

Syllabus
Interpretive Reading THR 360 RB
Rochester Campus
Augsburg College, Fall 2009

Instructor: Sylvia Mae Langworthy
donsyl@frontiernet.net
507-824-2507

Course Meets: Thursday evenings 5:45-9:45 p.m. on
September 17, October 1,15,29, Nov. 12, Dec. 10
Saturday December 5, 1:00-5:00 p.m.
Handouts by instructor.

Students will also choose literature from a variety of sources to be discussed on the first night of class.

Catalogue Description: Basic principles of oral interpretation of narrative verse and dialogue forms of drama. Study, written analysis, discussion, practice and performance of readings before small and large groups. (Prereq: ENL 111 or 112 or HON 111.)

Course Objectives: The student will:

- Develop effective oral communication skills. Formal and informal speaking skills to small and large groups.
- Develop and refine listening skills. The ability to provide feedback and articulate personal reaction using common vocabulary.
- Audience analysis and its importance in public speaking.
- Read various forms of literary drama and poetry.
- Explore what it means to be human and connect to others through language.
- Demonstrate willingness to use coaching as a tool for improvement.
- Recognize the stress response and utilize activities to minimize its effect.
- Create images and meaning through vocal expression and interpretation.

Course Requirements:

Reading assignments: You will read short chapters or sections of chapter from sources provided by your instructor.

Writing assignments: Please bring a spiral notebook of at least 70 pages to use notes from your readings. You will also need a one inch 3 ring binder to hold your collection of readings and cuttings. Readings do not need to be retyped. They can be copied as long as you cite your source. Cut and paste onto an 8 ½ x 11” sheet of paper and insert into your 3 ring binder. Please re-type cuttings using at least 12 point font.

Oral Reading Assignments. Bring a copy of your script for the instructor to use during your presentation. It should also be on 8 ½ x 11” paper.

Physical and Vocal Warm Ups. We may work on the floor so bring a yoga mat, or a beach towel, or a blanket and dress comfortably.

Attendance. Due to the nature of this class, your attendance is crucial. In order for an oral communication class to be effective, there must be a speaker and an audience. Your support and feedback to classmates is expected. Thus, regular attendance for the whole class (5:45-9:45 p.m.) is mandatory. Your participation both as speaker and listener will be noted in the grade evaluation. An absence for any part of class will result in a loss of 10 points from your total grade.

Grade Evaluation:

Presentation # 1:	Due Oct 1	10 points
Presentation # 2:	Due Oct 15	10 points
Presentation # 3:	Due Oct 29	10 points
Presentation # 4:	Due Nov 12	10 points
Presentation # 5:	Due Dec 5	10 points
Presentation # 6: Final	Dec 10	20 points
Notebook	Due Oct 29	10 points
Reading Collection Binder	Due Dec 5	10 points
Class participation and in class activities		10 points

Total 100

EXTRA CREDIT Due Dec 5 10 points

You may turn in one extra credit assignment to make up for a missed class. However, if you miss two classes, the highest grade you can earn is a 3.0.

You may turn in two extra credit assignments to ensure a grade of 4.0.

Upon your return to class, you will be expected to present the missed assignment.

Criterion Reference Grading—not on a curve:

4.0	(96% and above)	3.5	(91%-95%)
3.0	(86%-90%)	2.5	(81%-85%)
2.0	(76%-80%)	1.5	(71%-75%)

A note on phone calls: Please set your cell phone to silent or vibrate mode during class. Urgent calls may be taken outside of the classroom.

Food: Bethel allows covered beverages in the classroom. Please enjoy your food in the main floor café area.

AUGSBURY COLLEGE ACADEMIC HONESTY POLICY:

Plagiarism will not be tolerated in this course. You will be given zero credit for the entire course in the event of verified plagiarism. See the “Augsburg Guide” for definitions of plagiarism and discussion of the Augsburg Academic Honesty Policy.

HARASSMENT:

According to its sexual harassment policy, “Augsburg College is committed to maintaining a College community free of sexual harassment and all forms of sexual intimidation and exploitation.”

This course may sometimes require physical touching between students and between instructor and student (only when it is appropriate in the context of training and learning—i.e. breath work in the context of vocal coaching.) If any student feels that she/he will not feel comfortable in a course that involves some physical contact, please discuss this with the instructor as soon as possible. If you decide to continue with the course please, at any time, communicate to other students or to the instructor whether you want to participate with the exercise/demonstration that requires touching. There is no stigma attached to stepping out of participating for any reason.

It is not uncommon to find adult themes, including profanity and sexual material in literature. Discussion of such material in an academic setting must not be gratuitous in nature, and is placed in the context of intellectual discussion. Talking about adult topics in modern culture is different from harassment. If a student is uncomfortable with a particular subject, then the student will communicate this to the faculty so an alternative assignment or arrangement can be made.

