

# Oral Interpretation

Workbook V 1.2 (revised)  
Robb Lightfoot -- CMST 30

Please note that the online information is probably more current than the print version. The online workbook can be found at [www.shastastudents.com/classes](http://www.shastastudents.com/classes)

**PLEASE BRING  
THIS WORKBOOK  
WITH YOU TO  
CLASS EVERY  
DAY!**

You may buy a copy at the bookstore or download a PDF and print it up. Some students have found it cheaper and more convenient to just buy the copy in the bookstore. Please make sure you are getting the correct semester.

The online workbook can be found at [www.shastastudents.com/classes](http://www.shastastudents.com/classes)

[I can be contacted at rlightfoot@shastacollege.edu](mailto:rlightfoot@shastacollege.edu), Room 600 or at 530-242-2360

# Schedule

Assignment due dates will be announced in class – Note them here on this schedule, please.

Week	Notes – Major Assignments - Highlights
Week 1	Introductory Activities Reading - Gamble & Gamble, <i>Oral Interpretation</i> pages ix-x, Chapter 1 and Handbook - <a href="#">Introduction</a> and <a href="#">Goals</a>
Week 2	Library Orientation/Writing Center Orientation Reading - <i>Oral Interpretation</i> Chapter 2 and Handbook <a href="#">storytelling</a> article
Week 3	Reading - <i>Oral Interpretation</i> Chapter 3 and Handbook <a href="#">children's literature</a>
Week 4	Reading - <i>Oral Interpretation</i> Chapter 8 and Handbook Cutting a Script and Sample Script
Week 5	Reading - <i>Oral Interpretation</i> Chapter 4 and Handbook Analysis Papers
Week 6	Reading - <i>Oral Interpretation</i> Chapter 5 and Handbook Prose
Week 7	Reading - <i>Oral Interpretation</i> Chapter 7
Week 8	Reading - <i>Oral Interpretation</i> Chapter 6 and Handbook <a href="#">Poetry</a>
Week 9	Reading - <i>Oral Interpretation</i> Chapters 9

Week 10	Reading - <i>Oral Interpretation</i> Chapter 11
Spring Recess	College Closed
Week 11	Reading - <i>Oral Interpretation</i> Chapter 10 and Handbook <a href="#">Drama</a> and <a href="#">Compilation</a>
Week 12	Read material for your performances
Week 13	Read material for your performances
Week 14	Read material for your performances
Week 15	Read material for your performances
Week 16	Read material for your performances
Week 17	Read material for your performances
Week 18	See First-Day Handout

## Table of Contents

Online Resources.....	7
Inquiry Rubric.....	9
Reading Schedule-Due Dates.....	11
Introduction to OI-Supplemental Reading.....	12
Goals of Oral Interpretation-Supplemental Reading.....	13
FAQs.....	14
Sample Critique Form.....	15
Recommended Links.....	17
<u>Week 1</u>	
Assignment 1 - Autograph Party.....	18
Assignment 2 - Bio for the Instructor.....	19
Assignment 3 - Syllabus Quiz.....	20
Assignment 4 - Creativity Report.....	21
<u>Week 2</u>	
Assignment 5 - Family Story.....	22
Storytelling - Supplemental Reading.....	23
Assignment 6 - Feedback-Storytelling.....	26
Assignment 7 - Show Me Your LRC Card.....	27
Assignment 8 - Send a Message in the Portal – Ext. Credit.....	28
Assignment 9 - Create a PowerPoint.....	29
Assignment 10 - Cosby and Storytelling.....	30
<u>Week 3</u>	
Assignment 11 – Children’s Lit – In-Class Read-Aloud.....	31
Assignment 12 Extra Credit –View Your Family Story.....	32
Children’s Lit - Supplemental Reading.....	33
Assignment 13 - Feedback-Children’s Lit.....	39
Assignment 14 - Notable Books – Bring 2 to class.....	40
Assignment 15 - Joseph Campbell Interview.....	49
Assignment 16 - Tales of the Arabian Nights.....	50

Week 4

Basics of Script Preparation-Supplemental Reading..... 51  
Assignment 17 - Feedback-Script Preparation..... 55  
Assignment 18 – The Spoken Word Project.....56

Week 5

Performance Analysis Supplemental Reading..... 58  
Assignment 19 - Feedback-Analysis Papers..... 60  
Assignment 20 –“How Difficult?”.....61  
Assignment 21 - View Your Children’s Lit..... 62  
Assignment 22 - Bring Caldecott Winners To Class.....63  
Assignment 23 - Bring Newbery Winners To Class.....63  
Assignment 24 - Books on Tape..... 64

Week 6

Prose-Supplemental Reading.....65  
Assignment 25 - Feedback-Prose Performances.....69  
Assignment 26 - Your Prose Performance.....70  
Assignment 27 - Analysis of Your Script.....71  
Assignment 28 - Extra Credit – View Your Prose Perf.....72

Week 7

Assignment 29 - Go See A Live Performance.....73  
Assignment 30 - Midterm Exam..... 74

Week 8

Poetry-Supplemental Reading.....75  
Assignment 31 - Feedback-Poetry..... 83

Week 9

Assignment 32 - Your Poetry Reading..... 84  
Assignment 33 - Extra Credit – View Your Poetry..... 85  
Assignment 34 - Poetry Script Annotated..... 86  
Assignment 35 - Rate These Poetry Resources on the blog.....87  
Assignment 36 - Seinfeld: Even the Pros Get Nervous.....89

Week 10

Assignment 37 - In class – A Day In The Life.....90  
Assignment 38 - Video –Mother Tongue.....91

\

Week 11

Assignment 39 - Video-The Man In The Moon-Kaufman.....92  
Drama - Supplemental Reading..... 93  
Assignment 40 - Feedback-Drama.....96

Week 12

Compilations/Ensemble Scripts-Supplemental Reading.....97  
Assignment 41 - Feedback-Compilation..... 100  
Assignment 42 - Using Our Class Wiki For RT Ideas..... 101

Week 13

Assignment 43 - In Class Journal.....102  
Assignment 44 - Researched Journal.....103  
Assignment 45 - Bring Ensemble Material To Class..... 104  
Assignment 46 - Ensemble Step 2 – 5 W’s and an H... ..104  
Assignment 47 - Ensemble Step 3-Motivations..... 104

Week 14

Assignment 48 - Comic Possibilities.....105  
Assignment 49 - Setting the Stage.....106  
Assignment 50 - Non Verbal Behaviors.....107

Week 15

Assignment 51 - Extra Credit-Claim All Your Papers.....108

Week 17

Assignment 52 - Ensemble Performance.....109  
Assignment 53 - Ensemble Analysis.....111  
Assignment 54 - Watch Your Ensemble Performance.....112

Week 18

Assignment 55 - GE SLO.....113  
Assignment 56 - Final Exam.....114  
Works Cited.....117  
Assignment Maxtrix – Track Your Grade.....119

## OI Resources – A List of What’s Online

While much of what is online is also here in this workbook, there are resources that it’s not possible to offer here in print. You should check our class portal. At [www.shastastudents.com/classes](http://www.shastastudents.com/classes)

<b>Name</b>	<b>Summary</b>
<a href="#"><u>School Calendar 2010-11</u></a>	Shasta's calendar - has holidays and important dates
<a href="#"><u>Files for Students</u></a>	Useful files. Includes PDF forms.
<a href="#"><u>Reading Schedule and Due Dates</u></a>	Reading Schedule and Due Dates for Major Assignments
<a href="#"><u>Supplemental Reading - Sample Critique Form</u></a>	Sample critique form
<a href="#"><u>Class Video Clips</u></a>	Here are our class video clips
<a href="#"><u>Sample - Creativity Book Report</u></a>	Here's a link on our wiki to a very good sample of the Creativity Book Report
<a href="#"><u>List of Fantasy Books for Potter Lovers</u></a>	Here are some books for various ages that are recommended to those who like Harry Potter.
<a href="#"><u>Voice Acting</u></a>	Record Searchlight story of the man who did the voice acting for the Harry Potter Audio Books.
<a href="#"><u>Excellent Radio Shows - Available Online</u></a>	Here's a list of 10 radio shows that include comedy, drama, and poetry. All worthy of listening to.
<a href="#"><u>Article - How To Own A Poem</u></a>	Article that looks back to when poetry was more common in curriculum, and some suggestions on how to read poetry.
<a href="#"><u>Links to Improv and Theater Games Sites</u></a>	Click here to see links to theater games and improv resources.
<a href="#"><u>Non verbal = Emotions, Attitudes and Character Traits</u></a>	Here's a link to our wiki page that has a list of nonverbal behavior and the emotions, attitudes and character traits they suggest.



# Inquiry Rubric - Lightfoot

All of my class assignments and materials are selected to fit a particular theme, topic, skill or goal. You can usually tell what the theme of the week is from the reading, and I will make it explicit when I lecture or otherwise explain an assignment. But even with all these specific components, it's important to keep the "big picture" in mind. So, I've tailored many of my assignments to make you an active part of creating meaning from all this material. In the end, it is essential for you to reflect on what all of the assignments, activities, and experience added up to for you, and for me to see how you internalized this class. Rather than wait until the end, I often will ask you to process this material and think for yourself how to apply or extend this information with what I call the Inquiry Rubric, a nod to the Inquiry Method of educational theorist and philosopher, Carl Rogers—no relation to Mr. Rogers of TV fame....

**When I tell you how many points an assignment is worth, this rubric will help you understand my expectations for your work. Here is the rubric.  
What You Need To Do**

## *I. Basic Process – 5 points*

- a. What was the most interesting part of this lecture/activity/assignment?
- b. Why? What was the most useful concept/skill/idea? Why?
- c. What was the most difficult concept/skill/idea to grasp? Why?

## *II. Intermediate - Method – 10 points*

- a. Answer the questions from section I AND
- b. Where do you see this concept/skill/idea fitting into our current reading?  
Be specific and give an example from the book.
- c. Where, outside of Google or Wikipedia, could you learn more about this? Don't overlook "people resources" or places outside our library?

## *III. Full-On – 25 points and up*

- a. Answer the question from sections I and II AND
- b. Look at our textbook and find the references it lists on this topic.
- c. Find and print/copy/email an abstract of at least one of those primary sources.
  - d. Find and include an example of this idea or skill as detailed in the popular press. Be sure to collect all the information required to do a full, MLA citation.
  - e. Find and include an example of a PEER REVIEWED article on this topic that is NOT mentioned in our textbook. Please seek the help of the reference librarian, and don't just go to Google on this.
- f. Read these items, and write on the following.
  - i. Does the popular press agree with our textbook?
  - ii. Has any additional information come to light in the popular or scholarly press on this topic? If so, what is it?
  - iii. Is there controversy or disagreement on this topic? If so, what is the issue and why does it exist?

- g. Prepare a presentation for the class, the length to be announced. (This

is for the bigger assignments.) You may be directed to use PowerPoint.

When you write papers for me, and I've asked you to write without giving any specifics, this framework should guide you. For me, the questions always center on how information can be integrated into what we know, whether it is credible, consistent with what is widely believed, and worthy of our assent. If not, then why not? Once we've decided to pay heed to the information, then comes a series of questions as to how we can rub these ideas together and generate some heat. The process can and should be, fun.

## Reading Schedule – Due Dates

Please follow this reading schedule to stay on track with the class assignments. You can see when the class assignments are due by looking at the table of contents. As explained on the first page of the workbook, most small assignments are due within a week of the day they are covered in class, others are due on the day of the midterm or the last day of class. Please see the calendar at the end of this workbook for a specific listing of dates and holidays for this term.

Week 1 - Gamble & Gamble, *Oral Interpretation*

pages ix-x, Chapter 1,

Handbook (online) [Introduction](#) and [Goals](#) (click to view) and [sample critique form](#)

Week 2 - *Oral Interpretation* Chapters 2, Handbook [storytelling](#)

Week 3 - *Oral Interpretation* Chapters 3 , Handbook [children's literature](#)

Week 4 - *Oral Interpretation* Chapter 8, Handbook [Cutting a Script](#) and Sample Script

Week 5 - *Oral Interpretation* Chapter 4, Handbook [Analysis Papers](#)

Week 6 - *Oral Interpretation* Chapter 5, Handbook [Prose](#)

Week 7 - *Oral Interpretation* Chapter 7

Week 8 - *Oral Interpretation* Chapter 6, Handbook [Poetry](#)

Week 9 - *Oral Interpretation* Chapters 9

Week 10 - *Oral Interpretation* Chapter 11

Week 11 - *Oral Interpretation* Chapter 10, Handbook [Drama](#) and [Compilation](#)

See also the [works cited](#).

## **Introduction To Oral Interpretation**

Oral Interpretation has a tradition and aesthetics that are every bit as old as conventional theater. In fact, many of you may do exercises in this class that will be very similar to those done in theater classes. So, you may rightly ask, what are the differences between Oral Interpretation and theater. Briefly, they may be summarized as indicated below.

### Distinctions

1. The presence of a text
2. Off-stage focus
3. Multiple characters presented by a single person
4. Suggestive, non-literal, minimal movement
5. No costumes, but ensemble dress
6. Multiple forms of literature

# Goals of Oral Interpretation

## Purpose of Oral Interpretation

1. Develop an appreciation of literature
2. Know how to find literature.
3. Be able to share literature with others
4. Develop your vocal expressiveness
5. Participate in an oral tradition
6. Be able to select material suitable for various ages and groups
7. Be able to promote children's reading
8. Use oral interpretation as a teaching method
9. Learn the background and tradition of oral interpretation.

## Objectives

1. Learn the performance of descriptive prose.
2. Learn the performance of narrative prose.
3. Learn the performance of children's literature.
4. Learn the performance of poetry.
5. Learn the performance of drama
6. Learn the performance of ensemble interpretation.
7. Learn how to select and compile material for scripts.

All of this can sound pretty imposing. Yet, in any performance (yes, this is a performance class) there are three steps that must be done in every case. They are:

## Three stages in performing any piece

1. Finding the material
2. Cutting, compiling and adapting the material
3. Performing the material

We will be spending the semester going through this sequence with children's literature, prose, drama, poetry and an ensemble performance. As we progress, you should deepen your awareness of the demands of each genre.

## FAQs

Please feel free to ask question at any time and in any format. I will answer question on the spot when I can, or get back to you. Over the years many question recur, especially those asked during the first day of class. Since I am just now compiling this workbook, I don't have a stack of these at the ready, but here are a few from years gone by

**Q:** I really didn't want to take this class, but I have to because I want a teaching credential.

**A:** I know that most students in here are not theater majors, and so we approach the performances slowly. You get to talk in groups at first, and the first few assignments are "guaranteed A's". We ease you into this, and I don't make negative comments publicly. In fact, I usually end class by asking your classmates to go over and THANK you for your performance. We emphasize the positive.

**Q:** Isn't this just acting?

**A:** Not really. The goal is to have you get comfortable reading literature aloud. There's more to it than meets the eye. At no time do we ask the audience to believe you ARE the characters. That's why we don't use costumes, makeup or props. This is the theater of the imagination....

