I. LOCATOR INFORMATION:

Course Number/Name: THEA 311-01  
ORAL INTERPRETATION  
# Hours of Credit: 3.  
Instructor:

Time/Location:  
Office Hours:  
Office: Phone:  
E-mail:  
Web site:

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail. Rules and regulations governing the use of FSU email may be found at: http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf

II. COURSE DESCRIPTION: THEA 311 Oral Interpretation is a performance course exploring logical and aesthetic meaning in poetry, prose and drama which involves selection of materials, practice and development of vocal and physical techniques of public performance.

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have one, please contact the Center for Personal Development in Spaulding 155 (1st Floor); 910-672-1203.

ISBN-13: 978-0205555246. Supplemental scenes, monologues, poetry and prose selections provided by the student and/or instructor.

V. STUDENT LEARNING OUTCOMES: Aligned with NCATE standards. Upon completion of this course, students will be able to:
1. Develop basic proficiency in the physical and vocal skills necessary for the meaningful communication of literature;
2. Express reasonable understanding of the logical and emotional meaning of literature by means of written analyses;
3. Broaden exposure to and with significant ideas in literature through analysis, performance, criticism, and class discussion; and
4. Develop critical skills in evaluating both the written worth and artistic performance of literature by means of written and oral critiques.

VI. COURSE REQUIREMENTS and EVALUATION:
A. Grade Scale will be:  
   A = 92-100  
   B = 83-91  
   C = 73-82  
   D = 64-72  
   F = 63-below
B. Class activities will be averaged and may be based on a combination of the following for a total of 100%:
   1. Oral presentations.  
   2. Readings and Analyses.  
   3. Final program.  
   4. Quizzes and Exams.  
   5. Daily work/Participation.  
   6. Optional points for homework, etc.  
   7. Potential research papers.

The grading scale used for oral presentations is posted on my web site and on Blackboard. Make good use of it for your presentation!

The “normal” or average grade for any course is a “C.” If you do as well as most students have over the years, then this is the grade you will receive. “B” is better than average, and “A” is outstanding. A grade of “D” indicates that there is serious question as to whether or not your performance has been adequate, but it has not been quite deficient enough to require that you repeat the course. ‘Incompletes’ are highly discouraged. Only in the most extraordinary of situations will an Incomplete be considered.

Evaluation of individual activities is based on criteria explained in the rubric and in class discussions. This is a ‘performance’ class therefore grading is subjective. Research papers are evaluated according to the MLA standards used in freshman English classes.

COURSE REQUIREMENTS: In order to perform satisfactorily in this course, at the very least the student will:
   A. Possess and use a copy of the textbook(s).
   B. Attend class regularly, punctually (see University Attendance Policy), and participate fully in all activities,
   C. Complete assignments on time (late work may be refused by the instructor),
   D. Use the library for research in the preparation of all presentations,
   E. TYPE all papers to be turned in, (no handwritten assignments will be accepted unless they are transcriptions!),
   F. Perform satisfactorily on quizzes and exams,
   G. Take all tests and quizzes on the date they are given (tests MUST be made up within one week),
   H. Complete in advance assigned readings in the textbook according to schedule;
   I. Read various types of literature, by various writers, to develop a range of materials from which to choose for oral presentations;
   J. Conscientiously rehearse all selections before classroom presentation;
   K. Submit written analyses of selected readings BEFORE presentations and when they are due;
   L. Present oral performances of selected literature on assigned dates; and
   M. Participate constructively in critically evaluating classroom performances (i.e., listen and offer critical feedback).

NO LATE WORK WILL BE ACCEPTED!

Description of Assignments:
1. You will use the library to locate analysis material for your performance pieces. This includes author background, literature criticism, and any other pertinent information. You will turn in 3-4 substantially written analyses based on prescribed guidelines and perform 3-4 oral selections chosen from poetry, children’s literature, drama, prose, or other selected genres. Analyses will be based on standards we discuss in class, rubrics, and what is outlined in the text. The final presentation is a group performance program built around one theme.

2. You will locate three examples on the internet of oral interpretation performances and critique them based on our own developed set of criteria for a ‘good’ performance. Critiques should be typed and double spaced.

GUIDELINES TO A COMPREHENSIVE ANALYSIS
You must include a copy of the selection as rendered by the author! No copy? No grade!

