

Las Positas College
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Course Outline for CMST 2

ORAL INTERPRETATION OF LITERATURE

Effective: Fall 2016

I. CATALOG DESCRIPTION:

CMST 2 — ORAL INTERPRETATION OF LITERATURE — 3.00 units

Critical analysis, appreciation, and application of theories and techniques used to perform various forms of literature, including poetry, prose, and drama. Students will learn to evaluate, analyze, edit, and creatively perform selections of literature for an audience.

3.00 Units Lecture

Grading Methods:

Letter or P/NP

Discipline:

	<u>MIN</u>
Lecture Hours:	54.00
Total Hours:	54.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Define what constitutes good literature;
- B. Distinguish between the various forms of literature;
- C. Analyze and write scholarly criticism of literature for the purpose of interpretation;
- D. Research and construct individual and/or group oral performances for various live audiences;
- E. Edit literature for live performance using techniques that focus on unity of time, place, action, mood, and character;
- F. Perform a variety of verbal and nonverbal skills to bring the literature to life and heighten the effectiveness of the performer's message;
- G. Demonstrate sensitivity for language, its power, beauty, range, and flexibility;
- H. Demonstrate vocal ability to create an intelligent and aesthetic experience for the speaker and for the audience;
- I. Provide quality feedback through the critique of student performances.

V. CONTENT:

- A. Nature, importance and ethics of oral interpretation
 1. Historical overview
 2. Relationship between the reader, literature, and audience
- B. Distinctions among reading, speaking, acting, and interpretation
- C. Structure of dramatic action
- D. Methods of literary selection, analysis and cutting/editing
 1. Appreciation of literature
 - a. What to look for in a performance selection
 - b. Where to find suitable literature
 2. Analysis of literature for performance
 - a. Primary ideas in the text
 - b. Sequence elements and the message
 - c. Time aspects
 - d. Setting
 - e. Characterizations
 - f. Persona point-of-view
 - g. Textual language choices
 3. Editing techniques
 4. Writing introductions
- E. Nature of and distinction between interpretation of prose, poetry, and drama
 1. Oral interpretation of prose
 - a. Choices of prose literature for performance
 - b. Component features of prose
 - c. Prose performance decisions
 2. Oral interpretation of poetry
 - a. Choices of poetry literature for performance

- b. Component features of poetry
 - 1. Figures of speech
 - 2. Repetition and parallelism
 - 3. Rhyme scheme
 - 4. Meter
 - c. Poetry performance decisions
 - 3. Oral interpretation of drama
 - a. Choices of drama literature for performance
 - b. Component features of drama
 - c. Drama performance choices
- F. Verbal and nonverbal elements of performance
 - 1. Verbal factors
 - a. Pitch
 - b. Volume
 - c. Rate
 - d. Texture
 - e. Articulation
 - f. Pronunciation
 - g. Resonance
 - h. Vocalizations
 - i. Sensory sensitivity
 - j. Internalization
 - 2. Nonverbal factors
 - a. Use of body
 - b. Eye contact
 - c. Use of focus
 - 1. Onstage focus
 - 2. Off-stage focus
 - 3. Audience focus
 - 4. Internal focus
 - d. Visualization
 - e. Facial Expressions
 - f. Physical Appearance
 - g. Proxemics
 - h. Chronemics
 - i. Use of performance binder
- G. Analysis of audience
- H. Performance of literature
 - 1. Memorization techniques
 - 2. Concentration before, during, and after performance
- I. Critical listening and analysis of performance
 - 1. Listening factors
 - 2. Effective evaluative comments

VI. METHODS OF INSTRUCTION:

- A. Peer group evaluation
- B. **Audio-visual Activity** - Video/audio tapes
- C. **Demonstration** - Live demonstrations of oral interpretation
- D. **Critique** - Instructor and peer critique of performances
- E. **Classroom Activity** - Class activities dealing with course content
- F. **Student Presentations** - Solo, duo, and/or group performances
- G. **Discussion** - Discussion of course content
- H. **Lecture** - Lecture of course content

VII. TYPICAL ASSIGNMENTS:

- A. **Narrative/Dialogue Prose**: Find a selection of prose literature that has both descriptive narration and dialogue. Make appropriate performance choices for prose literature and rehearse so that you know the selection very well. Perform your selection for class, staying within a 2 - 4 minute time frame. You will be graded on whether your selection fits the assignment, fits the time limit, how well you know the literature, how effectively you use change in focus, and how you use your voice and body to portray the literature.
- B. **Poetry Analysis**: Write a 3 - 4 page essay that explores a poem you will be performing. Examine the component features of the poem and describe performance choices you will make to create an outstanding oral interpretation performance. Attach a copy of the poem.
- C. **Mini-Thematic Group Performance**: Students will be assigned to groups that will compile and perform a script on one theme. The scripts must have at least four separate pieces of literature from at least two separate sources and genres. (Example: Two poems and two prose selections; OR one poem and three drama selections, etc.) The script must include an introduction of the theme, and the author and title of each selection. All group members must participate in the compilation, staging, rehearsal, and performance of their show. The time limit for the performance is 9 - 12 minutes.

VIII. EVALUATION:

- A. **Methods**
 - 1. Exams/Tests
 - 2. Papers
 - 3. Oral Presentation
- B. **Frequency**
 - 1. Frequency
 - a. Weekly participation in class activities/discussion
 - b. A minimum of 4 performances
 - c. A minimum of 2 written papers
 - d. One midterm examination
 - e. One final examination

IX. TYPICAL TEXTS:

- 1. Lewis, Todd. *Communicating Literature*. 5th ed., Kendall Hunt Publishing, 2011.
- 2. Watson, Jamantha. *So, You Were Saying?: Dramatic Readings for Oral Interpretation*. 1st ed., XLIBRIS, 2013.
- 3. Gillett, John, and Christina Gutekunst. *Voice into Acting: Integrating voice and the Stanislavski approach*. 1st ed., Bloomsbury Methuen Drama, 2014.
- 4. Schechner, Richard. *Performance Studies: An Introduction*. 3rd ed., Routledge, 2013.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

A. Performance binder