**Q:** Do I need to buy the book?

**A:** Research consistently shows that students who fail to commit to the class by coming regularly or buying the book usually don't succeed. But, that said, there is a copy on reserve and more than a few students have managed without it. Just keep up on the readings, please.

**Q:** I am a writer/poet/dramatist. Can I read my own material?

**A:** At times, yes. You still need to show me you can take material written by others and adapt it for performances.

**Q:** What do I have to do to get an "A"?

**A:** Read the first-day handout for the particulars. But, briefly, show up each day. Do the homework. Take notes. Prepare your readings/performances EARLY and PRACTICE them. You don't have to be an actor. Just find stuff you like and put some passion into it. Be willing to take some risks and be silly here and there. Do this, and the grades will take care of themselves.

# Sample Critique Sheet

Critique Sheet Oral Interpretation Robb Lightfoot

---

Name	Points	Assignment
------	--------	------------

Literature selected--quality of adaptation--script \_\_\_\_\_

Performance time

Introduction Comments

Length: Short/OK/Long

States author and title of work: Yes/No/So-So

Effectively sets up selection: Yes/No/So-So

Says enough, not too much: Yes/No/So-So

Body of Script

Easy to follow "what was happening": Yes/No/So-So

Cutting had "wholeness" or "unity": Yes/No/So-So

Material was "worth" audience's time: Yes/No/So-So

Builds to dramatic climax: Yes/No/So-So

Program Book

Script is neatly placed in program book or binder: Yes/No/So-So

Program book is held so as not to reveal the script: Yes/No/So-So

Performance--Expressive--Appropriate--Controlled--Imaginative--Consistent

Movements and Posture appropriate for character: Yes/No/So-So

Movements and Gesture consistent for character: Yes/No/So-So

Movements suggest rather than act out: Yes/No/So-So

Voice appropriate for character: Yes/No/So-So

Voice consistent for character: Yes/No/So-So

Voice easy to hear even when "whispering": Yes/No/So-So

Focal points for characters appropriately placed: Yes/No/So-So

Focal points for characters consistently placed: Yes/No/So-So

ALL of audience included in "open focus": Yes/No/So-So

Pacing and speed of delivery was appropriate to material: Yes/No/So-So

Pacing was varied and controlled: Yes/No/So-So

Pacing (including pauses) was used to "work" the audience: Yes/No/So-So

Characters were easy to distinguish: Yes/No/So-So

Performer did not get "lost" or stumble over words: Yes/No/So-So

Performance included unique and original approach: Yes/No/So-So

Performer seemed to enjoy and make us enjoy selection: Yes/No/So-So

Performer conveyed understanding of material: Yes/No/So-So

Performer had "contact" with audience: Yes/No/So-So

Performer turned in an analysis paper, worth an additional 25 points: Y/N

## **Recommended Links**

### Our Class Video Clips

These files may be downloaded and watched on almost any time of computer. They are BIG MPEG files, sometimes 150 megs or bigger, and depending on how your computer is set up, you may have to download the entire file before you can view it.

If you have a slow connection to the web, or don't want to tie your computer up, I suggest that you download them on campus, and then just copy the file to your memory stick.

<http://www.shastastudents.com/oralinterp/video/>

### Our Class Forums and Blogs

Dynamic content created by students and teacher. Often, I will require that students post their research findings here to pave the way for others.

Log into the portal and look at the resources on the top of the page for our Oral Interpretation class. See instructions on the first day handouts as to how to create an account on [www.shastastudents.com](http://www.shastastudents.com)

# Assignment 1

## Autography Party - Get Acquainted Activity

Your Name \_\_\_\_\_

### Oral Interp

You are to find, if possible, a person in the class who meets one of these criteria. Give this sheet to that person, and have him or her SIGN this sheet and return it to you. Find, if possible, a different person for each description. After this exercise has proceeded for a while, the instructor may give additional instructions.

### **Find a person that:**

Is an only child
Drives a "classic" car
Was born outside California
Is getting too little sleep
Plays a musical instrument
Has seen a recent movie you've seen
Speaks a language other than English
Has a web page on the Internet
Is married
Is taller than you
Is newly in love
Is left-handed
Writes poetry
Goes to church regularly
Plays team sports
Rides a bike or runs regularly
Has traveled overseas
Is a parent
Works 20 or more hours a week
Knows someone you know
Is a vegetarian
Commutes more than 1 hour a day

## Assignment 2 - Brief Bio For The Teacher

**Your Name** \_\_\_\_\_  
**Oral Interp**

This assignment does two things.

First, it gives me some information to help learn who you are as a student and as a person. See the questions below.

Second, it confirms your ability to upload a file. I prefer that all uploads of assignments be in "RTF" or "Rich Text Format." This format is one that nearly all word processors can write to. if you don't see this in your word processor, then you can just use "plain text." I cannot open files in Microsoft Works, or even the newest version of Word or WordPerfect.

Here are the questions I'd like you to answer. You get +10 for your answers, and as you can probably guess, there are no "right" answers.

1. What is your name? (Please get in the habit of putting your name on everything!0
2. Do we have your current email address at Shasta (check your profile here, as I used the email the school had on record. You may change it--and should--if it is not correct.)
3. What are your goals for this class?
4. What are your concerns?
5. What experience have you had in speech or debate classes? (it is OK if you've had none at all.)
6. What are your questions as you start this semester?

# Assignment 3

Syllabus Quiz - 5 points

Oral Interp

---

Your name

For 5 points, answer the following questions.

1. What is Robb's office room #?
2. What is Robb's office phone # ?
3. What are Robb's office hours?
4. What is the required text?
5. What is the total point value of the quizzes and the final?

# Assignment 4 - Creativity Report

Due on Midterm Day

25 points

**There are TWO approaches.**

1. I recommend you find the book *The Well of Creativity*. Then, you may pick just two or three chapters and compare the approaches to creativity. Look at the questions below. But if the questions don't fit, then don't worry. Just do a comparison. I'd like you to be aware of how these artists work.

2. If you can't get a copy of *The Well of Creativity*, then take heart. There dozens of books on reserve in the library for this class. [Click here](#) to view a list. Most of these were placed there after my sabbatical to study creativity. Using the web catalog in the LRC, find those related to CREATIVE ABILITY. You are free to use any of these books for this report. You may also use *The Well of Creativity*, which is available in the bookstore.

You will need to summarize, in two or three typewritten pages, the following:

What, according to the book, is the nature of creativity?

Who has creativity?

How is it best developed?

What are some common barriers to creativity?

How are these overcome?

What are the key personality traits of creative people?

What, in your opinion, was the best suggestion given by this book? Why?

Remember to give an MLA citation of this book at the back of your report.

## **Assignment 5 - *Family Story***

10 points

You need to do some in-house research.

Find a story that has been told and retold in your family. This story can involve you, an immediate family member or a friend. The story should run 2-3 minutes maximum, and it may be serious or humorous.

The goal of this assignment is to allow you to experience firsthand the ancient tradition of storytelling in a small community--our classroom. We will use these family stories to talk about the common characteristics of all stories. We will likely see common themes, storytelling devices, and delivery techniques.

You may go online and view the recording of your presentation for +5 extra credit. This process will be demonstrated in class.

## Storytelling – Supplemental Reading

These suggestions were compiled from Ruth Sawyer's, The Way of the Storyteller.

### The Purpose and Value of Storytelling

*What is storytelling?*

Storytelling is a GIFT. It involves sharing

*What is it "good for"?*

Storytelling promotes relaxation. It also build a bond between the storyteller and listener. Research shows a link between early language development and motor ability...possibly because of the physical contact in sitting in someone's lap and being "bounced" during a tale.

Children learn to listen better and to follow a sequence of events. This is an essential prerequisite to learning to read.

Storytelling gives children insight into other people's motives and patterns of human behavior.

*What is the storyteller's job?*

The pleasant task of leading children to literature. Along with this, storytellers "pass the torch" of culture to children.

*Where did it originate?*

This answer takes us back thousands of years. Early "stories" were often chants after the

hunt. As such, they were declarations of prowess or strength, focused on the self.

In time, man began to ponder his place in the universe...to wonder and fear...and the narratives shift from the first person to the third person...

But with the invention of the written word, things changed. There is a kind of "death" for a story when it becomes "frozen" onto tablets or on paper.

First recorded records of stories were from the sons of the pyramid builders. These were the "tales of the magicians." Each son was expected to tell a story stranger than the last. so they were thematically related in that way. These stories are placed about 4,000 B.C.

This idea was borrowed two thousand years later, the compiler or the compilers of The thousand and one nights adapted this idea to "relate" a collection of stories.

The wandering Hebrews had many tales, which were recorded in the lost Apocrypha.

Much later the Romans, in conquering their empire, imported slaves and hired mercenaries...creating a forced cultural exchange of stories.

Next to the Romans, the Gypsies had to be the greatest "distributors" of stories. They added few "new" stories, but reworked and elaborated greatly on those they "thieved."

A third source of distribution of stories was the pilgrims and crusaders of the middle ages.

*How do I pick the stories?*

A vital part of storytelling is picking the right story for the right audience.

Of course, the more stories you know the more you have to chose from.

Equally important, the story must "work" for you. You must be able to relate to the characters, theme, emotions and motivations. Simply liking a story is not enough. You must be able to "bring the literature into you and take it back out again as though it were a vital organ that you had removed."

## *Poetry*

Poetry does belong in the story hour. But it is essential that the teller LIKE the poem. Falsity is obvious.

Poems that work well usually have:

Strong story content

rhythm and descriptive language

"Quiet" poems can work, too. They can be used to set the tone and introduce a special program.

## Criteria for Story Selection

A good story has something worth knowing and says it in a way that enhances its meaning. It should have vision and integrity. There should be sound values--compassion, humor, love of beauty, resourcefulness,

Further advice on what makes a good story, from Storytelling Art & Technique, page 27.



## **Assignment 7 – Show Me Your LRC Card**

Show me your LRC card, or post the number here.

## Assignment 8

### Send Robb A Message In The Portal

#### Optional, extra credit

Log into our Moodle classroom and send a message

We'll discuss this in class. But you can do this by clicking on "participants," and looking for my name. Click on it, and then use the function to send a message to me.

Be sure to tell me which class you are in, by both NAME of the class and the TIME it meets.

Thanks,

Robb

---

### Log-in instructions to the class portal.

All resources for this class can be found at [www.shastastudents.com/classes](http://www.shastastudents.com/classes)

Use of this website is optional. You can complete this class without using the website, but you will need to use the workbook. This can be purchased in the bookstore or downloaded from the above website for free.

You can submit your work electronically if you create an account for yourself. The website has many tools and resources, such as PowerPoint's of the class lectures. Please do not create more than ONE account for yourself, or you'll find it difficult to see your overall score. To create an account, you will need a working email. If you forget your password, there is a method of resetting your password.

**PLEASE NOTE THAT THIS WEBSITE IS MAINTAINED BY ME AND IS NOT A SHASTA COLLEGE WEBSITE! This is important. Your "presence" on this portal does NOT mean that you are officially enrolled in class. It means that I have you as a student of record. If you fail to properly complete or pay for your classes, or otherwise have enrollment issues, then you may still appear on this website but not be eligible for a grade. It is your responsibility to assure that you are in good standing with the school.**

## **Assignment 9 – Create a PowerPoint**

We will be visiting the LRC's Writing Center, upstairs, and using their machines to create PowerPoint presentations. Instructions are below. Be sure to SAVE This presentation and UPLOAD it to the class web site.

Here are the instructions for your PowerPoint Assignment.

PowerPoint Orientation

10 points

All of my classes typically include an orientation to PowerPoint. If you miss this, you can visit the Writing Center, upstairs in the LRC. Please be sure to establish a log in account with them, and log in each time you use the Center. This helps them secure the funding that makes their services possible.

The presentation should include your name, the name of the class (Oral Interp), and images and text that you care to share. You can grab a lot of stuff off of Google images.

You will not be required to use this during a presentation, but you can, if you want to, use it during your family story or children's story. The purpose of this assignment is to familiarize you with the LRC's resources. You need NOT own a computer or PowerPoint software.

It is helpful, though, to move presentations from place to place on a memory stick. If presentations are kept under 2-5 megabytes, they can be mailed about. But bigger than that they may be rejected by many email system. Our own web portal won't allow files over 2 megs. Pictures can be cropped to help make the PowerPoint smaller, and there are free photo editors available, or you may just want to pay attention to the size of the images as you add them to your presentation.

## Assignment - 10

### What Makes An Effective Storyteller?

Oral Interp

---

Your name

#### Storytelling: What Makes an Excellent Presentation?

##### A Look at *Bill Cosby, Himself*. 10-points

In class, we will see a small portion of a stand-up comedy routine by Bill Cosby. Your job for 5 points is to answer the following questions.

1. What can you say about the CONTENT of this act? What did you like best, why?
  
2. How did the delivery work? (Note exaggeration, mimicking, gesture, and so on). What did he do to make this funny and build a relationship with his audience?

## **Assignment - 11**

### **Children's Lit - In Class Reading**

20 points

This assignment requires you to find a book suitable for children or teens. You will need to read from the book or from a script for 5-7 minutes.

This is an ungraded assignment, but you will receive written feedback.

The goals of this assignment are:

- To provide students with a comfortable and fun performance experience.
- To begin developing a more expressive and effective style of delivery.
- To allow students to get acquainted with one another.

## Assignment – 12

### Extra Credit – View Your Family Story

Due by Midterm Day

You may submit a web link, or sign into the lab in room 630 to prove that you've visited the lab and used the PCs to see your presentation. You also may request, if you'd prefer, a CD of your presentation. Bring a blank CD and, if the lab tech is out, leave information on your name, class name (OI) and the date and type of assignment you need copied.

Or you can watch your performance

Try this link:

[www.shastastudents.com/oralinterp/video](http://www.shastastudents.com/oralinterp/video)

## Children's Literature – Supplemental Reading

[Click here](#) to see the American Library Association's web page on awards for the Caldecott winners.

**The link:**

<http://www.ala.org/ala/mgrps/divs/alsc/awardsgrants/bookmedia/caldecottmedal/caldecotthonors/caldecottmedal.cfm>

Or, click here to see the [Newbery Award](#) winners.

**The link:**

<http://www.ala.org/ala/mgrps/divs/alsc/awardsgrants/bookmedia/newberymedal/newberyhonors/newberymedal.cfm>

**Children's Lit....**

Children's literature is, as many of you know, a semester-length course in its own right. For those of you who have not had children's literature but who are interesting in learning more, I have placed several books on reserve in the library. Please handle these with care as they are my books and would be difficult to replace. See the bibliography at the end of this section for these and other resources.

Our concern will be on how to select, prepare and perform children's literature. There are many outlets for such performances. Many of you have indicated an interest in teaching, and reading to children is both satisfying and educationally sound. Others of you have children and grandchildren. For you, children's literature is a way of sharing your love for reading. Even if you aren't planning on teaching or don't have children, you can still share your love of books with children through library reading hours.

### What is children's literature?

For our purposes, children's literature consists of books that are written for children that also meet high literary and artistic standards. A broader category is children's books, which includes both children's literature and "picture books." Picture books are important because reading them to children can ignite a child's interest in books.

