

**College of San Mateo  
Official Course Outline**

1. **COURSE ID:** COMM 170    **TITLE:** Oral Interpretation I    **C-ID:** COMM 170  
**Units:** 3.0 units    **Hours/Semester:** 48.0-54.0 Lecture hours; 16.0-18.0 TBA hours; and 80.0-90.0 Homework hours  
**Method of Grading:** Letter Grade Only  
**Recommended Preparation:**  
    Eligibility for ENGL 100 or 105
  
2. **COURSE DESIGNATION:**  
**Degree Credit**  
**Transfer credit:** CSU; UC  
**AA/AS Degree Requirements:**  
    CSM - GENERAL EDUCATION REQUIREMENTS: E2b. English, literature, Speech Communication  
    CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities  
**CSU GE:**  
    CSU GE Area C: ARTS AND HUMANITIES: C2 - Humanities (Literature, Philosophy, Languages Other than English)
  
3. **COURSE DESCRIPTIONS:**  
**Catalog Description:**  
    Oral reading of different forms of literature (poetry, short story, drama); analysis of meaning; analysis of voice quality; enunciation, pronunciation, and expressiveness; recordings and performances for audiences.
  
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**  
    Upon successful completion of this course, a student will meet the following outcomes:
  1. Identify and analyze literary devices particular to the genres of poetry, short story, drama.
  2. Write textual analyses that demonstrate the ability to incorporate sound reasoning and textual evidence that support claims advanced in the analysis.
  3. Develop a workable script for performance that includes an effective introduction and transitions.
  4. Deliver a performance that successfully utilizes voice, face, body, and movement to communicate his or her understanding of the text to an audience.
  5. Apply understanding of the text, critical thinking skills, and sensitivity to audience in critiquing his or her own, and classmates', performances.
  
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**  
    Upon successful completion of this course, a student will be able to:
  1. Identify and analyze literary devices particular to the genres of poetry, short story, drama.
  2. Write textual analyses that demonstrate the ability to incorporate sound reasoning and textual evidence that support claims advanced in the analysis.
  3. Develop a workable script for performance that includes an effective introduction and transitions.
  4. Deliver a performance that successfully utilizes voice, face, body, and movement to communicate his or her understanding of the text to an audience.
  5. Apply understanding of the text, critical thinking skills, and sensitivity to audience in critiquing his or her own, and classmates', performances.
  
6. **COURSE CONTENT:**  
**Lecture Content:**
  1. Fundamentals of performance and literature
    - A. Definition of performance literature
    - B. The rhapsode
    - C. The audience in the performance space
  2. Ascertaining literary merit
    - A. Matthew Arnold's Three Touchstones
    - B. Determining literary theme
  3. Making a credible case in literary analysis
    - A. Analysis, not synopsis
    - B. Incorporating textual evidence

4. Understanding Poetry
  - A. Simile
  - B. Metaphor
  - C. Symbol
  - D. Personification
  - E. Analogy
  - F. Synecdoche
  - G. Metonymy
  - H. Sensory appeals
    - I. Alliteration
    - J. Assonance
    - K. Consonance
    - L. Rhyme
  - M. Situational Analysis-who, what, when, where, why, how?
5. Understanding Prose Fiction
  - A. Role of narration
  - B. First person narration
  - C. Second person narration
  - D. Third person narration
  - E. Additional qualities: limited, unreliable, omniscience, objective, selective omniscience
  - F. Characters
    - a. Flat or round
  - G. Setting
6. Understanding drama
  - A. Signifying role of the stage
  - B. Proscenium arch
  - C. Breaking the fourth wall
  - D. Aristotelian principles of drama
  - E. Freytag's Pyramid
  - F. Dramatis personae
  - G. Stage Directions
  - H. Protagonist
  - I. Antagonist
7. Scripting
  - A. Scripting decisions
  - B. Eliminating asides and minor characters
  - C. Eliminating tag lines
  - D. Crediting the author and text
  - E. Techniques for introductions
  - F. Techniques for transitions
8. Performance
  - A. Open and closed situations
  - B. Working with a script
  - C. Working off script
  - D. Characterization
  - E. Character motivation
  - F. Beats
  - G. Subtext
  - H. Using the voice
    - I. Using the body
    - J. Using tensiveness
  - K. Blocking
  - L. Stage properties
  - M. Stage lighting
  - N. Music and sound effects
  - O. Tableau
  - P. Working as an ensemble
9. Assessing performance
  - A. Descriptive, evaluative, prescriptive comments
  - B. Assessing the performer's intention and ability in a public critique