In this course it is necessary that all members of the course be respectful in ALL areas of communication. *Be respectful of physical boundaries, new ideas, and cultural perspectives and treat all the way you wish to be treated.*

Because literature speaks to the soul and heart of humans, we will agree to respect one another in a manner that maintains confidentiality. Refrain from using student names if you are so moved to discuss class events with others.

DISABILITIES/INJURIES:

If any student feels he or she may need an accommodation for any type of disability, please inform the instructor and request accommodation. If you have injuries or physical problems that are permanent or temporary that might affect your participation in some exercises, please tell the instructor as soon as possible. You are the best judge of your physical limits and are encouraged to take care of yourself.

Class Schedule

- 1. Thursday, Sept 17** **5:45-9:45 p.m. Bethel Lutheran Church**
 - Course Introduction
 - Physical and vocal warm-ups
 - The literature—focus literature and language
 - Art of listening
 - Personal goals for the course
 - Introduce critique/analysis (evaluation tools)
 - Class improvisation exercises (rhythm game names, choral work-Sendak's Pierre)
 - Assignments: Present assignment, introduction from Mellon's Storytelling...
- 2. Thursday, October 1** **5:45-9:45 p.m. Bethel Lutheran Church**
 - Warm-ups/notes
 - Presentation # 1—Children's story 2-3 minutes, Analysis and critique
 - Re present using analysis/critique
 - Assignments: Poetry (a list of poets offered)
 - Reading assignment: Charlotte Lee's Oral Interpretation, pp. 357-369.
 - Listen to recordings.
- 3. Thursday, October 15** **5:45-9:45 p.m. Bethel Lutheran Church**
 - Warm-ups/notes/questions
 - Presentation # 2—class critiques/analyses, Poetry 3 minutes
 - Re present using critique/analysis
 - Assignments: Horror story narrative (e.g. Poe, Shelley, Stocker, etc.). Read Theatres for Literature, pp. 3-14.
- 4. Thursday, October 29** **5:45-9:45 p.m. Bethel Lutheran Church**
 - Warm-ups/notes/questions
 - Presentation # 3—class critiques/analyses
 - Re present using critique/analysis
 - Assignment: Dialogue using play or novel (e.g. Dylan Thomas). Read Readers' Theatre Handbook, pp. 21-35.
- 5. Thursday, November 12** **5:45-9:45 p.m. Bethel Lutheran Church**
 - Warm-ups/notes, questions
 - Presentation # 4—class critiques/analyses
 - Re present using critique/analysis
 - Assignment: Shakespeare monologue. Read Shakespeare's Language, pp.15-23
 - Audio tape of Sir John Gilgud or Sir Ian McClellan
- 6. Saturday, December 5** **8:30 a.m.-12:30 p.m OR 1:00-5:00 p.m. Bethel Church**
 - Warm-ups/notes/questions
 - Presentation # 5—monologues and critiques/analyses
 - Re present
 - Assignment: Participation choice from prior work or entirely new piece. Explore your growth in class from start to where you are now.

7. Thursday, December 10 5:45-9:45 p.m. Bethel Lutheran Church

Warm-ups/notes

Presentation: your choice

Celebrate your new found skills

Critique from where you started (what strengths you have gained and those to be worked on.)

Because of the wide diversity of the literature suggested for this class, no text is required. Selected readings which pertain to class assignments will be listed. These selections will be helpful as we explore the presentation genre of interpretive literature. You are NOT expected to purchase these books. The instructor will provide handouts and/or references to Internet sites.

Touch Magic: Fantasy, Faerie, Folklore in the Literature of Childhood, by Jane Yolen, August House, ISBN 0-87483-591-7. Pages 21-26, 27-36, 37-42.

Readers' Theatre Handbook, by Leslie Coger and Melvin White, Scott Foresman, 1967. Pages 21-35.

Theatres for Literature, by Marion Kleinau and Janet McHughes, Alfred Pub, 1980, ISBN 0-88284-096-7. Pages 3-14, 19-42, 68-.

Oral Interpretation, Charlotte Lee, Houghton Mifflin, 1965. Pages 357-369.

Storytelling and the Art of Imagination, by Nancy Mellon, Element, 1992, ISBN 1-85230-339-5. Pages 1-6.

The Way of the Storyteller, by Ruth Sawyer, Viking, 1985. Pages 115-127.

The Read Aloud Handbook, by Jim Trelease, Viking Penguin, 1985. Pages 1-13, 14-29.

Shakespeare's Language, by Rex Gibson, Cambridge. Pages 15-23.

The following books are for extra credit:

Uses of Enchantment, by Bruno Bettelheim.

How Fiction Works, by James Woods.