Children's literature is a recent "invention." Most children of the 17th and 18th century could read but had virtually no literature written specifically for them. They could and did enjoy Aesop's Fables or Arthurian legends--adult material. They also were given primers to instruct them in methods or morals. Today there is a plethora of children's books, although

many of them are mediocre. For a fuller "explanation" of the criteria of what makes literature , see the sources at the end of this bibliography. Criteria for selection is briefly outlined herein, but this guide is by no means exhaustive.

### Selecting children's books

Selecting children's books for oral interpretation is somewhat different than selecting books for children to read. First, let's look at the criteria for "good" children's literature. Remember, children's literature ought not to be measured against the same standards as adult literature. Nevertheless, it should have:

1. *Setting* - Where and when does the story take place? An exotic setting can stimulate a child's mind. But when picking books for the very young, you are better off to stay with more familiar settings. In either case, good books have CLEAR settings. Skillful authors weave setting into the story, rather than having characters say something silly. (E.g. Sally says to her brother Billy: "Did you realize that we live only five miles from the state capitol?" Real people don't talk like that!)

2. *Point of View* - Who is telling the story? Authors must decide WHO tells the story. It can occur via an omniscient, God-like character that sees and knows all. Often, though, it is told through the eyes of a particular character in first- or third-person. While this has advantages, the reader can see only things known to that person. Such a view may be distorted--which in itself can tell us more about the character--but young children may need reminding that the narrator's view may not be that of others in the story.

3. *Characters* - Who are the characters? How do we come to know them? Do they develop? Good literature has characters that are believable and consistent. Characters should develop "naturally" and speak in ways that a real person of that age, sex, and upbringing would. Even in fantasy, characters must be believable in that they follow the "rules" of the fictional reality. Younger readers find it easier to understand character through action. They come to know characters by what they DO.

4. *Plot* - What happens in the story? Children's literature usually focuses on external events--action. Children are most interested in characters that have problems to solve. Younger readers need stories with simple plots and no subplots. Some books have EPISODIC plots. Each chapter may be a story on its own.

5. *Theme* - What is the main idea of the story? Not all stories have explicit themes, but it is fairly common to see stories where characters are faced with the same problems that are a part of growing up. Even when a child doesn't have these problems himself--such as a

physical disability--a story can help develop empathy. Themes work well when they are not didactic (preachy/teachy) but rather an integral part of the story.

6. *Style* - How is the story written? How are the ideas expressed? Style varies tremendously. It includes word choice and sentence structure. There is no single definition of "good style," but good, smooth style helps us to be caught up in and fly in the fictional reality created by the author. Bad style creaks and groans and makes us want to stay on the ground. Reading a selection aloud is often an acid test of style.

#### Additional considerations for Oral Interp

All of the above criteria are still valid, but a few points ought to be stressed.

First, since stories are often "cut" or taken from a larger work, the interpreter must take care to establish the setting in the introduction. This may or may not be necessary to establish character. It is my opinion that a good cutting and performance should establish character.

Second, the interpreter must be able to empathize and project the point of view character. See the comments on folk tales; the same holds true for children's literature, or, indeed, any literature. The interpreter must understand the fictional character on HIS OR HER OWN TERMS. We may not like people who lie or disappoint their friends, but we must, as interpreters, understand what it is that could make a person do such a thing if we are to give a compelling performance.

Third, the interpreter must often convey multiple characters. This will be covered under "performance guidelines" below.

Fourth, the plot of interpretive selections should be either simple or

Simplified. Usually, interpretations are either competition-style (10 minutes) or part of an hour- or two-hour long performance. In the latter case performances can range from 5 minutes to the full two hours. To "simplify" a plot, it is usually best to pick a scene or EPISODE (see above) that stands alone. This means it has its own beginning, middle, and end. Also, in children's literature, it is best to focus on ACTION. Beware long, descriptive passages without action.

Fifth, theme is especially important in interpretation. We often pick a selection because of its theme or "core value." Today, it is common for children's literature to deal with such significant matters as death and divorce. It helps, though, when dealing with such heavy

matters to include lighter material where it can be appropriately "worked in."

Sixth, the interpreter should choose a style that he or she LIKES. Style does vary, but interpreters will seldom do well with material they don't like. If the selection uses unfamiliar, archaic or regional words or language, the interpreter must take extra care to practice these. Also, seek out "expert" advice on pronouncing unfamiliar words. Check your dictionary first. For words from "dead" languages where no expert or dictionary definition exists, be consistent in whatever pronunciation you do use.

### Types of children's books

#### *Picture Books*

For the young, picture books are an entry into the world of reading. Books that have endured are ones that radiate love, comfort, or achievement. Peter Rabbit, which is over 80 years old, is an example of a book that does both.

When reading such books to children, it is necessary to practice holding the book so that the children can see it. Remember to angle the book downward, and for large groups, it may be necessary to "pan" the book around (move it slowly from one side of the audience to the other). This should be done before the page is turned. To do either or both of these, the reader must know the book well. In other words, the reader isn't really reading the book, but rather "telling" it. Remember, too, that it doesn't really matter if the reader accidentally substitutes a word, or rewords a passage. Four-year-olds won't know the difference between: "Peter said: 'Hello, Mr. Toad,'" and "Hello, Mr. Toad, Peter said."

Be prepared to be interrupted or pause while reading such a book to children. In picture books, the illustrations often do more than just duplicate the story. They often will have little "clues" or elements not in the words. It is the "great" book that has both excellent pictures and words.

#### *Folk Tales*

These usually deal with challenge and achievement. There is often a battle between good and evil as seen in "Cinderella," "The Three Little Pigs," or "The Three Billy Goats Gruff."

### *Fables, Myths, and Epics*

Older children are the best audience for fables, which are often didactic and rich in symbolism. Even so, many of these will require "explaining."

### *Modern Fantasy*

This genre, more than any other, offers rich images and characters for a child's imagination. It includes happy little picture books, low-keyed modern fairy stories, romantic adventure stories, and polished science fiction. Almost all of these books have the appeal of--magic.

### *Poetry*

Poetry is rich in its offerings of inner understanding and growth. It also allows children to luxuriate in language.

### *Modern Fiction*

Realistic fiction can give children experiences beyond those of their own town or city, and acquaint them with people of color or ethnicity that they have yet to meet. Current juvenile fiction has gone beyond the Hardy Boys to include real people confronted by real problems.

### *Historical Fiction*

Historical fiction today includes some of the best material being written for children. It allows them to move beyond George Washington and the Cherry Tree to really "meet" the people who founded our country. Especially valuable are: *Island of the Blue Dolphins*, *The Bronze Bow*, and *The Slave Dancer*.

### *Biography*

Biography is especially useful when coupled with historical fiction. Both of these can impress children with the "reality" of earlier days.

### *Informational Books*

This is huge, diverse category. But despite its size, this category more than any other demands that the adult **KNOW** the content of the book and its "quality." It is sad but very true that many non-fiction books are inaccurate, imbalanced or out of date.

There are talented authors writing in this category, but the quality of this material cannot and should not be taken for granted. When in doubt, consult your local librarian.

# Assignment 13

## Feedback Paper – Children’s Lit

5 points

---

Your Name

Oral Interp

Please read this week's supplemental reading and answer the following questions:

1. What were the main concepts in this reading?
2. Look at the table of content in our textbook. What pages in the text correspond to this reading?
3. Are there any ideas covered by this reading that are not covered in the text? Identify these ideas.
4. What was the most important idea in this supplemental reading?
5. What was the most interesting idea in this supplemental reading?

# Assignment – 14

Notable Books - 2010

For 10 points

Find two of these books, check them out and bring them to class to pass around and let your classmates see them. You need NOT buy them, just check with the Shasta College Library or the Redding Library. They will surprise you! Show them this list.

If a classmate has brought in a book on this list, then try to find another....

## 2010 Notable Children's Books

Each year a committee of the Association for Library Service to Children (ALSC) identifies the best of the best in children's books. According to the Notables Criteria, "notable" is defined as: Worthy of note or notice, important, distinguished, and outstanding. As applied to children's books, notable should be thought to include books of especially commendable quality, books that exhibit venturesome creativity, and books of fiction, information, poetry and pictures for all age levels (birth through age 14) that reflect and encourage children's interests in exemplary ways.

According to ALSC policy, the current year's Newbery, Caldecott, Belpré, Sibert, Geisel, and Batchelder Award and Honor books automatically are added to the Notable Children's Books list.

**For your convenience, Notable Children's Books that have also received other ALA awards, such as the Coretta Scott King Award, Michael L. Printz Award, Alex Award, and Schneider Family Book Award, are noted on this list.**

### Younger Readers

***All the World.* By Liz Garton Scanlon. Illus. by Marla Frazee. Beach Lane, \$17.99 (9781416985808).**

The myriad joys of the world are reflected with warmth and affection in this look at a day in a small community near the ocean. (A 2010 Caldecott Honor Book.)

***Benny and Penny in the Big No-No!* By Geoffrey Hayes. Illus. by the author. TOON, \$12.95 (9780979923890)**

Siblings Benny and Penny encounter trouble when curiosity about a mysterious neighbor leads them into unexpected adventures. (The 2010 Geisel Award Book.)

***Big Wolf and Little Wolf.* By Nadine Brun-Cosme. Illus. by Olivier Tallec; Trans. by Claudia Bedrick. Enchanted Lion, \$16.95 (9781592700844)**

Big Wolf lives alone until Little Wolf appears. Bit by bit, Big Wolf allows Little Wolf to join him in daily activities. Only when Little Wolf goes away does Big Wolf realize how much he cares for his new friend. (A 2010 Batchelder Honor Book.)

***Birds.* By Kevin Henkes. Illus. by Laura Dronzek. Greenwillow, \$17.99 (9780061363047).**

An young unseen narrator explores colors, shapes, and sizes as she watches red, blue, yellow and green birds outside her window. Perfect for the youngest.

***A Book.* Mordicai Gerstein. Illus. by the author. Roaring Brook, \$16.95 (9781596432512).**

Part of a family who live inside a book, a young girl travels through fairy tales, mysteries, adventure yarns, and historical novels in search of a story of her own.

***Book Fiesta!: Celebrate Children's Day/Book Day; Celebramos El día de los niños/El día de los libros.* By Pat Mora. Illus. by Rafael López. Rayo, \$17.99 (9780061288777)**

Latino children invite children of other cultures into their book fiesta, leading the reader on a visual journey that shows how reading sparks the imagination and unites us all. (The 2010 Belpré Illustrator Award Book.)

***The Curious Garden.* By Peter Brown. Illus. by the author. Little, Brown, \$16.99 (9780316053297).**

Liam discovers a patch of lonely plants in an elevated train track and encourages them to grow into a magnificent garden that spreads throughout the drab city.

***Gracias \* Thanks.* By Pat Mora. Illus. by John Parra. Lee & Low, \$17.95 (9781600602580)**

Small pleasures of Latino family life and experiences are captured in nostalgic folk art illustrations. (A 2010 Belpré Illustrator Honor Book.)

***Higher! Higher!* By Leslie Patricelli. Illus. by the author. Candlewick, \$15.99 (9780763632410).**

With Dad pushing her higher and higher in the swing, a little girl soars into the realm of fun and fantasy.

***I Spy Fly Guy!* By Tedd Arnold. Illus. by the author. Scholastic, \$5.99 (9780545110280)**

A disastrous ending to a game of hide and seek finds Fly Guy hauled away to the local dump in this new take on a lost pet. (A 2010 Geisel Honor Book.)

***Little Mouse Gets Ready.* By Jeff Smith. Illus. by the author. TOON, \$12.95 (9781935179016)**

Little Mouse narrates this story with humor and excitement as he dons clothes and dreams of adventures to come. (A 2010 Geisel Honor Book.)

***Listen to the Wind: The Story of Dr. Greg and Three Cups of Tea.* By Greg Mortenson and Susan L. Roth. Collages by Susan L. Roth. Dial, \$16.99 (9780803730588).**

Children of Korphe, Pakistan describe their world and how they worked with an American to build a school for their village. Stunning collages enhance the story.

***Mommy, Mama and Me.* By Lesléa Newman. Illus. by Carol Thompson. Tricycle, \$7.99 (9781582462622).**

In this gentle board book two loving mothers share daily activities with their baby.

***Mouse and Mole: Fine Feathered Friends.* By Wong Herbert Yee. Illus. by the author. Houghton, \$15.00 (9780547152226)**

Artistic Mole and poetic Mouse join forces to hatch a clever plan for watching skittish birds and create their own book of paintings and poems celebrating their bird-watching adventures (A 2010 Geisel Honor Book.)

***My Abuelita.* By Tony Johnston. Illus. by Yuyi Morales. Harcourt, \$16.00 (9780152163303)**

As a grandmother flows through the book pages in her robes as flamboyant as the stories she loves to tell, she inspires her grandson to want to be just like her when he grows old. (A 2010 Belpré Illustrator Honor Book.)

***Pearl and Wagner: One Funny Day.* By Kate McMullan. Illus. by R. W. Alley. Dial, \$14.99 (9780803730854)**

Friends Pearl and Wagner experience the hijinks and pranks of April Fools' Day. (A 2010

Geisel Honor Book.)

***Posy.* By Linda Newbery. Illus. by Catherine Rayner. Atheneum, \$16.99 (9781416971122).**

Posy the kitten scampers through a busy day tangling yarn and catching spiders. Her antics are described with minimalist art and playful rhyming text perfect for the youngest reader.

***Red Sings from Treetops: A Year in Colors.* By Joyce Sidman. Illus. by Pamela Zagarenski. Houghton, \$16.00 (9780547014944).**

Evocative poems celebrate color and enliven the senses as readers follow a woman and her dog surrounded by myriad intricately costumed and stylized figures through the seasons. (A 2010 Caldecott Honor Book.)

***Thunder-Boomer!* By Shutta Crum. Illus. by Carol Thompson. Clarion, \$16.00 (9780618618651).**

A family runs for cover on their farm as a hot day brings a frightening storm, then delivers a soaked and shivery surprise.

***Waiting for Winter.* By Sebastian Meschenmoser. Illus. by the author. Kane Miller, \$15.99 (9781935279044).**

First squirrel, then hedgehog, and finally bear wait anxiously for winter to appear as they mistake several white and wet and cold and soft objects for snow.

***Yummy: Eight Favorite Fairy Tales.* By Lucy Cousins. Illus. by the author. Candlewick, \$18.99 (9780763644741).**

Bright illustrations in primary colors accompany bold retellings of eight familiar folktales. Young listeners will gobble these up!

### **Middle Readers**

***Adventures in Cartooning.* By James Sturm, Andrew Arnold and Alexis Frederick-Frost. Illus. by the authors. First Second, \$12.95 (9781596433694).**

The Magic Cartooning Elf mesmerizes readers with the story of a knight and a princess that also provides step-by-step instruction for creating cartoons.

