

COURSE OBJECTIVES:

1. To develop an understanding of the theory and forms of oral interpretation.
2. To learn to apply interpretation theory by preparing and/or participating in various exercises in written and oral interpretive communication.
3. To demonstrate specific skill development in the areas of textual analysis, character development, literature selection and cutting, believable performance, vocalic manipulation (pacing, pitch, tone, volume, intonation), etc. . . .
4. To learn to project a commanding stage presence when needed for various functions
5. To prepare students for an enjoyable and successful experience in intercollegiate competitive interpretation.

TEXTS:

-Lewis, Todd V. 2012. Communicating Literature: An Introduction to Oral Interpretation, 5th ed. Kendall Hunt, Dubuque, IA

PLAGIARISM:

Assuming credit for another's work, without providing complete and accurate references, is strictly prohibited. If this occurs the students will fail the assignment and probably the class. A recommendation to suspend or expel the student may also be forwarded to the Academic Dean. Ignorance is no defense; it merely compounds the crime. Ask ahead of time if you have questions. Students are expected to cut their pieces themselves rather than have others provide them with pre-cut scripts. It is all right to receive help in the cutting process though.

EXHAUSTIVE READING RECOMMENDED:

Students will be required and expected to keep up with the many interpretive reading assignments in the class. A significant portion of the grade for each assignment will be based on the quality or literary merit of the material interpreted. Please get in the habit of reading good literature. The more you read the more you can draw from and the more likely it is that you can find a compelling narrative that lends itself to your interpretive strengths.

SELF-AUTHORED LITERATURE:

Interpreting self-authored literature is not allowed for class assignments in this course. This class centers on interpreting literature, which requires developing skills in textual analysis of what interpretations are possible from any given piece of literature. It is not a creative writing class. Creative writing is an important and very worthwhile skill that is better pursued in a creative writing class or in one's free time. Students must limit their choices to published material of literary merit authored by others. Copies of original texts must be kept at all times, and be presented if requested by instructor.

CELL PHONE WARNING:

Electronic interruptions in class are rude and unacceptable. You must turn all such devices off before entering the class. Any electronic interruption of class will result in a 10-point reduction from your overall grade for the first offense; a second offence will result in a 50-point grade reduction – the equivalent of half the points on a final exam. A third such interruption may result in even harsher disciplinary actions. This of course includes using such devices as laptops, phones, I Pads or tablets which distracts both you and others. Thanks for understanding.

GRADING POLICY:

Grade points will be awarded for each assignment as listed below. Grade points will also be awarded (or detracted) for attendance, class participation, and tests as follows:

1. Class Participation and Exercises	150
2. Tests and Quizzes	200
3. Assignments	650
TOTAL POSSIBLE GRADE POINTS	1000

As a necessary but not sufficient condition to receive an "A" or a "B" grade, a student must satisfactorily complete each assignment. This simply means that even if a student has sufficient grade points to earn an A or a B, but has not completed each of the major assignments with a passing grade, it is not possible to receive higher than a C+ for the course.

Further, grade inflation will not be employed in this class. Meeting the minimum assignment requirements in a minimal way earns a minimum passing grade of "D". "C"s meet those requirements at a higher level, and will be the most common grade assigned. "B"s demand a much higher standard of achievement and are mostly memorized. "A"s require exceptional scholarship and presentation skills, and assignments demonstrate outstanding work, polish, and delivery skills, and should be completely memorized.

Effort is required for excellence but can not to be substituted for or equated with excellence. This is a performance class. The performance and the written assignments will be the basis for grades, not merely the "effort" put into an assignment. Effort is required and appreciated but far too subjective as a basis for grading. This subject matter will be a big stretch for many, and a fairly comfortable fit for some. All that is to say that some students may put in a great deal more effort, and not see as strong a grade as others. That is inherent within any performance class and abounds in the real world. But know too that there is a high correlation with effort and improvement.

The following scale will be employed to determine final grades.

1000-920 = A; 899-880 = B+ 799-780 = C+ 699-680 = D+ 599-580 = F+
919-900 = A- 879-820 = B 779-720 = C 679-620 = D Below 580 = F
819-800 = B- 719-700 = C- 619-600 = D-

ASSIGNMENTS:

Field Observations (PLNU play and one other play)	50
Tournament Performance (2 events)	100
Duo Dramatic Interpretation or Dramatic Interpretation	150
Prose Interpretation or Children's Literature Interpretation	150
Programmed Oral Interpretation or Faith Literature Interpretation	150
TOTAL POSSIBLE ASSIGNMENT POINTS	600

The Interp assignments and standards for judging them are articulated within the textbook. Each is expected to be between 8 and 10 minutes in length, delivered using a regulation manuscript book with transparent page protectors, containing a quality introduction that sets forth the genre, title, author, thematic argumentation and what ever else needs to be explained to enjoy the presentation. Teasers are optional (to be made clear in class instructions).

TESTS:

A mid-term test will be given (worth 100 points). Also be prepared for periodic (though not necessarily pre-announced) quizzes covering the assigned reading and material covered in class, which is by the way quite light since the majority of the work is performance based.

The Final will be performance based and will consist of a Readers Theater (worth 100 points). The Readers Theater will require limited stage blocking and costumes, with minimal props and will consist of multiple members of the class. Students will have up to 25 minutes and must draw from all three genres of literature. Like all interps a quality introduction is required to address a socially significant thematic argument.

