

COURSE SYLLABUS

ACADEMIC YEAR: 09-10

TERM: WINTER

SEMESTER HOURS: 3

COURSE: #CLA 162 TITLE: INTRODUCTION TO ORAL INTERPRETATION

INSTRUCTOR: Mrs. Margaret A. Meade, M.A.

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I. COURSE DESCRIPTION (Content)

“Public reading and dramatic interpretation of works of literature with special emphasis on the public proclamation of the Scriptures.” - Sacred Heart Major Seminary Bulletin - 2001-2003

II. REQUIRED TEXT(S)/ REQUIRED READINGS APART FROM TEXT (S)

Gamble, Teri, and Michael Gamble. Oral Interpretation: Bringing Literature to Life.
N.Y.: Glencoe, Mc Graw - Hill, 2002. (Pending availability)

Required readings, apart from the text, will include those readings necessary to present an oral interpretation of a scene from a drama, a selection of prose fiction, a poetry reading, a parable to use storytelling skills, and Scriptural readings from a particular Sunday or holyday.

III. STUDENT OUTCOMES

(What a successful learner is able to do at the end of the course.)

At the end of this course, students should be able to:

1. Analyze and perform before an audience, various genres of literature, including poetry, prose fiction, drama, as well as a parable for use with storytelling and Sacred Scripture.
2. Use body, voice, sense memory, and empathy in orally interpreting literature to fully convey meaning.
3. Learn through listening and critiquing the interpretive performances of peers.
4. Be aware of the specific interests and needs of varied audiences and relate performances to them.

IV. GENERAL OUTLINE OF THE COURSE

Oral Interpretation is an artistic process through which the interpreter makes a thorough analysis of a selection from literature. The interpreter then shares what he/she has learned about the piece by performing the intellectual, emotional, spiritual and physical understanding of the selection before an audience.

The introductory work will focus on interpretive techniques, including use of voice and body and empathy and sense memory to enhance the meaning of the literature presented.

In the following weeks, the student will use these interpretive techniques to perform a selection from drama, poetry, prose fiction, storytelling and as well as readings from Sacred Scripture.

This is a general education course and the components equate to a course of this nature taught at a secular university. However, each genre to be interpreted will have a special focus so that, at the end of this course, the student will better understand how all the literary elements allow him/her to become a better interpreter of Sacred Scripture for a variety of listening audiences. The following are the types of genres selected and the reason for the inclusion of each in this course.

Drama - 2 person scene - Focus: Character

(Sacred Scripture involves many varied characters who speak throughout the Old and New Testament.)

Prose Fiction: Narrative Prose - Focus: Narrator

(Sacred Scripture often involves a 1st person or 3rd person narrator relating the Good News.)

Poetry: Focus: Literary Imagery and Figurative Language e.g. metaphor, simile etc.

(The authors of Sacred Scripture often use a variety of literary devices to communicate meaning.)

Storytelling: Focus: Intertextuality

(The combination of a parable as it relates to a personal story with a similar learning, allows the interpreter to experience how intertextuality can influence one's ability to empathize with the meaning of the parable and share this through oral interpretation techniques. The story will be told from memory.)

Sacred Scripture: Focus: Synthesizing and utilizing all previously learned techniques for an effective proclamation of Sacred Scripture.

None of these genres can be presented well without a good analysis of the material presented. It is impossible to effectively interpret what is not understood. To be an effective interpreter of the Good News requires time and dedication to the understanding of the material being proclaimed.

REQUIRED COURSE WORK AND DUE DATES

See attached syllabus.