***An Eye for Color: The Story of Josef Albers.* By Natasha Wing. Illus. by Julia Breckenreid. Holt, \$16.99 (9780805080728).**

In a picture book format, Wing offers simple explanations of the unusual ways that artist Josef Albers used color and shape to open the eyes of the world.

***Anne Frank: Her life in words and pictures from the archives of The Anne Frank House.* By Menno Metselaar and Ruud van der Rol. Roaring Brook, \$19.99 (9781596435469).**

A visual companion to other accounts of Anne Frank's life is told chiefly through photographs, many published nowhere else, and handwritten excerpts from her actual diary in a well-researched and powerful and compact package.

***Bad News for Outlaws: The Remarkable Life of Bass Reeves, Deputy U.S. Marshal.* By Vaunda Micheaux Nelson. Illus. by R. Gregory Christie. Carolrhoda, \$17.95 (9780822567646).**

Former slave Bass Reeves, the first black U.S. Marshall, staunchly defended territorial law in the American West through many remarkable deeds. (The 2010 Coretta Scott King Author Award Winner)

***Crow Call.* By Lois Lowry. Illus. by Bagram Ibatoulline. Scholastic, \$16.99 (9780545030359).**

Reunited after serving in the war, a father and youngest daughter begin their journey of reconnection through a hunting shirt, cherry pie, tender conversation, and a crow call.

***The Day-Glo Brothers: The True Story of Bob and Joe Switzer's Bright Ideas and Brand-New Colors.* By Chris Barton. Illus. by Tony Persiani. Charlesbridge, \$18.95 (9781570916731).**

This glowing biography tells of two inventive brothers who worked together from a startling discovery in their basement to a lifetime creating fluorescent colors. (A 2010 Sibert Honor Book.)

***Diego: Bigger Than Life.* By Carmen T. Bernier-Grand. Illus. by David Diaz. Marshall Cavendish, \$18.99 (9780761453833)**

A series of chronological poems delve into the life of artist Diego Rivera, enlivened by bold, bigger than life images. (A 2010 Belpré Illustrator Honor Book and Belpré Author Honor Book.)

***Down, Down, Down: A Journey to the Bottom of the Sea.* By Steve Jenkins. Illus. by the author. Houghton, \$17.00 (9780618966363).**

This irresistible underwater exploration reveals the mysteries of the sea by going deeper and deeper and deeper from top to bottom, viewing little known creatures and encountering spaces where few have ever been.

***Eidi.* By Bodil Bredsdorff. Trans. by Kathryn Mahaffy. Farrar, \$16.99 (9780374312671)**

Feeling displaced by the birth of her half-brother, Eidi leaves her beloved family in Crow Cove and sets out on a journey to discover her independence and talents. (A 2010 Batchelder Honor Book.)

***The Evolution of Calpurnia Tate.* By Jacqueline Kelly. Holt, \$16.99 (9780805088410).**

Eleven-year-old Calpurnia Virginia Tate and her curmudgeony old grandfather bond over their interest in the evolution of the species on a Texas plantation at the turn of the last century. (A 2010 Newbery Honor Book.)

***A Faraway Island.* By Annika Thor. Trans by Linda Schenck. Delacorte, \$16.99 (9780385736176)**

Two Jewish sisters from Vienna, Austria, are sent by their parents to Sweden to escape the Nazis. (The 2010 Batchelder Award Book.)

***Federico García Lorca.* By Georgina Lázaro. Illus. by Enrique S. Moreiro. Lectorum, \$14.99 (9781933032399)**

Lázaro's lyrical poetry, written in Spanish, evokes the spirit and style of 20th-century poet and playwright, Federico García Lorca (A 2010 Belpré Author Honor Book.)

***The Frog Scientist.* By Pamela S. Turner. Photographs by Andy Comins. Houghton, \$18.00 (9780618717163).**

Tyrone Hayes and his students work to understand frogs so they can save these amphibians from the pesticides that are slowly killing off creatures older than dinosaurs.

***The Grand Mosque of Paris: A Story of How Muslims Rescued Jews During the Holocaust.* By Karen Gray Ruelle and Deborah Durland DeSaix. Illus. by the authors. Holiday, \$17.95 (9780823421596).**

Powerful illustrations illuminate a little known aspect of WWII resistance: the heroic Muslim effort to orchestrate the escape of Jews who were aggressively pursued by Nazis during the four year occupation of Paris.

***How Oliver Olson Changed the World.* By Claudia Mills. Illus. by Heather Maione. Farrar, \$15.95 (9780374334871).**

A third-grade science project gives Oliver the confidence to break free from his

overprotective parents in this humorous, realistic school story.

***In the Belly of an Ox: the Unexpected Photographic Adventures of Richard and Cherry Kearton.* By Rebecca Bond. Illus. by the author. Houghton, \$16.00 (9780547076751).**

Establishing a new era in nature photography, two brothers spend many weekends finding ingenious ways to photograph bird nests in the nineteenth century English countryside.

***The Magician's Elephant.* By Kate DiCamillo. Illus. by Yoko Tanaka. Candlewick, \$16.99 (9780763644109).**

A fortune teller's strange prediction and a magician's startling trick lead Peter on an extraordinary journey to find his sister in the kingdom of Baltese.

***The Mostly True Adventures of Homer P. Figg.* By Rodman Philbrick. Blue Sky, \$16.99 (9780439668187).**

Homer, an admitted liar and teller of tales, must rescue his brother Harold after Uncle Squinton Leach sells him to the Union Army. (A 2010 Newbery Honor Book.)

***Pharaoh's Boat.* By David L. Weitzman. Illus. by the author. Houghton, \$18.00 (9780547053417).**

Meticulously created, hieroglyphic-like illustrations along with a detailed text reveal the riddle of reconstructing a regal boat commissioned by Cheops, the Pharaoh, to journey into the afterlife.

***River of Dreams: The Story of the Hudson River.* By Hudson Talbott. Illus. by the author. Putnam, \$17.99 (9780399245213).**

With illustrations that flow along with the text, this book celebrates the river that has played a key role in the settling of the New World, the outcome of the Revolutionary War, and the history of a state and a country.

***The Small Adventure of Popeye and Elvis.* By Barbara O'Connor. Farrar, \$16.99 (9780374370558).**

Popeye grabs at a chance for adventure and friendship when a boy his age named Elvis rolls into the sleepy town of Fayette.

***The Storm in the Barn.* By Matt Phelan. Illus. by the author. Candlewick, \$24.99 (9780763636180).**

At the stark, dry height of the 1937 Kansas dust bowl, 11-year-old Jack tries to bring back the rain when he challenges a mythical figure in this stirring graphic novel.

***Tsunami!* By Kimiko Kajikawa. Illus. by Ed Young. Philomel, \$16.99 (9780399250064).**

Through deep personal sacrifice, Ojiisan, known as grandfather, saves his village from a tsunami. The tension in this Japanese folktale is heightened by the rich texture of the mixed media illustrations.

***When You Reach Me.* By Rebecca Stead. Random/Wendy Lamb, \$17.99 (9780385737425).**

Twelve-year-old Miranda must unravel a puzzle involving increasingly strange notes warning that someone she knows may die. (The 2010 Newbery Award Winner.)

***Where the Mountain Meets the Moon.* By Grace Lin. Illus. by the author. Little, Brown, \$16.99 (9780316114271).**

A young Chinese girl, long a believer in her father's fantastic stories, goes on a quest to find the legendary Old Man of the Moon in the hope of bringing life to Fruitless Mountain. (A 2010 Newbery Honor Book.)

***A Whiff of Pine, A Hint of Skunk: A Forest of Poems.* By Deborah Ruddell Illus. by Joan Rankin. Simon & Schuster/Margaret K. McElderry, \$16.99 (9781416942115).**

Clever rhyming verse showcases a variety of forest animals throughout the seasons.

***You Never Heard of Sandy Koufax?!* By Jonah Winter. Illus. by André Carrilho. Random/Schwartz & Wade, \$17.99 (9780375837388).**

Sandy Koufax's achievements as a great left-handed pitcher come to life in dramatic and dynamic illustrations coupled with smitherings of alluring facts and figures.

### **Older Readers**

***Anything But Typical.* By Nora Raleigh Baskin. Simon & Schuster, \$15.99 (9781416963783).**

Jason, a 12-year-old with autism spectrum disorder, finds life in a “neurotypical” world daunting but achieves success through his creative writing online. (The 2010 Schneider Family Book Award Winner for middle grades)

***Almost Astronauts: 13 Women Who Dared to Dream.* By Tanya Lee Stone. Candlewick, \$24.99 (9780763636111).**

In the early 1960s, 13 women endured rigorous testing and training for the space program, as well as prejudice. Numerous photographs and a revealing text chronicle their difficulties and achievements. (The 2010 Sibert Award Winner.)

***Claudette Colvin: Twice Toward Justice.* By Phillip Hoose. Farrar/ Melanie Kroupa, \$19.95 (9780374313227).**

Nine months before Rosa Parks refused to give up her seat on a bus, a 15-year-old girl was arrested for defying the same Montgomery, Alabama bus laws. This is her long-neglected story.

(A 2010 Newbery Honor Book and Sibert Honor Book.)

***The Giant-Slayer.* By Iain Lawrence. Delacorte, \$16.95 (9780385733762).**

An epic narrative spun for the residents of a polio ward in 1955 becomes personal for the young storyteller Laurie Valentine.

***The Great and Only Barnum: The Tremendous, Stupendous Life of Showman P.T. Barnum.* By Candace Fleming. Random/Schwartz & Wade, \$18.99 (9780375945977).**

This sweeping biography of a famous, sometimes infamous, trickster and businessman who left no stone unturned to bring the famous Barnum & Bailey Circus to an eager 19th century audience.

***Leviathan.* By Scott Westerfeld. Illus. by Keith Thompson. Simon Pulse, \$19.99 (9871416971733).**

A hunted young Prince Aleksander Ferdinand and a girl disguised as a boy must form an unlikely alliance to survive in this steampunk version of WWI.

***The Lost Conspiracy.* By Frances Hardinge. HarperCollins, \$16.99 (9780060880415).**

A complex political puzzle filled with subterfuge and intrigue is at the center of this enticing fantasy set on a remote tropical island about two sisters who must grapple with an unknown evil.

***Marching for Freedom: Walk together, children, and don't you grow weary.* By Elizabeth Partridge. Viking, \$19.99 (9780670011896).**

Haunting illustrations and moving text tell the story of children leading the way on freedom marches, through voter registration drives, and even to jail during the quest for civil rights.

***Moribito II: Guardian of the Darkness.* By Nahoko Uehashi. Illus. by Yuko Shimizu.**

**Trans. by Cathy Hirano. Scholastic/Arthur A. Levine, \$17.99 (9780545102957)**

Bodyguard-for-hire Balsa returns in this tale of redemption and political intrigue set in a fantasy world reminiscent of medieval Japan. (A 2010 Batchelder Honor Book.)

***Mother Poems.* By Hope Anita Smith. Illus. by the author. Holt/Christy Ottaviano Books, \$16.95 (9780805082319).**

This touching collection of free verse poems explores a child's view of her mother and their life together, then expresses raw emotions after her mother's death.

***Mr. Lincoln's High-Tech War: How the North Used the Telegraph, Railroads, Surveillance Balloons, Ironclads, High-Powered Weapons, and More to Win the Civil War.* By Thomas B. Allen & Roger MacBride Allen. National Geographic, \$18.95 (9781426303791).**

Breaking new historical ground, this book explores how Lincoln came to understand, value, and use "modern" technology to assist the North and help win the Civil War.

***Return to Sender.* By Julia Alvarez . Knopf, \$16.99 (978037858383)**

When Tyler's father is unable to maintain the family farm, he hires undocumented workers, resulting in an interdependent relationship that mirrors current social and political conditions in the U.S. (The 2010 Belpré Author Award Winner.)

***The Rock and the River.* By Kekla Magoon. Aladdin, \$15.99 (9781416975823).**

Seeing the injustice in his 1968 Chicago neighborhood after Dr. Martin Luther King Jr. is killed, Sam Childs knows he can't be patient like his Civil Rights leader father nor join the Black Panthers like his brother: he must struggle to be his own man. (The 2010 Coretta Scott King/John Steptoe New Talent Author Award Winner)

***Sweethearts of Rhythm: The Story of the Greatest All-Girl Swing Band in the World.* By Marilyn Nelson. Illus. by Jerry Pinkney. Dial, \$21.99 (9780803731875).**

Unique poetry and creative illustrations bring to life the story of an integrated all-girl swing band that traveled the US in the 1940s.

***Tales from Outer Suburbia.* By Shaun Tan. Illus. by the author. Scholastic/Arthur A. Levine, \$19.99 (9780545055871).**

Fifteen 'radically' and surrealistically illustrated tales guide readers in unexpected directions in this quirky, thoughtful, and sometimes even disturbing collection of stories and art.

***tofu quilt.* By ching yeung russell. Lee & Low, \$16.95 (9781600604232).**

In a patchwork 'quilt' of free verse poems the author recounts her struggle to become a writer growing up in 1960s Hong Kong.

***Troll's Eye View: A Book of Villainous Tales.* Edited by Ellen Datlow and Terri Windling. Viking, \$16.99 (9780670061419).**

Fifteen deeply twisted, fantastically funny, and hauntingly human fairy tales are told from the point of view of the villain in this excellent collection of very grim short stories.

***Truce: The Day the Soldiers Stopped Fighting.* By Jim Murphy. Scholastic, \$19.99 (9780545130493).**

In the middle of World War I, British and German forces quit fighting to celebrate Christmas together peacefully. First person details present the human side of this bloody war.

***Wild Things.* By Clay Carmichael. Front Street, \$17.00 (9781590786277).**

Spunky eleven-year-old Zoe comes to live with Uncle Henry who is a metal sculptor and learns that a safe home and acceptance are possible, even for wild things like her.

***Written in Bone: Buried Lives of Jamestown and Colonial Maryland.* By Sally M. Walker. Carolrhoda, \$22.95 (9780822571353).**

Crime Scene Investigation meets early American History—exposing ancient crimes and describing patterns of everyday life as told and written on the bones of the early Jamestown settlers.

***Years of Dust: The Story of the Dust Bowl.* By Albert Marrin. Dutton, \$22.99 (9780525420774).**

This ecological disaster created by human misdeed forces a grim choice upon the people of the plains during the depths of the Great Depression.

**All Ages**

***Ashley Bryan: Words To My Life's Song.* By Ashley Bryan. Photographs by Bill McGuinness. Atheneum, \$18.99 (9781416905417).**

Numerous photographs and illustrations from the author's books accompany this joyful autobiography in which Bryan, author, storyteller, and artist, talks about growing up, school, art, and life.

***Duck! Rabbit!* By Amy Krouse Rosenthal. Illus. by Tom Lichtenheld. Chronicle, \$16.99 (9780811868655).**

Is it a duck? Is it a rabbit? Simple words and bold illustrations, challenge children with this optical illusion.

***The Lion & the Mouse.* By Jerry Pinkney. Illus. by the author. Little, Brown, \$16.99 (9780316013567).**

Pictures are worth thousands of words in this rendition of a classic fable, illustrated with striking watercolors. (The 2010 Caldecott Award Winner.)