**TBA Hours Content:**

COMM 170 has a TBA (To Be Arranged hours) requirement that students must fulfill as part of their enrollment in this course. These TBA hours are not homework but are instructional activities designed to augment the lecture portion of the course. Under faculty supervision, students are required to complete activities shown below in the Communication Studies Center, such as videorecorded rehearsal of speeches and presentations; peer and self-critiques, including those based on at least two (2) videorecorded in-class speeches or presentations; group activities; research; and consultation with instructor on lab modules.

**7. REPRESENTATIVE METHODS OF INSTRUCTION:**

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- D. Critique
- E. Discussion
- F. Other (Specify): The following are instructional methods that could be used to assess achievement of Student Learning Outcomes: Lecture/discussion 1. Instructor defines literary devices and applies them to representative texts 2. Instructor explains principles of scripting, how to credit the author and text in an introduction, and techniques for introductions and transitions 3. Instructor explains the value of different critical comments Group/ Individual Activity 1. Students analyze sample texts in small groups and present their understanding of the texts 2. Students script and perform literature such as "We Real Cool" and "Incident" 3. Recorded performances are shown and discussed in class Videos/ lectures/ discussion 1. Instructor explains and shows recordings of performances. The class goes through exercises to strengthen their voices, physicality, and blocking. Impromptu and practice performance sessions are built into the class schedule. All performances receive open critique in class.

**8. REPRESENTATIVE ASSIGNMENTS**

Representative assignments in this course may include, but are not limited to the following:

**Writing Assignments:**

Students view and critique at least two (2) presentations recorded in the classroom.

**To be Arranged Assignments:**

1. Students are assigned to write critiques of their own or a classmate's performance, noting effective or ineffective use of verbal and nonverbal communication, effective or ineffective use of oral interpretation techniques, and quality of critical thinking in performing the literature.
2. Students view and critique at least two (2) presentations recorded in class.
3. Students read and analyze Readers Theater program binders from previous classes to help them generate ideas for their own Readers Theater program.

**9. REPRESENTATIVE METHODS OF EVALUATION**

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Exams/Tests
- D. Final Class Performance
- E. Final Public Performance
- F. Homework
- G. Lab Activities
- H. Oral Presentation
- I. Papers
- J. The following are evaluation methods that could be used to assess achievement of Student Learning Outcomes: Written Assignments 1. Students demonstrate knowledge of concepts pertinent to each genre in a paper that uses cogent argument and textual citations; 2. Students submit script on the day of performance. Exam 1. Students demonstrate proficiency in analysis when given a new piece to read; 2. Students script a text based on understanding of the piece and how they intend to perform it. Performance 1. Students demonstrate proficiency in in-class performances, including a public performance. Critiques 1. Students are required to turn in written critiques of all 3 performances. Critiques are graded for comprehensiveness and demonstrated understanding of performance concepts.

**10. REPRESENTATIVE TEXT(S):**

Possible textbooks include:

- A. Teter, B., Ed.. *Hapai na Leo*, ed. University of Hawai'i, 2010

B. Gura, T.. *Oral Interpretation*, 12th ed. Allyn & Bacon, 2010

Other:

A. Selected readings of poems, prose fiction, essays, and plays from the public domain may be used.

**Origination Date:** December 2015

**Curriculum Committee Approval Date:** September 2016

**Effective Term:** Fall 2017

**Course Originator:** Catherine Motoyama