V. BIBLIOGRAPHY

- Bailey, Rick et. al. The Creative Writer's Craft: Lessons in Poetry, Fiction and Drama. Lincolnwood, IL: NTC Publishing Group, 1998.
- Bartow, Charles L. The Preaching Moment. Abingdon, Nashville: Abingdon Preacher's Library, 1980.
- Berger, Daniel R. Oral Interpretation of the Bible. Eugene, Oregon: Wipf and Stock Publishers, 2003.
- Endres, John C. and Elizabeth Liebert. A Retreat with the Psalms. NY/Mawah, N.J.: Paulist Press, 2001.
- Jacks, G. Robert. Getting the Word Across: Speech Communication for Pastors and Lay Leaders. Grand Rapids, MI: Wm. B. Eardmans, Pub. Co., 1995.
- Jaffe, Clella I. Performing Literary Texts: Concepts and Skill. Belmont, CA: Thomson*Wadsworth, 2006.
- Gamble, Teri and Michael Gamble. Literature Alive! The Art of Oral Interpretation. Lincolnwood, IL: NTC Publishing Group, 1995.
- Gamble, Teri and Michael Gamble. Oral Interpretation: Bringing Literature to Life through Performance. Mc Graw-Hill, 2002.
- Hahner, Jeffrey C., Martin A. Sokoloff, Sandra L. Salisch. Speaking Clearly: Improving Voice and Diction. 6th ed. Boston: Mc Graw-Hill, 2002.
- Lee, Charlotte I. and Timothy Gura. Oral Interpretation. 11th ed. Boston: Houghton Mifflin Co., 2005.
- Long, Beverly Whitaker and Mary Frances Hopkins. Performing Literature: An Introduction. 2nd. ed. Dubuque, Iowa: Kendall/Hunt Pub.Co., 1997.
- Macdonald, Margaret Read. The Storyteller's Start-Up Book. Little Rock: August House, Inc., 1993.
- Martin, James S.J. A Jesuit Off Broadway: Center Stage with Jesus, Judas and Life's Big Questions. Chicago: Loyola Press, 2007.
- McGehee, Michael D. God's Word Expressed in Human Words. Collegeville, Minnesota: The Liturgical Press, 1991.
- Moynahan, S.J. , Michael E. Once Upon A Mystery: What Happens Next ? Mahwah, N.J.: Paulist Press, 1998.

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- Nouwen, Henri J.M. The Return of the Prodigal Son. N.Y.: Doubleday Publishing Group, 1994.
- O'Malley, S.J., William J. Matthew, Mark, Luke and You: Unraveling the Gospels. Allen, TX: Thomas More, an RLC Co., 1999.
- Polonsky, Marc. The Poetry Reader's Toolkit: A Guide to Reading and Understanding Poetry. Lincolnwood, IL: NTC Publishing Co., 1998.
- Quillo, Ronald. The Psalms: Prayers of Many Moods. N.Y.: Paulist Press, 1999.
- Ralph, Margaret Nutting. And God Said What? : An Introduction to Biblical Literary Forms. Rev. Ed. N.Y. The Paulist Press, 2003.
- Rang, Jack C. How to Read the Bible Aloud. N.Y: The Paulist Press, 1994.
- Timpane, Ph.D. John and Maureen Watts. Poetry for Dummies. N.Y.: Wiley Publishing, Inc., 2001.
- Tomasovic, Susan. Oral Interpretation Workbook. Dubuque, Iowa: Kendall/Hunt Pub. Co., 2001.
- Wangerin, Walter Jr. Ragman and Other Cries of Faith. San Francisco: Zondervan Publishing House, 1984.
- Wooldridge, Susan Goldsmith. Poemcrazy. N.Y: Three Rivers Press, 1996.

General Information

In choosing your selections to interpret, select from a variety of themes. Remember, “The province of God is all creation - all space, all time, all things, all events, all the actions of humankind and all the whole human himself.” (Walter Wangerin) Select literature that you know and enjoy, being aware of your audience and the time constraints for each assignment. Remember, oral interpretation is an art and a science and each aspect takes time on task to do well.

Please bring in a DVD+RW disk ! All of your interpretations will be recorded. Part of your final grade will be your analysis of your progress throughout the semester by reviewing your disk. This disk is then kept on file in the seminary, through the academic dean’s office.

Attendance: Students are expected to attend all class meetings. Because of the participatory nature of this class, students are either performers or audience members and both are essential to achieving the student outcomes.

Absences will be excused only for very serious reasons. Absences will be reported to the Academic Dean for review, since absence is important aspect of formation. Late arrivals will be considered as ½ class absence.

Assignments: You must give the performance of your selection on the day that you are assigned. You must give all of your performances or you will be unable to pass the course. No oral interpretation performance may be made up except for an excused absence.

A typed analysis of the selection chosen must be given to the instructor on the day that it is assigned. You will be given the questions that you are to answer for your analysis of each selection. Only a typed analysis will be accepted. Please proofread your work before handing it in.

Any assignment or part of an assignment that is not turned in on time will result in a 10 point deduction for that assignment’s grade.

Examinations: There will be a written mid-term and possibly a written final. Quizzes will be announced in advance. The final oral presentation will be that of Sacred Scripture.

Grades: 60% of your grade will be based on you interpretive performances along with your written analyses, and final video critique.

30% of your grade will be based on your tests and quizzes.

10% of your grade will be based on your responses to your outside reading assignments, your attendance, your feedback and your class participation.

Grades will be assigned according to the section titled Academic Policies on page 40 in the SHMS Bulletin for 2001-2003.