Analysis Content: The following are guidelines for developing your analysis. Every analysis must deal in depth with each of the following areas. No general area may be omitted! What is treated under each area is determined by the selection itself. If an area does not apply, state so in your analysis! Analysis (taking apart) leads you to synthesize (put together) a reading that is an organic whole.

1. Author: Who wrote it? Why? What event(s) in their own life is reflected in the piece? Background gives hints to meaning or motivation.
2. Meaning: What is the intention of the author in the literature? One should discuss the “experience” revealed by the author in this particular selection. Determine the “theme” and relate how it is revealed. Is there an idea that permeates the work? What would the poet have us “learn” or “feel”? What is the mood saying? Who is speaking and to whom and why?
3. Style: Analyze the structure and the imagery. What is the genre: narrative, epic, fiction, or other? Is the selection dialogue, descriptive, or narrative? What are the recurrent symbols, images, motifs? How are they reinforced? Do figures or speech, sentence structure, or word choice determine the theme, mood, or idea expressed? Consider rhythm of the selection as well as rhyme—if there is any. Is there alliteration? Any variation of style?
4. The Relationship between analysis and performance
   A. **Climax**: What is the conflict? Where is the climax? Is there a resolution? This is what you are building toward and should be highlighted through: pausing, rate, handling of sounds, physical changes.
   B. **Mood/setting**: What is the mood? Does it change? Concentrate on painting the “mood” of the selection and the “environment” in which the reader/author find themselves. This pervades the entire reading. It can change and have subtle shadings, and is primarily handled through: pausing, rate pattern, variations in resonance, eye contact/eye expression.
   C. **Structure**: This moves an interpretation from adequate to good to creative. This translates individually into oral/visual cues and gives clues as to subtleties in irony, sarcasm, double meanings, imagery, implications, and humor. Move beyond simply intelligible reading to creative oral interpretation.
   D. **Meaning**: Purpose. Decide what he is trying to do: Instruct, entertain, move, excite, etc. Handled primarily through technique of: body posture, body movement, facial expression (these “set the stage”), vocal inflection, and vocal quality. It is physical and vocal technique combined that makes the selection “work”.
   E. **Language**: Structure/meaning: What does the author do with language to achieve intent? How do they manipulate language? How does the author use any of the following literary devices in the piece?
   - Meaning
   - Sound
   - Allusion
   - Stanza
   - Metaphor
   - Rhyme
   - Analogy
   - Meter
   - Simile
   - Assonation
   - Synecdoche
   - Personification
   - Length
   - Apostrophe
   - Onomatopoeia
   F. Include a prose summary of at least one paragraph in which you reveal your concept for the selection. One should always know the physical, emotional, and intellectual ideas he wishes to “share” with his audience; these may be listed here. In addition, relate what you are attempting to accomplish in this assignment.

VI. Academic Support Resources – Writing Center, Chestnut Library.

VII. COURSE OUTLINE. TBA

**Student Behavior Expectations**: The instructor will respect all students and will make every effort to maintain a classroom climate that promotes learning for all students. Students must accept their responsibility by maintaining a positive classroom environment by abiding by the following rules:
1. Students are expected to arrive to class on time, remain in class until dismissed, and refrain from preparing to leave class until it is dismissed.
2. Student/teacher relationships, as well as relationships among peers, must be respectful at all times.
3. Students are not permitted to wear headphones, use cell phones or beepers, or other paraphernalia that may be distracting to the class.
4. Students are not permitted to use profanity in the classroom.
5. Students will not pass notes or carry on private conversations while class is being conducted.

**Consequences for Failing to Meet Behavioral Expectations**: The first time a student violates one of these rules, the instructor will warn him or her privately, either after class or before the next class. (Faculty members reserve the right to warn students publicly if needed.) The second time a student violates the guidelines the instructor may deduct as many as twenty points from the student's next exam grade. If a student violates the guidelines three times, the instructor will report the student to the Dean of Students for disciplinary action according to the FSU Code of Student Conduct.
IX. TEACHING STRATEGIES: This course consists of lecture, discussion, oral presentations, research, and writing. Strategies include discussions on textbook readings, rehearsals, oral presentations, quizzes on terms, and student presentations in cooperative learning groups.

X. BIBLIOGRAPHY. Suggested other reading:


NO LATE WORK WILL BE ACCEPTED!

Turn off all cell phones before you come to class. Nothing is ruder than a cell going off in the middle of an oral presentation. If yours DOES that, you will be ‘fined’ 1 point for every ring it makes!