***Moonshot: The Flight of Apollo 11.* By Brian Floca. Illus. by the author. Atheneum/Richard Jackson, \$17.99 (9781416950462).**

Forty years after the first and last humans (for now) stepped on the moon's surface, a handsome, largely visual chronicle of that historic journey brings its majesty and mystery to young readers. (A 2010 Sibert Honor Book.)

***My People.* By Langston Hughes. Photographs by Charles R. Smith Jr. Atheneum/Ginee Seo, \$17.99 (9781416935407).**

Warm photographic portraits celebrating the diversity of African-American faces illustrate Langston Hughes' 1923 classic poem. (The 2010 Coretta Scott King Illustrator Award Winner)

***Redwoods.* By Jason Chin. Illus. by the author. Flash Point, \$16.95 (9781596434301).**

Jason imaginatively steps into his book about redwoods and embarks on an adventurous exploration climbing through the canopy of these giants.

***Shades of People.* By Shelley Rotner and Sheila M. Kelly. Photographs by Shelley Rotner. Holiday, \$16.95 (9780823421916).**

Images of happy children with many shades and colors of skin show the beauty of all people inside and out.

#### **2010 Notable Children's Books Committee:**

Eliza T. Dresang, Chair, University of Washington, Seattle, Wash.

Beth Gerall, NoveList, Durham, N.C.

Sue C. Kimmel, Gillespie Park Elementary School, Greensboro, N.C.

Kathie Meizner, Montgomery County Public Libraries, Silver Spring, Md.

Marie Orlando, North Shore Public Library, Wading River, N.Y.  
Michael Rogalla, Champaign Public Library, Champaign, Ill.  
Ed Spicer, Michigan Reading Journal, Allegan, Mich.  
Sally Anne Thompson, Paradise Valley, Ariz.  
Tanya Tullos, Region 4 Education Service Center, Houston, Texas  
Andrea Vaughn, Brooklyn Public Library, Brooklyn, N.Y.  
Mary R. Voors, Allen County Public Library, Fort Wayne, Ind.

Information from the ALA website. Link:

<http://www.ala.org/ala/mgrps/divs/alsc/awardsgrants/notalists/ncb/index.cfm>

# Assignment 15 - Joseph Campbell Interview

10 points

Oral Interp

---

Your Name

Shortly before his death, author Joseph Campbell met with PBS journalist Bill Moyers. The result of this was a six-part series on The Power of Myth.

We will see the first of these, and you should take notes using the issues identified on this page. You may see this video in the LRC (library) under call number BL304 .J674 for the video. A companion book is available under call number BL304 .C36.

1. Who is Joseph Campbell?
2. What is the "Hero With 1,000 faces"?
3. Give an example of an initiation ritual.
4. Name a Celtic myth.
5. How does Campbell use the Vietnam War to discuss myths?
6. What does "fire theft" signify?
7. What does Campbell say about "monster slaying"?
8. What comparisons does Campbell make between Buddha, Moses, Christ and Mohammed?
9. How do myths transform consciousness?
10. What do dragons signify?
11. What does Campbell mean when he says: "follow your bliss"?
12. Myth and dreams come from the same place, Campbell says. Where is this "place"?
13. What is the "future myth" that Campbell says is necessary?
14. What will this "future myth" do?

# Assignment 16 - Arabian Nights

## The Most Famous of Arabic Literature

Oral Interp

---

Your Name

We'll view the video "Arabian Nights" to prompt a brief discussion of how we transitioned from oral literature to the printed word.

I'm sharing this video for several reasons. First, many of these stories are familiar to us all, the story of Aladdin, Alia Babba and Sinbad.

What may not be so well known is that these stories are a collection of about 200 stories and they were told, as the story goes, by a woman--the great storyteller Scheherazade (pronounced "shaw hair' is odd").

Scheherazade tells these stories to save her, and the rest of the harem, from the mad King Shahriyar, who has vowed to wed and execute a maiden each night and have her executed each morning. Scheherazade's stories, and her courage and intelligence, save her and the harem. King Scheherazade falls in love with her, and comes to trust her.

I believe it is important to remember this narrative frame that surrounds all these stories. The stories themselves are wonderful, but they are stories within a greater story, one that truly celebrates the life-saving properties of stories. Moreover, it's important to remember that one of the greatest storytellers of all time was a woman.

Watch this video, and for +10, comment briefly on:

1. How does Scheherazade sets up the story--how does she "hook" the king?
2. Give an example of how she seems to make the stories up as she goes, providing details from her environment.
3. Describe what she she does when she starts to lose the King's attention.
4. Describe how she ends each story.
5. Why is this technique important?

# BASICS OF SCRIPT PREPARATION

## HOW TO ADAPT OR "CUT" A TEXT

### Supplemental Reading

#### Prose

1. Decide what it is that you're focusing on. This can usually be answered by asking the question: "Why did am I interested in performing this?" (No, not because Robb made me...) Usually, you will pick a selection because of a) a theme b) an interesting character or c) an interesting "happening."
2. Look for a scene or chapter that best illustrates this theme (conflict?), character or event. Read it aloud. Time yourself. You are looking for about 8-10 minutes of material.
3. If the selection runs longer than this, you will need to cut. If the selection runs much less, you'll need to go elsewhere in the work to get additional material that "relates."
4. To cut, look for dialog or narration that applies to other events (sub-plots, foreshadowing of coming events).
5. Remember that you will be reading the selection. So, you should be able to cut the attribution or "tag" lines. For example.

"Oh, I can't go to Oral Interp today," Joe said.

"Why not," Tom asked.

"I don't have my assignment ready," he admitted.

Instead, your script would look something like this.

Joe: "I can't go to Oral Interp today."

Tom: "Why not?"

Joe: "I don't have my assignment ready."

There are techniques for "separating" these two people, and we will discuss these in a moment.

6. If you cut heavily or pick a selection far into the book, be sure that your introduction "sets the stage" for the events. But don't give away too much. The best introductions simply tell us the names of the character and a bit of the time and place. But even this may not be necessary if the selection does this for us. Many times you will begin your performance with a brief reading of the material. This is a "teaser" much like the teaser TV shows give just before the commercial, and it is for the same purpose.--to get you "hooked."

All introductions should be MEMORIZED. This is to say you should know them well enough so that you don't have to read them. Also, all introductions should include the title of the work and the author's name. This usually is not too hard because introductions are best kept SHORT!

A final note on introductions. Even though they are the first thing you SAY they are always the LAST THING you DO. Write your introduction only after you have your selection as you want it. Otherwise, you don't know what you're introducing!

7. Transitions: If you have to combine several selections, or if you want to cut the "middle" from a long scene, you may find it necessary to include a transition. If you do "quit" the scene and "go" into a transition, you must signal this by closing your program book. (In much the same way, you don't open your program book until you end your introduction and begin the selection or "program.")

Many of the comments above regarding introductions also apply to transitions. As a rule, they should be WRITTEN OUT--which is to say planned--but NOT read. If this seems contradictory, it is. But there is a reason. I want you to have the comfort of having a pretty good idea of what you'll say for an introduction and for your transitions. But it isn't important if your words change a little bit each time. It is more important that you establish EYE CONTACT and direct rapport with the audience. You won't do this by burying your nose in the program book.

8. Pacing: A well-cut selection should "build" to a climax (see below). Also, even in very

"heavy" scenes, including "lighter" moments actually adds to the emotional impact of the scene. It lets people loosen up and then get hit again by the emotional intensity of the drama. Scenes that have this emotional "variety" offer more the interpreter.

9. Conclusions: Unlike a speech, you don't need to summarize your selection. A well-paced script ends on a "high point" and the performer doesn't need to tell the audience that they have finished. If you select good literature, it should already have this characteristic "built in." The trick is not to lose it in the cutting.

10. The program book: Your "script" should be typed and placed in a three ring binder or "program book." This book is usually black, and contains the standard 8 1/2" x 11" paper. This is not the only size you can use, and if you prefer something different--usually smaller for folks with smaller hands--then feel free to do so. The pages are easier to turn if they are encased in plastic.

This book should not be open unless you are "doing" your cutting. In other words, keep it closed during your introduction and transitions. You should close it, gently (not with a snap--unless this approach compliments your selection) at the end of your reading and before you exit.

### Basics of Performance

The book and in-class exercises will give you ample opportunities to hone your interpretive skills prior to performances. A couple of points need to be made, though, early on. To begin understanding the "basics" of performance, you will need to know a few definitions:

*Text* - The original work you've selected

*Script* - Your cutting or adaptation

*Open Focus* - when you look at and address the audience as though you can see them and are talking to them.

*Closed Focus* - When you are "in character" and not "seeing" the audience.

*Focal Points* - Specifically, where you "look."

### How this "focal point" business works

When you are interpreting, you will often present or "speak for" more than one character. To help keep these different characters "clear" in the listeners' minds, you "look in different places."

The explanation for this is that you are, figuratively, "looking at the character you're talking to." So, you'll have two, different focal points if you're presenting two characters talking to each other. As a practical matter, each focal point should be in a different "rear corner" of the room. You do not look at anyone in the audience, but rather at an imaginary point just over their heads.

Beginning interpreters often have trouble keeping these points "firm." Don't let them drift practice using these points. Also, don't good and "reverse" these points (another common mistake).

We will discuss in class when you should use closed verses open focus. For now, I suggest you look at the text you've got and decide when the character is talking to the reader. This should be in open focus. If the character is having "interior thoughts." These will be closed focus.

This also can be a matter of "time." If the character is existing or thinking "in the present," then the focus will be open. If he or she is moving into the past, such as a flashback, then the focus will be closed.

If this is confusing, take heart. We will demonstrate it in class. It is easier than it sounds, although some selections, with multiple characters and fast-paced dialog, can be very demanding!

## Assignment 17

### Feedback Paper – Script Preparation

Please read this week's supplemental reading and answer the following questions:

1. What were the main concepts in this reading?
2. Look at the table of content in our textbook. What pages in the text correspond to this reading?
3. Are there any ideas covered by this reading that are not covered in the text? Identify these ideas.
4. What was the most important idea in this supplemental reading?
5. What was the most interesting idea in this supplemental reading?

## Assignment 18

### TSWP -- The Spoken Word Project

25 points - Due on last day of class before the final exam day

The purpose of this project is to have you produce an audio cassette or CD that may be given to others.

#### **STEP ONE: Brainstorm possible groups.**

**Identify communities or groups that would benefit from words on tape and assist in providing audio tapes.**

#### **Some possibilities**

Schools  
Museums  
Retirement Homes  
K-12 Classrooms

#### **STEP TWO: Identify appropriate material.**

Poetry  
Plays  
Novels  
Short Stories  
Biography  
History  
Social Sciences

#### **STEP THREE: Script material**

Along with the audio tapes you will be required to submit either a script, photocopies of the pages you read, or a "works performed" page that has an MLA listing of the work. In other words, you should be able to let us either see or find the material you've done.

Usually, for work that is generally available, such as a book, you may give a complete bibliographical reference.

#### **STEP FOUR: Read the material aloud on tape**

Read the material distinctly and expressively. This may be done individually or as an ensemble group.

Expected output 10-20 minutes of reading aloud per group member, done on standard audio cassette. This assumes you do little other than just read.

**Grading:** Assignments will be graded on the expressiveness of the reading, the

appropriateness of the material for the intended audience. This will include such criteria as age appropriateness and literary merit.

**Extra credit:** if you visit and do live readings for these audiences, or if you produce significantly more material on tape than is required.

## Supplemental Reading – Performance Analysis Papers

### DUE WITH EACH PERFORMANCE!

10 POINTS EACH

Here is a summary of the 25 point analysis papers that must be submitted with each performance you do. As indicated in the course syllabus, these papers must be typed and typically run a minimum of two pages. The ensemble paper will likely run 10-20 pages, but this is a group effort and includes the script your group will use.

#### Prose

Pretend you are a journalist trying to quickly summarize the action and characters in your prose selection. Use the traditional Who-What-Where-When-Why-How approach.

*Who*-Names, ages, physical characteristics, personality

*Where*-Setting, unique features

*When*-Time, length of action

*What*-Plot/Conflict

*Why*-Did you pick this selection

*How*-Mood

#### Drama

The essence of drama is conflict, and the key difference between drama and prose--as far as an interpreter is concerned--is the presence of stage directions and the absence of narration. So, you are to do two things:

1. Discuss the "problem" or conflict each character is facing and what they

are doing to overcome or avoid it. Which character is the "main" character. The best way to determine this is to find the viewpoint character. This is the character whose viewpoint or values seem to dominate. Ask yourself, whose story is this?

2. "Translate" the stage directions to either dialog or gesture/vocal/inflection.

### Poetry

In poetry, the key difference is the "mood" or emotions of the selection. You must do two things.

1. I want you to go through EACH LINE of your poem and indicate the emotions, feelings or images that are either implicit in the poem or that the poem suggests to you.

2. Indicate how you will suggest this with voice and gesture. Remember silence, pauses and "frozen" motion is effective, too. Be sensitive to the timing or pacing (partly a function of speed) in your poem or poems.

### Ensemble Performances

This paper will be the work of your group. As such, it should represent the collective thinking and effort of many people. This should be reflected in both quantity and quality of effort. You should submit:

1. A script, annotated with any performance notes as indicated above. Since this script should be a compilation of prose, poetry and drama, I leave it to you to decide which of the above approaches are best suited to get "into" your performance.

2. Blocking notes. How will you stage this?

# Assignment 19

## Feedback Paper – Analysis Papers

Oral Interp

---

Your name

Please read this week's supplemental reading and answer the following questions:

1. What were the main concepts in this reading?
2. Look at the table of content in our textbook. What pages in the text correspond to this reading?
3. Are there any ideas covered by this reading that are not covered in the text? Identify these ideas.
4. What was the most important idea in this supplemental reading?
5. What was the most interesting idea in this supplemental reading?

# Assignment 20

## How Difficult Can This BE?

Oral Interp

---

Your Name

Extra Credit – 10 points - Due last day of class before the final exam

This video will be shown in class, but it also is on reserve in the LRC. We may watch it over several days. It's call number VTX 127.

The reason we're seeing this video is that it demonstrates why it is important to read to children, and why some students need a "different" approach -- different teaching methods.

### How Difficult Can This Be – PBS Video by Richard LaVoie

A look at learning disabilities.

Answer these questions:

1. Dr. Richard Lavoie described learning disabilities, and he defines them by a process of "exclusion." What are NOT a part of learning disabilities. (Hint, he says: "take away the kids that are....")

Name at least three types of learning disabilities. Describe them.

What, specifically, is an important part of adapting a class to be more friendly to kids with learning disabilities. Hint: "Give the gift of..."

Discuss what SUGGESTIONS the moderator has for being a more effective teacher when dealing with LD kids. In addition to the item described in number 3 above.

What are some examples of ineffective or hostile things that teachers do?

What does Lavoie have to say about "fairness."

In this simulation, all the folks in the room had a "learning disability." How is this different from what most LD kids' experience?

What was your reaction to the film? Why? Be specific.

