introductions and Nontraditional Literary Forms

The student will be able to:

1. Compose and deliver appropriate introductions to an oral interpretation performance which clearly identify the piece, clarifies the moment, builds credibility, and adds interest. (CG4,5 &6,GenEdG1)
2. Develop skill in identifying and designing the oral interpretation of nontraditional literature. (CG1 &4, GenEdG1 &6)

Unit VII: Children’s Theatre

The student will be able to:

1. Identify components for success when designing OI productions for children. (CG1, 2,GenEdG1,6,8 &9)
2. Discern different types of children’s literature, and be able select and edit appropriate material for various child groups and contexts. (CG2& 4, GenEdG8 &9)
3. Demonstrate delivery techniques both vocal and physical, specifically geared toward children. (CG4thru6, GenEdG1, 8 &9)

Unit VIII: Collaborative Works

The student will be able to:

1. Work collaboratively in a group to link literary themes, strategically order performances, create visual elements (costumes props, sets), compose additional dialogue, and produce a successful public performance. (CG4, 5 &6, GenEdG 1,8 &9)
2. Identify and demonstrate the appropriate level of professionalism required in producing public performances. (CG4 &6, GenEdG 1 &9)

*****Special Note on Learning Objectives, Assessment & Academic Freedom** – This is a course outline and not a syllabus. The instructor will also provide the student with a syllabus which can include tentative schedules, course policies, communication projects/speech assignments, customized assessment rubrics and other information. The order of the unit goals above is suggested, but may be re-ordered as the instructor deems necessary.

Evaluation of student learning:

Grading Rationale:

The learning goals of this course are designed to prepare you for utilizing ethical and successful oral communication techniques as well as in the strategic design of written & speaking messages. Graded activities are opportunities for you and your professor to measure what you know and help you to further your own learning.

Special Note on Attendance:

Oral Interpretation is an upper level communication course, and also a performance course. Full attendance to all sessions is mandatory. Any time missed from class results in serious grade penalties. Extensive lates or absences result in withdrawal or failure of the course. Please feel free to speak with your instructor if you have questions about this policy.

Prior to any assignment, a project-specific evaluation rubric is provided by the instructor.

To achieve a maximum grade on a writing assignment, students should:

- * Complete a 500-word minimum document which addresses identification, speaker, context, culture, other characters, language, mood, and strategic staging/movement choices. Be sure to include text samples which support your interpretation/argument
- * Include a copy of the selection
- * Include an interpretative image of the personae
- * Include a word-for-word strategic introduction (not part of the 500 words)
- * Answer the "IF" section (not part of 500 words)
- * Show attention to grammar, spelling and structure

To achieve a maximum grade on a performance, students should:

- * Be completely prepared for any presentation (on time, written evaluations in, adequate rehearsal, etc.)
- * Create and deliver a well-planned introduction that successfully identifies the piece and prepares an audience for listening by sparking interest and facilitating a post-performance discussion
- * Show mastery of all visible symptoms of communication anxiety
- * Smoothly handle the physical script (preparation of material, page turning, referencing, etc.)
- * Demonstrate maximum and appropriate use of vocal variety, gesture, and eye contact
- * Manifest performance behaviors that create meaning, setting, character, action, and language to the audience

MCCC's Grading Scale:

- A (93-100)
- A- (90-92)
- B+ (87-89)
- B (83-86)
- B- (80-82)
- C+ (77-79)
- C (70-76)
- D (60-69)
- F(59 or less)

Students taking CMN 212 will be evaluated based on the criteria below the grading scale. Each component has a point value; 1000 point total.

CMN 212 Grading Scale – 1000 point total

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|----|--|
| 70 | Class Participation/Group work/Exercises/etc. |
| 70 | Video Response Paper |
| 90 | Written Evaluation Project - Poetry |
| 80 | Poetry Interpretation - Performance |
| 90 | Written Evaluation Project- Prose |
| 80 | Prose Interpretation - Performance |
| 90 | Written Evaluation Project - Children's Literature |
| 80 | Children's Literature Performance |
| 90 | Written Evaluation Project - Metonymic/Nontraditional Literary Piece |
| 80 | Metonymic Performance – with Oral Defense component |
| 60 | Final Examination |
| 30 | Peer/Self Critique Written Evaluations (3) |
| 90 | Collaborative Production and Public Performance |

Academic Integrity

Academic honesty is a core principle of learning and scholarship. When you violate this principle, you cheat yourself of the confidence that comes from knowing you have mastered the targeted skills and knowledge. You also hurt all members of the learning community by falsely presenting yourself as having command of competencies with which you are credited, thus degrading the credibility of the college, the program, and your fellow learners who hold the same credential.

If you use someone else's words or thoughts without giving proper credit, or you use a project you wrote for a different class in this one, you are plagiarizing. If you plagiarize, you will fail the course and I am required to report the incident to the Academic Integrity Committee. If you have any questions about what is or is not plagiarism, simply ask me. In order to insure that you understand what this covers, here is a description:

A student will be guilty of violating ACADEMIC INTEGRITY if he/she (a) knowingly represents work of others as his/her own, (b) uses or obtains unauthorized assistance in the execution of any academic work, or (c) gives fraudulent assistance to another student.

The college recognizes the following general categories of violations of Academic Integrity, with representative examples of each. Academic Integrity is violated whenever a student:

1. Uses or obtains unauthorized assistance in any academic work.
 - * copying from another student's exam.
 - * using notes, books, electronic devices or other aids of any kind during an exam when prohibited.
 - * stealing an exam or possessing a stolen copy of an exam.
2. Gives fraudulent assistance to another student.
 - * completing a graded academic activity or taking an exam for someone else.
 - * giving answers to or sharing answers with another student before, during or after an exam or other graded academic activity.
 - * sharing answers during an exam by using a system of signals.
3. Knowingly represents the work of others as his/her own, or represents previously completed

- academic work as current.
- * submitting a paper or other academic work for credit which includes words, ideas, data or creative work of others without acknowledging the source.
 - * using another author's words without enclosing them in quotation marks, without paraphrasing them or without citing the source appropriately.
 - * presenting another individual's work as one's own.
 - * submitting the same paper or academic assignment to another class without the permission of the instructor.
4. Fabricates data in support of an academic assignment.
- * falsifying bibliographic entries.
 - * submitting any academic assignment which contains falsified or fabricated data or results.
5. Inappropriately or unethically uses technological means to gain academic advantage.
- * inappropriate or unethically acquiring material via the Internet or by any other means.
 - * using any electronic or hidden devices for communication during an exam.

Students with Disabilities

Any student in this class who may have special needs because of a disability is entitled to receive accommodations. Eligible students at Mercer County Community College are assured services under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973.

If you believe you are eligible for services or an accommodation, please contact Arlene Stinson, Director of Academic and Support Services in LB221 or ext. 3525