For the drama assignment grading will be determined using the following guidelines:
Each pair of students will be given the same or similar piece to prepare for presentation. Each student will turn in a separate analysis and present his/her character with appropriate vocal and physical qualities on stage, before the audience.

An **A** may be earned for this assignment if the student has memorized the lines for his/her character and is **totally off script** for the final performance, provided the **analysis** and **performance** are also done well.

A **B** may be earned for this assignment if the student has memorized most of the for his/her character but is **script dependent at times**, again provided that the **analysis** and **performance** are also done well.

A **C** may be earned for this assignment if the student is **reading from script**, again provided that the **analysis** and **performance** are done adequately.

I will be happy to set up times convenient for both you and me to discuss assignments or other questions that you might have concerning this course.

Syllabus* - Oral Interpretation - Winter 2009-2010

***Syllabus subject to change**

*Questions will be given for each chapter to focus your reading

January 12 - Introduction to course - Review syllabus

Assignment: Read Chapter 1

January 14 - Lecture: Discuss Chapter 1 and be ready with answers to questions posed for Chapter 1

Discuss 2 person Drama Scene

Exercise: Bodily response to literature

Assignment: Read Chapter 2

January 19 - Lecture: Discuss Chapter 2 and be ready with answers to questions posed for Chapter 2

Discuss the two person drama scene

Exercises: Vocal qualities to interpret literature

Assignment: Read Chapter 3

Select Drama scene with partner

January 21 - Lecture: Discuss Chapter 3 and be ready with answers to questions posed for Chapter 3

Exercises: Training sense memory for interpretation

Assignment: Read Chapter 6

January 26 - Lecture: Discuss Chapter 6 and be ready with answers to questions posed for Chapter 6

Dramatistic Analysis explained

Exercises: Work on drama scene in class with partner

Assignment: Review for test on Chapters 1,2,3 and 6

Continue preparation for drama scene

Analysis of drama scene

January 28 - Lecture: Preparation of introduction to a performance of Literature

Exercise: Prepare introduction for two person drama scene
Work on scene in class

Assignment: Prepare drama scene
Analysis drama scene due on day of performance

February 2 - Drama Scene - performed

February 4 - Drama Scene - performed

Assignment: Read Chapter 4

Select a piece of prose fiction to perform

February 9 - Lecture: Discuss Chapter 4 and be ready to respond to questions posed for Chapter 4

Exercises: Work with concepts for narrative prose fiction pieces for interpretation

Assignment: Read Chapter 5
Write a dramatic analysis of your prose fiction piece
Practice your prose fiction

February 11 - Lecture: Discuss Chapter 5 and be ready to respond to questions posed for Chapter 5

Exercises with prose fiction

Assignment: Prepare prose fiction for performance including an introduction

February 16 - Lecture and exercises with prose fiction

February 18 - Lecture and exercises with prose fiction

Assignment: Prepare Prose Fiction selection for performance
Dramatic analysis and introduction required

February 23 - Prose Fiction Performance

February 25 - Prose Fiction Performance

Study for Mid Term (Chapter questions from 1,2,3,4,5, 6)

March 2 - Mid Term

Assignment: Read Chapter 7

March 4 - Lecture: Discuss Chapter 7 and be ready to respond to questions posed for Chapter 7

Exercises: Poetry concepts

Assignment: Select a poem to interpret

March 8- 12 - Spring Break - No classes

March 16- Lecture: Continue preparation of poetry

Exercises: Poetry concepts

Assignment: Prepare a dramatic analysis of poem

March 18 - Lecture: Poetry concepts

Exercises: Work with poem selected

Assignment: Prepare poetry piece for presentation, including an introduction and a dramatic analysis

March 23 - Poetry Performance

March 25 - Poetry Performance

Assignment: Select a Parable that reflects a personal story of your own

March 30 - Lecture: Discuss assignment for parable and story

Exercise: Work in class on preparing story for telling

Assignment: Prepare story and parable - Story will be written and told from memory and parable will be orally interpreted

April 1 – 5 Easter celebration

April 6 - Storytelling performance -

April 8 - Storytelling performance

Assignment: Select Scriptural Passages from a particular Sunday or Feast Day including the Old Testament reading, the Psalm, the New Testament

reading, and the Gospel reading

April 13 - Lecture: Oral Interpretation of Scripture

April 15 - Lecture: Oral Interpretation of Scripture
Exercises: Scriptural Readings

Assignment: Analysis of Scriptural Readings
Prepare Scriptural Readings for presentation

April 20 - Sacred Scripture Presentation

April 22 - Sacred Scripture Presentation

Final Exams: April 26 - 30 - Final Exam: April 27
Video Critique due

April 30- End of Term II