This video will be available in the LRC, at the reserve desk, under the ID # VTX 127.

## Assignment 21

### View Your Children's Lit Performance

5 points Extra Credit

You may submit a web link, or sign into the lab in room 630 to prove that you've visited the lab and used the PCs to see your presentation. You also may request, if you'd prefer, a CD of your presentation. Bring a blank CD and, if the lab tech is out, leave information on your name, class name (OI) and the date and type of assignment you need copied.

Or you can watch your performance

Try this link:

[www.shastastudents.com/oralinterp/video](http://www.shastastudents.com/oralinterp/video)

## Assignment 22 - Find a Caldecott Book In The Library

10 points

1. Visit the Caldecott award winner's website to find the titles of the winners. You can find it by searching the [www.ala.org](http://www.ala.org) website.

Search our local libraries to see which ones you can find on the shelves. You must obtain this book from any public library and show it to me. Keep a list of these books. You can pick **NO MORE THAN ONE BOOK FROM A GIVEN DECADE**.

2. Type up your list. Include the name of the book, author, which award it won and the year in which it won the award. Also include where and how you obtained this book. Write a one-page comparative review and pick your favorite among these books. Make enough copies for each of your classmates, or post your write-up to the blog. Or, you may email this to them via the website. If you start on this after other students have shared their findings, I want you to make an effort **NOT** to duplicate their findings.

## Assignment 23 - Bring Newberry Winners To Class

10 points max

[1. Visit the Newbery award winners' website to find the titles of the winners. Click here.](#)

Search our local libraries to see which ones you can find on the shelves. You must obtain this book from any public library and show it to me. Keep a list of these books. You can pick **NO MORE THAN ONE BOOK FROM A GIVEN DECADE**. I will initial your list as you obtain your books. Please submit this material by the day of our midterm, and I will award you up to 5 points, total, for the 5 books you select. Please check with our library's inter-library loan librarian.

2. Type up your list. Include the name of the book, author, which award it won and the year in which it won the award. Also include where and how you obtained this book. Write a one-page comparative review and pick your favorite among these books. Make enough copies for each of your classmates, or post your write-up to the blog. Or, you may email this to them via the website. If you start on this after other students have shared their findings, I want you to make an effort **NOT** to duplicate their findings.

## Assignment 24 – Books on Tape due by the last day of class before the final exam

10 points

### Critical Listening, Books on Tape

Please go to the LRC and look in the reserve section, under Lightfoot/Speech 60 or Speech 30, and find some appropriate books on tape. You also may use the LRC's own collection, which is substantial.

1. Find at least three books on tape. Listen to 20 minutes or more from each.
2. As you listen, notice how the speaker uses vocal variety. Note the changes in intonation, pitch, volume and speed – including pauses. LISTEN for how emotions are conveyed.
3. Note, too, how the same speaker can suggest different characters.
4. Write a one- to two-page paper, typewritten, describing items #2 and #3 above. Also, please comment on which of these readings you liked the best. Your paper should include the LRC call number, title of the book, name of the author, and when given, the name of the reader

## Supplemental Reading - Prose

Compiled from, Oral Interpretation, by Marvin R. Gottlieb

Prose is a huge category of material. It includes anything that is not in poetic or dramatic form. So, prose includes novels, short stories, and much more. It also includes newspaper stories, diaries, letters, oral histories and practically any account of any event, feeling, or impression.

To better understand prose, we need to understand some of its characteristics. One way of defining or categorizing prose is to look at the "voice" of the storyteller. This is the person whom the author chooses to tell the story. Typically, it will be in one of three voices.

### Three kinds of narrators

*First person* - The narrator is also a main character. The "I" is present.

*Third Person* - The narrator refers to the main characters by name or by "he" or "she." The narrator is often a witness more than an agent.

*Omniscient* - The narrator is privy to knowledge that only God would have. The narrator can see into all character's minds and hearts (full omniscient), or the narrator can see and fully know just one, main character (limited omniscient). You know you have an omniscient narrator when the narrator reports feelings or unvoiced thoughts.

Each type demands something different of the interpreter. Once you have identified the type, you then can begin to ask questions that will help you adapt to the needs to the selection.

*First person*...the interpreter must project this character.

*Third person*...the interpreter must understand the narrator in relation to the character being described. How did the narrator come to learn this story (told to him, seen, overheard). Does he hold the same feeling that the character does (a friendly narrator) or does the narrator think it is funny that the character is suffering misfortunes? Focal points must be developed.

*Omniscient*.....The narrator will move between third person telling and first person

"experiencing" in those scenes where the internal knowledge is to be shared as though it were being experienced by the narrator.

### Kinds of prose

For each voice, there are three types of prose: exposition, description, and narration. Usually they occur together.

Description - Can be realistic or impressionistic. Realistic is camera-like telling of what a camera would record. Impressionistic focuses the reader's attention on subjective responses to sensory impressions. Unlike a camera, the impressionistic description does not "scientifically" record the images. Often it is difficult to say which style predominates.

Exposition - This is the most common form of writing. It is concerned with setting forth facts or ideas. There are three principal kinds of expository writing: process or "how to," analysis, and definition.

This type of writing will be encountered if the material is an essay, an editorial, or a speech. In this case, the best approach is to develop an appropriate first-person narrator, relate the selection to a logical set of given circumstances, and present it with as much spontaneity and purpose as possible.

The biggest problem is to determine the attitude of the first-person narrator. The approach is to ask questions. Is the narrator presenting factual material? Or is the material essentially personal reflections? Does it describe and experience? Is it poking fun at someone or something? Is the author trying to persuade or move us in some way? Does the material instruct, examine, amuse or simply entertain?

Selection of this type of material is crucial. Much of what is out there is bad. Anthologies are a safe way to get to good material, although this will seldom turn up something "new" for the instructor, it is important to remember that this material may be "new" to the student.

Narration - Narration comes in forms from story poems to ballads. In each case, though, there is the attention to events. The structure is usually chronological.

A typical narrative begins by explaining the situation to the reader describing the setting, and introducing the characters and the conflicting elements. The reader also picks up the tone of the selection early in the narrative. The tone reveals the author's attitude toward the subject.

The choice of words and the way the action is moved forward also creates the mood of the story. These concepts of tone and mood are for the interpreter, inseparable.

The middle part of a narrative develops the event or events being described. Characters interact with each other and with the circumstances they encounter. Subplots are introduced and developed. The tension builds. As events change, mood is likely to shift as well. It is possible for the interpreter to be called upon to produce joy, anger, depression, indignation--the whole range of human emotions--within the context of one narrative selection. The narrator must remain alert to, take time, and respond accurately to each shift in mood, no matter how subtle.

When narrative performances go wrong, it is usually in the middle section. It is possible for the interpreter to tire, less alert. As energy sags, the performance will lose its crispness and reality.

The end of a narrative brings events to their logical conclusion. In nonfiction, this conclusion may present the author's view, opinion, or interpretation of the events, as with history or biography. In fiction, the conclusion resolves the conflicts established at the beginning and developed in the middle section. The subplots are also resolved, and their relationship to the main theme is revealed. Even in fiction, an author may make use of some time at the end to moralize or generalize, and instruct the reader. The interpreter may find it helpful to slow the pace toward the end.

### Indicating Character

The interpreter depicts character by means of a sketch rather than a full-blown painting.

In the theater, the actresses and actors can immerse themselves totally in the presentation of character. With only one part to play, with makeup, lights, costumes, scenery, furniture, and props, they can paint character extensively in both vivid and subtle detail. The interpreter, under normal circumstances, is faced with a different set of given circumstances. There are no costumes, props or makeup, and the interpreter is most often called upon to present more than one character. No audience will believe that you are both Romeo and Juliet.

Begin the probing of character with questions. Is this person a man or woman? Is she young or old? How does she feel upon learning this information?

Look at picture books, or do people watching.

A word of caution: don't let one character dominate. While you may find it easier to depict one particular character. All characters in the selection deserve scrupulous attention.

### Cutting

Editing refers to the process of removing material--phrases, sentences, paragraphs--from points throughout the selection. Editing must be done carefully so as not to destroy meaning. Poetry is never edited. Abridgement is the process of removing whole "chunks" of material. Long poems may be abridged. (We'll be doing poetry during a later performance....)

# Assignment 25

## Feedback Paper – Prose Performances

5 points

Oral Interp

---

Your Name

Please read this week's supplemental reading and answer the following questions:

1. What were the main concepts in this reading?
2. Look at the table of content in our textbook. What pages in the text correspond to this reading?
3. Are there any ideas covered by this reading that are not covered in the text? Identify these ideas.
4. What was the most important idea in this supplemental reading?
5. What was the most interesting idea in this supplemental reading?

## Assignment 26

### Your Prose Performance

100 points

## Prose

This is a quick summary of this major assignment. I will spend more time in class describing this and showing sample video.

This assignment requires you to select appropriate material for an 8-10 minute performance. Typically, this material is drawn from a novel or short story. You also may use non-fiction material, such as news features, biography, historical monographs or diaries. In short, anything that is not a script or a poem is fair game.

You'll need to craft an introduction of about 30 to 45 seconds. This introduction needs to credit the author or authors of the work and to tell us the piece's title. More importantly, though, is that this should set a tone, a mood or expectation. An introduction is not a book report, rather it is like an elegant tease, the sort that is used in selling upscale perfume or exotic cars.

You will be expected to prepare a **SCRIPT** (don't bring a book up to the front, please). This needs to be big enough to read easily. Don't just bring a stack of papers, please.

The best performances are expressive readings. Your voice and face will suggest the characters and emotions of the work. You will engage the audience directly, when speaking as narrator, and use the techniques we discuss (closed focus) when your characters speak to one another. In any case, you ought to know the work well enough that you don't bury your nose in the script to read it. Look up, speak up and allow us to enjoy the work along with you!

# Assignment 27

## Analysis of Your Prose Script

10 points

Your name \_\_\_\_\_

Title of Selection \_\_\_\_\_

Author \_\_\_\_\_

Date of publication \_\_\_\_\_

Briefly answer each of the following questions about your prose literature.

1. Who are the characters/narrator in this selection?
2. What is happening in your selection?
- 3.. Where does the action happen?
4. When does the scene take place?
5. Why did you select this piece? (What do you like most about it?)

## Assignment 28

### Extra Credit – View Your Prose Performance

Due by the day of the Midterm

5 points

You may submit a web link, or sign into the lab in room 630 to prove that you've visited the lab and used the PCs to see your presentation. You also may request, if you'd prefer, a CD of your presentation. Bring a blank CD and, if the lab tech is out, leave information on your name, class name (OI) and the date and type of assignment you need copied.

Or you can watch your performance

Try this link:

[www.shastastudents.com/oralinterp/video](http://www.shastastudents.com/oralinterp/video)

## **Assignment – 29**

### **Go See A Live Performance – Write An Analysis**

Due on the last day of class before the final exam.

10 points

#### **Description**

This is a 10 point assignment that requires you to observe a live performance and type an analysis paper.

#### **Reason for the assignment**

The goal of this assignment is to have you evaluate a live performance. This will help you understand what make some performances stand out.

#### **What to look for**

Watch individual performers. Look at how they move. Listen to how they speak. Watch how they gesture. Look at their faces. Listen closely for subtle changes in vocal quality—pitch, stress, pacing.

Also, I'd like you to watch the ensemble. Look at the interaction among performers. Is it credible? Do the performers interact, or just trade lines?

#### **Don't tell me about it!**

I want you to focus on the performers. Do not go into great detail on the plot, makeup, costuming, lighting, or set design. These are all important arts, but they are not the emphasis of Oral Interpretation, and need not concern us.

What can you watch?

Best of all are professional-level performances. You also may find the local theater scene still suitable. Grade school performances are not appropriate.

Choir performances, beautiful thought they may be, don't allow us to do what needs to be done. Opera will work.

If money is a problem, contact me or the theater department about ushering at a performance.

Assignment 30  
In-Class Midterm  
Due as announced

In-class examination on chapters 1-6 in our textbook, Oral Interpretation, by Gamble and Gamble.

# Poetry – Supplemental Reading

From Oral Interpretation, Marvin Gottlieb

As with prose, one way of understanding poetry is to classify it. A time-honored classification system is to call poems either lyric, narrative, or dramatic. While this classification system is "passing" out of wide usage, it can help beginners spot differences in poetic "style."

Lyric poems are generally portrayed as being short, personal and emotional. The narrator may be the poet, but does not have to be portrayed as such. If the content of the poem suggests cultural differences, then characterization may be appropriate. Lyric poetry uses highly dense figurative language. Sub categories of lyric poetry:

*Reflective lyric*-presents the narrator in the act of remembering and reflecting upon a past emotional experience.

*Elegy*-expresses grief over death of a loved one.

*Ode*-celebrates some important experience or event, usually in formal language and structure.

*Sonnet*-usually expresses exalted love or the triumph of the intellect.

## Dramatic poetry

Is comprised of verse drama, monologue and soliloquy.

In each case the interpreter is presenting a character (or characters in verse drama) in action: answering a charge, confronting an obstacle, working through a personal problem, having a realization, and the like. The content and given circumstances will determine the characterization for the narrator.

Soliloquies present a special problem for the interpreter. They are specifically designed as a dramatic device designed to reveal the thoughts of a person. Much of the success of the soliloquy depends of the creation of an aura of solitude. A soliloquy should be approached in the same way as a dramatic speech.

## Narrative Poetry

is where the poem relates a story, as told by a narrator, in chronological order.

## So what is poetry??

There are many ways to describe what a poem is. Literary critics have been doing just that ever since the first poem was uttered in a place where others could hear it. Poems can be examined biographically and historically as well as empirically. While such considerations are always important to the study of literature, the interpreter must be primarily concerned with the content of a poem.

Again, the process begins with questions. Is this poem primarily a portrayal of human experience? Does it describe something or someone? Does it present a point of view? Is it part of an argument?

One of the marvelous things about poetry, of course, is that it can be any or all of these things. The interpreter must think like the poet, not like the critic. For, in the end, the performance will not explain the poem, it will depict the act of poetic creation.

## Characteristics of Poetry

### Organization

All poems have organization. The poet has applied some logic, some principle to help attain the desired end. When you can answer the question "Why am I saying these things?" you have reached the desired end.

Some poems have a pattern to the images, starting broadly and then narrowing down. Other poems have just the opposite effect. Others still may use a chronological pattern.

The power of the interpret lies in the fact that he is the only one who knows what is coming next...

## Technique

Technique is the way in which the poet reveals the content. Two main approaches are point of view and selection.

All literature is presented by a narrator. The type of narrator is determined by the POV selected by the poet. In prose, there are three types. First person, third person and omniscient.

Selection is what the poet chooses to include. Since not everything can be included, the poet must first decide what to leave out. This is primary selection. The poet must then choose what items should receive emphasis. This is secondary selection.

The process of selection is slow. The interpretation should reflect the care and thought that went into selection. Pauses, though, should be for thought and not "put in" for effect. The interpretation cannot and should not duplicate this process. It should, though, be a condensed illustration of it.

### Style

This is HOW the poet reveals his content. Four basics must be noted here: diction, sound, rhythm, and figures of speech.