ATTENDANCE POLICY:

Snooze - ya lose! Success in this class requires strong attendance. Excused absences include: A) Academic Dean approved college activities, and B) written Doctor's excuse. This is a performance-oriented class. Most readings must start at the very beginning of class. Tardy entries create rude disturbances that may negatively effect your classmate's concentration and performance. It is inconsiderate and rude. Try to be considerate and arrive a bit early. Three tardies = 1 absence. **Excessive absences (beyond 2 class periods) will result in lowered grades.**

DUE DATES AND DEADLINES:

Written assignments missed due to an excused absence must be made up by the following class. Missed written assignments due to non-excused absences may be turned in 1 class late for half credit. Oral assignments will be made up on a time available basis only (with no guarantees that time will be available. If it is not, the assignment will be awarded a grade of F). But you really must perform the pieces on the days assigned to their performance.

TOURNAMENT PARTICIPATION:

One of the most exciting and unique challenges and requirements of this course is that each student is required to participate in one intercollegiate tournament, with two interp events during the semester. The purpose is to allow the students to enjoy using and testing the skills they have developed in class within the ultimate crucible of learning, the real world, or a reasonable facsimile thereof. :-)

Remember a few important items to help reduce the anxiety level. First, you will be in a Novice Division of other beginners like yourself. Second, your tournament grade is participation based, not performance based. As long as you seriously try, you receive 100% of the possible grade points for the assignment. Third, it is a lot of fun. Fourth, and finally, you will learn so much more from really participating and observing others and reviewing judge's comments than you could ever learn just from reading about it or in a class.

Students will be expected to attend the Grossmont College (Nov 20th) Tournament. You will probably be responsible for your entry fees and judging fees for this tournament, and if you cancel less than one week before the tournament or do not show up for your round(s) you are also responsible for any penalty fees imposed. Speech Team members' fees are covered by the team, except for no-show penalties. Should this weekend not work with your schedule inquire with me as to alternate dates, but know that they would not be in San Diego.

SPEECH TEAM INVOLVEMENT:

PLNU has an intercollegiate speech team that meets and practices weekly and competes against other colleges and universities on weekends. Novices from the class are encouraged to consider joining this team at any point in the semester, or even just observing team meetings and practices on Tuesdays from 3:30 to 5:30 in C 202. A major part of our success through the years comes from members of such classes with no previous experience. Even if you are not interested in joining the team you are welcome to come and watch the meetings and practices. This should help the concepts to make more sense, just through seeing other students performing interp pieces.

You should never feel, though, that by not being on the team you are hurting your chances to do well in this class. The course is designed with the assumption that anyone can earn a strong grade without doing anything beyond class assignments, as long as they are done well. It is true that typically about a third of the class chooses to be on the team, and that through all this extra work - above and beyond class requirements - they polish and perfect class relevant skills that allow them to exceed normal class standards.

ACADEMIC ACCOMADATIONS:

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, these students are requested to file documentation during the first two weeks of the semester with the Academic Support Center (ASC), located in the Bond Academic Center. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. Once the student files documentation, the ASC will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student.

FINAL NOTE:

To help alleviate stress and anxiety, might I suggest Preparation, Practice and Prayer. Class assignments completed just before the time they are due usually appear poorly thrown together. Allow yourself sufficient time to polish and practice material well in advance of due dates. Please feel free to work with me on assignments for coaching prior to delivering them for a grade. It is my hope that this course will be life changing for you...in a positive way. Call me with any problems.

INSTRUCTOR AVAILABILITY AND COACHING:

My Office is located in Cabrillo 103. My office phone is 849-2391 and my home phone is 619.283.3668. I am available for appointments most afternoons. Please call or drop by if you have any questions, problems, or just want to talk. My real hope is to work with you in multiple coaching sessions for each event, but that will require advance work on your part. The line-by-line analysis is the key to good interpretation and that can be worked on in coaching sessions. For courses such as this I view myself as more of a coach than a teacher, and strive to help you to become much better, rather than as some may think try to find ways to catch you doing poorly so your grade can be marked down.

Note: The toughest yet most important thing to get used to in interpretation is that you must within the parameters of the interpretation “become” the character you are attempting to portray. To make your portrayal believable, and real, you must completely immerse yourself into that particular role. Whether you choose to become Mother Theresa, Lindsey Lohan, Joan of Arc, or Lizzy Borden, do so with authority and sincerity and believability. Make it real! Make it believable! Don’t just be you reading someone else’s words or lines.

Some Tournament Tips

1. Dress nicely, professional attire. First impressions are very important.
2. Watch as many practice sessions as you can before competing.
3. Practice as many times as you can with a coach before competing. Especially, me (Dr. Rutledge). Remember I am your coach and want you to succeed.
4. Plan on arriving an hour early to the campus hosting the tournament. Assume it will be hard to find where to park, to meet the team, and to speak. Allow yourself time to get lost, find us, & relax.
5. Bring some Money for meals. We will probably go out to a restaurant after the tournament to compare experiences. I usually treat on such team dinners.
6. Relax and have fun. It is a role-playing game and you are competing against other beginners. You get an A+ on the tournament assignment for just competing seriously and trying your best.
7. Should you advance to the elimination rounds and/or get an award you will get extra credit for the class and probably even earn a trophy. Anyone in the final round can have their fees waived.