### Diction

This is the poet's choice of words. Even words that may mean the same things will carry a different connotation or flavor.

### Sound

One of the most complex aspects of poetry is its sound. Among its aspects are rhyme, "orchestration," and sound symbolism.

*Assonance*, is when two or more words having the same vowel sounds are placed close together in a poem.

*Consonance* is created when a poet places two more words with the same consonant sound close together.

*Alliteration* is the repeated consonant sounds at the beginning of words.

The effect of assonance and consonance can help set the pace of the poem, as in the case of long vowels that slow the pace.

*Rhyme* also consists of types. Basic to all rhyme is the repetition of at least one similar sounding syllable, especially at the ends of two or more lines within the same poem. Depending on how many syllable of the words "match" ... depends on whether it is a single, double or triple rhyme. (song-wrong; trouble-bubble; piety-anxiety). A full rhyme is when the repeated sounds match exactly. If only part of the syllables rhyme it is a half-rhyme (man-sun) A rhyming syllable while coincides with the accent is a masculine rhyme (alive-derive); one which falls on a slack syllable is a feminine rhyme (standing, handling). Repeated syllables which fall within the line rather than at the end are called internal rhyme.

Masculine rhymes prevail in English. In fact, the use of feminine rhymes and triple rhymes will produce a comic effect. The opposite is true in other languages, which uses the feminine form for the most serious subjects.

Rhyme serves as an organizer when it is present in a poem. It signals the end of a line. Groups of rhymes organize the poem into stanzas. But, most importantly for the interpreter, rhyme serves a semantic function. It underlines or contrasts words; it gives clues about meaning and emphasis.

A look at the rhyme scheme will show that rhymes fall into groups of two (couplets), three (triplets or tercets) or quatrains.

Quatrains will be found arranged in different ways.

Certain stanza patterns have developed into fixed schemes. A sonnet always has fourteen lines. Rhyming patters for Italian are abbaabbacdecde. The English sonnet, too, has 14 lines ababcdcdefefgg. There may be some variation in either of these patterns.

Serious students of poetry should explore the ballade, villanelle, triolet, sestina, rondel, and rondeau.

Rhythm

The heartbeat of a poem is its rhythm. Two schools of thought exist regarding poetry and rhythm. One holds that there is no rhythm, or, more correctly, that all material has a rhythm. The other holds that poetry is governed by patterns that must be observed.

This is a matter of which the interpreter ought to be aware but not become embroiled. Interpreters must know of rhythm if they are to control their material, though.

Meter is the pattern of stressed and unstressed or "slack" syllables. Each group of them makes up a metric foot.

*iambic* is unstressed followed by stressed (desire)

*trochaic* is the opposite (happy)

*anapestic* foot has two unstressed followed by a stressed (renaissance) and its opposite, the dactylic begins with a stressed syllable (tapestry). The number of feet per line are counted this way: One foot per line is a monometer; two, dimeter; three, trimeter; four, tetrameter; five, pentameter; six hexameter, and so on.

The interpreter's problem with meter is, more often than not, how to avoid it. Being absolutely true to meter will produce a sing-song effect (in iambic) and focus more on the reading than on the speaking.

### Figures of Speech

#### Devices of comparison.

*Simile* - one thing is "like" or likened to another "like" or "as"

*Metaphor* - explicitly compares to things with "is"

*Personification* - endows a nonhuman subject with human qualities

*Analogy* - is an extended comparison (an allegory is a personification of an abstraction)

*Synecdoche* - when a thing is represented by one of its parts. (She wears the pants)

*Metonymy* - Uses the name of one thing in place of a subject for which it becomes synonymous; "the Cross" for Christianity

## Other Literary "devices"

*Hyperbole* - Overstatement, exaggeration

*Irony* - The stating of one thing while meaning its opposite. The affect is achieved by a deliberate contrast between the apparent and intended meaning.

## So, how do I make this work?

### Cutting

Editing refers to the process of removing material--phrases, sentences, paragraphs--from points throughout the selection. Editing must be done carefully so as not to destroy meaning. Poetry is never edited. Abridgement is the process of removing whole "chunks" of material. Long poems may be abridged.

### Choosing a selection

1. Time is the first consideration
2. Literary quality is the next consideration. Just because a selection occurs in an anthology is no guarantee, but it helps. Also, proven material is a good bet. If you feel strongly about a piece, go for it. But do ask yourself about literary quality.
3. Material should be newer than 50 years old (for beginning interpreter) no point in adding language difficulties to the task of interpretation.
4. The interpreter should choose a selection that has narrative content. Interpreter should ask:  
1) have I had a similar experience 2) Have I had a similar feeling 3) Can I picture the situation in which these words could logically be spoken?

## Analysis

A. No matter what the genre, the interpreter can start by asking some questions. What is happening? Does the poem tell a story. Describe an action? Paint a picture? Give a character sketch?

B. When you believe you can answer these questions, put the meaning in your own words. NOT WHAT THE POEM MEANS....

The same technique would hold for the short story, but it would be impractical to re-write the whole story. Just do extended paraphrasing with difficult passages.

C. Next note all the TRANSITIONS in your section. Any time there is a change of place, time, action, mood, or character, a transition has occurred.

D. Your next analytical task is to discover the narrator. Once again, it is a question: Who is speaking these words? THE KEY TO A QUALITY PERFORMANCE IS DETAIL.

E. Rehearsal- The main thing to realize is that you are working toward a performance before an actual audience. Until you get there, picture an imaginary audience.

Pick up the selection and READ IT ALOUD. If you aren't reading it aloud, then you aren't rehearsing. You must get the reading fluid. Learn unfamiliar words. Don't stop at awkward places. For poetry, this can mean that you must learn the true rhythm of the poem. Don't just stop at the end of each line. This produces a sing-song effect that can reduce the poem to a parody.

G. Take the poem and "cut it" by putting slash marks to denote MEANING CLUSTERS. There is no one right way, although there will often be a consensus among performers. While you may not need to do this for an entire selection, be sure to do it for the more difficult passages. Try reading the paraphrased sections.

H. Then, reread the original. The goal is to make the original sound like the paraphrase.

### Improvisation

The goal of a spontaneous-sounding performance can be worked at through rehearsal. Try to do an improv where you visualize yourself as the narrator you have pictured in your analysis. Now, looking at the paraphrase, try to picture a situation in which you could logically say the words of the paraphrase.

### Picking up the line

An interpreter must speak to the audience, not to his book. So now comes the practicing of glancing at the line and looking up for sustained eye contact.

### Interpretation of poetry

Final note - It is very likely that you will create a poetry program that consists of two or more poems. Therefore, you will have to write transitions to take the audience from one poem to the next. Look for the interrelationships that DO connect the poems. Often a poetry program will be put together to explore a theme, an emotion or to celebrate a particular poet. As with introductions, transitions should be brief and to the point. As a performance note, remember to close your program book and to reopen it during the poem. Also, give the name and title of each poem in the transition that precedes it. If a poem is anonymous or untitled, tell us.

# Assignment 31 - Feedback Paper

## Poetry Reading

5 points

Please read this week's supplemental reading and answer the following questions:

1. What were the main concepts in this reading?
2. Look at the table of content in our textbook. What pages in the text correspond to this reading?
3. Are there any ideas covered by this reading that are not covered in the text? Identify these ideas.
4. What was the most important idea in this supplemental reading?
5. What was the most interesting idea in this supplemental reading?

## Assignment 32

### Your Poetry Reading

100 points

This is a quick summary of this major assignment. I will spend more time in class describing this and showing sample video.

This assignment requires you to select appropriate material for an 8-10 minute performance. Most poetry performances will consist of a collection of short, lyric works. But you also are free to pick longer works, and a portion of your program may consist of music lyrics or your own, original work. These latter two items cannot consist of more than 50% of your overall program.

You'll need to craft an introduction of about 30 to 45 seconds. This introduction needs to credit the poet or poets' work and to tell us the piece's title. (Be careful about material you get off the internet. It may SEEM to be anonymous, but often such works are poems that have been posted without giving due credit to a poet.)

More importantly, though, is that this should set a tone, a mood or expectation. You may want to begin with a brief poem or a stanza of a longer work, and then close your program book and introduce your selections.

Time yourself, and compare the amount of time you spend reading poems and the amount of time you spend setting them up. Be to the point, don't over explain your work.

Some students find poetry the hardest assignment to do. This may be because poetry is not their first choice of material. Don't sell this assignment short, though. The world of poetry is large. It includes humorous material, sports poetry, cowboy poetry and a great deal in between. Look around, you'll find something to fit your taste.

## Assignment – 33

### Extra Credit – View Your Poetry

5 points

Due before the "regular" day of class before the Final Exam

You may submit a web link, or sign into the lab in room 630 to prove that you've visited the lab and used the PCs to see your presentation. You also may request, if you'd prefer, a CD of your presentation. Bring a blank CD and, if the lab tech is out, leave information on your name, class name (OI) and the date and type of assignment you need copied.

Or you can watch your performance

Try this link:

[www.shastastudents.com/oralinterp/video](http://www.shastastudents.com/oralinterp/video)

## Assignment 34

### Poetry Script - Annotated

10 points

Please annotate your script. In one column, you should list the emotions or sensory images that come to mind when you read the words and stanzas. These are going to be unique to your own life experience, and they are they to both help you remember, and trigger the appropriate emotions AND to give you communication tool. By this I mean that they exist, on paper, in a way that will allow you to talk with others about your script.

In the other column, you need to indicate the specific performance techniques that will allow you to emphasize and interpret specific words that convey those emotions and sense expressions. For example, you may slow down, pause, whisper or shout in places. You may frown, or smile. It is up to you to interpret the poem, and then convey it through your performance. It's likely that you will vary from these notes when you perform, and that's OK. But if you continually write "happy" or "sad," this may be a clue that your performance is not going to have much emotional range. If you do, in fact, have an emotional arc, then go back and look for words that will help convey the subtle shades of joy, ranging from ecstasy to whimsy.

## Assignment 35

### Rate These Poetry Resources

10 points

Here is a list of poetry resources that I want you to rate. You may either post your comments on our class blog, or make comments and then make 25 copies of your paper to give to all your classmates.

Here's the blog entry you need to which you will respond. Note that you will need to create an account on our class blog to be able to post. The blog is SEPARATE from the class portal.

The Blog can be found at [www.shastastudents.com](http://www.shastastudents.com) <http://www.shashastudents.com> You'll need to log in and look for the topic area under "Poetry." This blog is where you will post your comments, to earn points, after reviewing the websites below, Ask for help with the technology, if need be. Be sure to copy and paste the link to your posting that has your response. Make sure I can identify you, So, if Sharon Owens posts a response, then you need to either have the posting say something like "Sharon 'O'" or your email must clearly identify who you are.

Please visit at least three of the sites below, and then "rate" them in blog entry section. Do read some of your fellow classmate's comments, too.

It's world series time! Here's a collection of baseball poems.

<http://www.baseball-almanac.com/poems.shtml>

This link features online activities and ideas for how to teach poetry to children.

<http://adifferentplace.org/poetry.htm>

This link offers "30 days of poetry." It has templates for ideas for writing poetry.

[http://www.msrogers.com/English2/poetry/30\\_days\\_of\\_poetry.htm](http://www.msrogers.com/English2/poetry/30_days_of_poetry.htm)

This page offers some brief and simple--one paragraph or so--explanations of basic concepts in reading and analyzing poetry. <http://home.cogeco.ca/~rayser3/poetry.htm>

[http://teacher.scholastic.com/writewit/poetry/jack\\_home.htm](http://teacher.scholastic.com/writewit/poetry/jack_home.htm)

[http://teacher.scholastic.com/lessonrepro/k\\_2theme/poetry.htm](http://teacher.scholastic.com/lessonrepro/k_2theme/poetry.htm)

[http://www.eduplace.com/monthlytheme/april/poetry\\_activities.html](http://www.eduplace.com/monthlytheme/april/poetry_activities.html)

<http://www.poetrymagazine.org/>

[http://search.lii.org/index.jsp?tn=1title,description,publisher,creator,allTags,keywords,extra\\_words,searchableid&tv=poetry&ss=1](http://search.lii.org/index.jsp?tn=1title,description,publisher,creator,allTags,keywords,extra_words,searchableid&tv=poetry&ss=1)

<http://www.emule.com/poetry/>

<http://www.poetry-portal.com/>

<http://www.sacramentopoetrycenter.org/>

<http://www.loc.gov/poetry/>

<http://www.loc.gov/poetry/180/>

<http://www.poets.org/>

<http://www.brocku.ca/english/jlye/criticalreading.html>

<http://www.webcom.com/~intvoice/>

<http://www.poets.org/page.php/prmID/6>

<http://www.carnegielibrary.org/teens/read/booklists/teenpoetry.html>

<http://writersalmanac.publicradio.org/>

<http://www.uwm.edu/Dept/CLACS/outreach/americas.html>

<http://www.cde.ca.gov/ci/rl/l/>

## Assignment 36

### Even The Pros Get Nervous

10 points

We'll watch a portion of this video, then please answer the following.

1. How nervous does Seinfeld seem to you?
2. What are some of the "rookie mistakes" that Seinfeld criticizes himself for making?
3. What are some of the suggestions that the comics give to one another? Be specific?
4. Seinfeld tells a joke or story about four musicians who have to land in a storm and walk across a muddy field. What is the point of this story?
5. What are some of the techniques that the various comics use to prepare or to deal with audience reactions?

You may post your answers online, using the "edit" button, or put down answers on paper and turn them in. You have one week to do this assignment.

Questions are based on the Video "Jerry Seinfeld: COMEDIAN".

## Assignment 37

### In-class Activity - A Day In The Life

This is an empathy - building activity

1. On the paper provided, briefly PRINT the following answers.
  - a. List your "highs" in your life.
  - b. List the "lows".
  - c. List your frustrations.
  - d. List your rewards.
2. Post these as instructed.
3. When directed, walk around the room and look at the postings.
4. As we take roll, see if you can match a person or two in class with their lists.

## Assignment 38

### Video - Mother Tongue

10 points

We will see the award winning performance, "Mother Tongue." This Readers Theater was produced several year ago by Orange Coast College.

For +10, briefly answer the following questions.

1. How many different books, poems or plays were used?
2. How did the performers suggest scenes, costumes or props without actually using them. Give examples.
3. How were transitions between scenes handled? What did the performers "do?"
4. What effect did choral reading, everyone speaking in unison, have?
5. What was the most interesting or effective part of this performance?

## Assignment 39

### Video - The Man In The Moon

10 points

We'll be seeing a clip in class that looks at the life and works of Andy Kaufman, as depicted by Jim Carey.

The film shows, fairly accurately, Kaufman's life. We'll be looking at his early work, and the question we're looking at is: What IS a "performance?"

Kaufman made many people laugh, but he didn't consider himself a comedian.

For full credit, answer the following questions.

1. What were his parents concerns when he was a child?
2. He got fired from a job where he wasn't even being paid. Why did the barkeeper fire him? What did Kaufman say in his defense?
3. How would you describe the audience reaction to Kaufman during his Elvis impersonation? How about during the "Tony Clifton" performance (the lounge singer who insults the audience.)
4. What did Kaufman say, at various points, he hoped to achieve with his performances?
5. What were some of the unconventional (at least at the time) that Kaufman used? Why? How would YOU have reacted? For example, we don't see this, but there is a story of Kaufman showing up on stage, crawling into a sleeping bag, and then just falling asleep. Also, later in the movie, he takes on the role of a bogus wrestler who continually insults pro wrestling and women. His popularity plunges when the public doesn't realize this is a put-on. Would you consider THAT a successful performance?

For more information on Kaufman, see Wikipedia:

[http://en.wikipedia.org/wiki/Andy\\_Kaufman](http://en.wikipedia.org/wiki/Andy_Kaufman)

# Drama – Supplemental Reading

Adapted from, Oral Interpretation, by Marvin Gottlieb

Of all genres, drama is the one specifically designed for performance. This provides challenges as well as opportunities. Playwrights often will spell out stage instructions or set design and costume suggestions to compliment the bare dialog of the script.

There is, in drama, the absence of the narrative voice. But there are similarities with the performance techniques discussed elsewhere. The playwright is able to draw from the skills of the costumer, set designer and actor, while the interpreter has only his or her own self.

Actors and interpreters both share common training to enhance expressiveness. But there are significant differences. Actors portray a single character which interacts with other characters in the fictional world which exists on stage. Interpreters must direct their attention into the audience. There is always the element of telling a story, and so interpreters must always exist in the past tense. Interpreters are usually NOT a part of the story. When they are, as in the case of a first-person narrator-it is a story which has been played out in the past.

## Structure

Plays follow the same basic structure as narrative prose. There is a beginning which is generally expository, introduces characters, and sets up the given circumstances. The middle develops the relationships between the characters and plays out the conflicts. In the classical sense, this middle part is termed the **RISING ACTION**. This rising action ultimately reaches a peak, called the climax, and then heads downward as the conflicts are resolved.

The interpretive presentation must be paced differently. It will take more time to set the stages and to get characters into action. Also, since most plays run in the neighborhood of two hours long, the interpreter must look for a unit from within this that will stand on its own. A "French scene" is determined by the raising or lowering of a curtain or by the entrance or exit of a character. These scenes are typically short enough for a classroom performance and have a beginning, middle and end.

Basic techniques

### *Projection of scene*

Interpreters must use different resources than actors. Still, an interpreter must have a clear picture of what the scene would look like on stage and a solid understanding of the historical circumstances that preceded the play. Since the interpreter cannot show these things, they must tell them. The voice that does this is the voice of the dramatic narrator.

If the scene to be interpreted follows other, key scenes, they must be summarized to "set up" the scene. Likewise furniture or surroundings must be described.

The amount of stage directions will vary tremendously, but when they occur they must be presented as though told by a third person narrator with directness, spontaneity, and realism. The stage directions are usually elliptical. So they will need to be fleshed out.

### *Projection of Character*

Drama, most simply defined, is the interaction of characters in a given set of circumstances. The interpreter does not have many narrative elements to present which help in the description of character. Some delineation of character can be done in the introduction, and some stage directions are helpful, but the problem of presenting character is primarily one of doing character rather than talking about character.

The difficulties have already been detailed: Interpreters must present multiple characters of different ages and sexes, without costumes or props. So, the goal of the interpreter must be to sketch character rather than to duplicate it. Although not obvious, the interpreter remains a narrator telling a story rather than an actor who becomes two characters.

The sketch involves selecting a few identifiable personal characteristics--voice, posture, focal point--that make each character immediately identifiable.

### *Projecting techniques*

Always play through your audience at eye level. Make the transitions between focal points crisp and consistent. Don't pace the scene too rapidly. The audience must have time to adjust to the character transitions.

In sketching physical action, never place anything before the audience which cannot actually be scene. In pantomiming a gun, a sudden movement might be made toward a holster, but the

gun is never pointed, nor the sword waved...otherwise the effects are comic.

Don't overlook the use of the program book as a prop. It can be a door to be knocked on, a mirror to admire, and a wall to peek over--even a baby to cradle. This can be gimmicky, though, if over used.

### *Character movement*

Sometimes an interpreter will want to suggest movement, such a pursuit. In this case the speaking pursuer would take a very small step toward the silent listener, and the pursued, when speaking, would step back. The other way of sketching movement involves having the silent character move along the wall. They eyes of the speaker "track" the moving silent character, thus suggesting movement.

# Assignment 40

## Feedback Paper - Drama

5 points

Please read this week's supplemental reading and answer the following questions:

1. What were the main concepts in this reading?
2. Look at the table of content in our textbook. What pages in the text correspond to this reading?
3. Are there any ideas covered by this reading that are not covered in the text? Identify these ideas.
4. What was the most important idea in this supplemental reading?
5. What was the most interesting idea in this supplemental reading?

## Compilations-Ensemble Scripting

Oral Interpretation also includes compiled scripts. These are scripts that are drawn from more than just one text. As an interpreter, you are allowed the excitement of creating something new that is truly your own. In the following, we will discuss just how you go about this. Much of the ideas below can be found in Theatres for Literature, by Marion L. Kleinau and Janet Larsen McHughes.

### How does compiling "work"?

Much of the power of a compiled script comes from juxtaposition. This is the idea that when two ideas or objects are placed against each other, they often take on a new meaning. For example, your script might include love letters that you have found or that you "create." If you juxtapose this against excerpts from a divorce decree, your script would take on one meaning. If you were to juxtapose these same love letters against a scene from a couple's 50th anniversary, another meaning would be created.

Notice that in either case, the meaning is not present in the original materials themselves. The meaning exists in the "space" between these two texts, and this is the creative space in which you operate.

### The process of compiling a script

Some people find freedom unnerving. Since they have so many choices available to them, they don't know where to begin. With this in mind, it is helpful to look at the boundaries that mark off the territory of compilation.

No matter what material you work with, you have only four choices. You may choose to work in large "blocks" of original material; you may choose to break the original material into smaller "fragments" which are intermixed; you may choose to write your own original material; you may do a combination of the above. Kleinau and McHughes call the first approach "assemblage" and the second approach "collage." They draw these terms from the visual arts, and they do help us picture how different it is to try to preserve the artistic intent of the author versus breaking something up into smaller pieces and using these for your own purposes. Neither is right or wrong. It depends on your purpose. As is often the case in art, one approach may be more effective than another.

No matter which approach you choose, you will face the problem that all creative artists face: unity. You must decide what will be the organizing principle of your program. This can be tricky, especially when you are working with a group to create your script. The best advice is

to be patient, be open, and "try it" to see if it works.

Unity is the characteristic that makes the program hang together or "work." There are two common approaches for creating unity. First, you can pick a theme. There are many, many themes you can chose, but some of the more common ones are love, hate, courtship, revenge, the joy of youth (or the pain), the joy of old age (or the pain), death, sex, and so on. Another approach can be to pick the work of a particular author, artistic movement or period, or geographic region. You might, for example, chose to celebrate the work of John Steinbeck by having excerpts from The Grapes of Wrath, Cannery Row, Tortilla Flat, The Pearl, Of Mice and Men. You could have Slides of the Oakies being projected in the background, put your performers in soiled overalls, and have Woody Guthrie music playing at times.

### Six steps to making a compiled script

Kleinau and McHughes list six steps to creating a compiled script. They are:

1. *Finding the Core*. This is where you find the idea that will give your script wholeness or unity. Consider both your passion for the idea and the ability of material to draw in and hold an audience.

2. *The Voyage of Discovery*. This is much like a treasure hunt where you search out any material related to your theme or author. Don't overlook the card catalog and our sources you'd use if you were doing a conventional research paper. Immerse yourself in the material.

3. *The Gestation Period*. Sleep on the idea. Mull it over. Talk it over with friends and take note of what material seems to come most readily to mind. What items jump out at you. Selection will begin at this stage.

4. *Crystallization*. This may be the most difficult step. It is here that you will begin to commit to a single perspective. This may include several or contrasting views on the theme. It is usually better to pick a few aspects of your subject and develop them well rather than giving many subjects facile treatment.

5. *The Search for Form*. This is closely interrelated with step four above. You will be looking for the voices you'll be using. To what extent will they maintain their own identity? In an assemblage, the pieces are large enough to maintain their original character. In a collage, the voices are usually the unifying force as the original materials are too fragmented to hold the program together.

The compiler has to strive for consistency, yet this can be difficult when each performer plays several parts in a theater. The script must be carefully crafted so continuity is maintained and the audience isn't "lost." Pay particular to the progression of scenes and what characters each performer is to play in succeeding scenes.

Also, your script must progress to an emotional climax. This can be done through the traditional, dramatic form with rising action, climax and denouement. Or, it can be steadily rising action that ends on a high moment.

6. *Reevaluation*. Put your script aside and return to it with a fresh mind. Also, it may be desirable to have it reviewed by someone else. Don't do too much explaining, let the script talk for itself. The exception to this may be any production elements that are important.

# Assignment 41

## Feedback – Compilation

5 points

Oral Interp

---

Your Name

Please read this week's supplemental reading and answer the following questions:

1. What were the main concepts in this reading?
2. Look at the table of content in our textbook. What pages in the text correspond to this reading?
3. Are there any ideas covered by this reading that are not covered in the text? Identify these ideas.
4. What was the most important idea in this supplemental reading?
5. What was the most interesting idea in this supplemental reading?

## Assignment 42

### Classroom Activity

Wiki Ideas - Must Be Present In Class

We made a list of ideas for the upcoming RT. You should look at this list to see "what's up."  
Yes, you needed to be PRESENT to get these points.

Click here to see the wiki page - <http://www.shastastudents.com/oralinterp/dwiki>

# Assignment 43

## In Class Journal

10 points

This assignment is due the next-to-last week of class. It is a collection of notes and activities that we do IN CLASS. (There is a similar assignment for researched activities.)

The journal entries fall into three broad categories.

1. First, there are your notes. This is self-explanatory. But do remember to date your notes, put your name on them in case they get mislaid, and write so you can read them later.
2. Second, there are the various videos we will watch. Most of these are available in the LRC or in video stores, or both. You will be expected to look at the links on the left that direct you to the questions you should answer. I would suggest that you print these questions and fill in the answers.
3. The performance activities we do in class will be set up as following:

- The name of the activity and a complete description of how to "do it."

Goal of the activity

Complexity of the activity. Mention the amount of setup required, the minimum and maximum number of people that can be involved.

Your reaction to the activity.

[http://www.robblightfoot.com/index.php?option=com\\_content&task=view&id=109&Itemid=57](http://www.robblightfoot.com/index.php?option=com_content&task=view&id=109&Itemid=57)

- At least three other classmates' reactions to the activity.

## Assignment 44

### Researched Journal of Activities

10 points

This assignment is intended to get you into our library. Please go to the reserve section and look up one of the following:

#### **PCX 688**

100+ ideas for drama

Or one of the books on "theater games." I will be placing several books by Viola Spolin.

To get your points:

- Pick 10 exercises you like.

Photocopy them and include them in a binder.

Indicate why you chose them by writing up a brief comment or two.

## **Assignment 45**

### **Bring OI Material To Class**

5 points

You'll get credit for showing me your material and indicating that you have 4-5 minutes worth. You can do this by penciling in start/stop points and showing a word count or a "cold reading time." I want to see this IN CLASS in a format that can be SHARED WITH YOUR GROUP.

## **Assignment 46**

### **Step 2 of Script Analysis - 5 W's and an H**

5 points

This is where you do the "prose" analysis of your script. I also want to know the title. Your ENSEMBLE (group) should submit this.

## **Assignment 47**

### **Step 3 - Character Motivations**

5 points

In class today, I want a list of the characters in your performance, their motivations and their resources or tactics in getting what they want.

## Assignment 48

### Comic Moments In Your Script

5 points

Identify the comic moments or possibilities in your script. Consider if you want to have these changes in pace. Even in Shakespeare's most serious dramas there are moments of comic relief. This can heighten the drama.

You don't have to have comedy, but I'm asking you to consider how you could infuse your script with some new directions.

So...

Name a moments that lend themselves to:

Comic reversals - role reversal, a change of fortunes.

Comic exaggeration - bigger or less than life.

Funny language - words that you could play with.

Fish-out-of-water - characters in settings where they don't know the rules for proper behavior.

Anticipation - Situations where the audience knows something that the character does not, and this difference in "information" casts a humorous shadow over seemingly normal dialog.

Mistaken identity - people who are treated differently than "normal" (prince and the pauper, a person mistakenly thought to be a serial killer).

Slapstick - physical comedy.

And so on.....

## Assignment 49

### Setting The Stage

5 points

Describe how, in your mind's eye, you see the various locales that each of your ensemble selections occupy. Will they be set indoors? If so, in what room? Is it light and cheery or dark and smelly? Even though you won't be using props or furniture, you and your group should discuss this, perhaps even find magazine images that you can use to help create a clear image in your mind of what it is like to occupy this expanse. Is it confined? Are you comfortable there, or eager to leave?

Remember that the transitions between scenes and locations should be crisp and definite. Pay close attention to the movements and ideas in "Mother Tongue" to see how mime, body positions and movement can create a place with just the performers' and audience's imaginations. This is a powerful effect, if you can pull it off, and it begins with a clear vision in your own, collective, consciousness.

## Assignment 50

### Non verbal - Emotions and Attitudes

5 points

Please list of FIVE nonverbal behaviors (how you move, or even the WAY you say something, whispering, talking in a high pitch) and the emotion or attitude or characterization it conveys.

Example: Talking in a high voice to suggest that you are talking as a child would.

# Assignment 51

## Claim All Your Papers

Extra Credit - 5 points

For +5 extra credit, come to class and go through my "outbox" (it will be in the classroom Friday/Monday/Wednesday). Claim any papers with YOUR name on it.

I will give +5 to everyone who has claimed everything. If I have a piece of paper with your name on it (submitted by you), then you don't get the points.

# Assignment 52

## Your Ensemble Performance

100 points

This is your last, major in-class performance. It is worth 100 points, and is evaluated as described below. The ensemble performance is a group assignment that involves these steps:

- Formation of a group

Brainstorming ideas for a theme and selection of materials

Script preparation

Rehearsals - embodying and vocalizing the script

Rehearsals - blocking, movement and visual composition

### *Evaluation Criteria*

All previous rating criteria are still in place. Specifically:

- Quality of the material chosen

Clarity and unity of the cutting

Effectiveness of the introductions and transitions

Effectiveness of gesture and posture

Effectiveness of vocal expressiveness

Effectiveness of eye contact and focal points

Appropriate use of pacing and pauses

Poise, polish and overall effect of the performance

Additionally, there are three major areas you will need to consider and attend to:

### *The effectiveness of the script*

- Is it well balanced among performers?

Does it contain about 4-5 minutes per performer in the ensemble?

Does it evidence dramatic progression?

Is it well paced?

Does it evidence a clear sense of audience?

Does it exhibit innovation or daring?

### *The effectiveness of movement, blocking and visual composition*

- Do your movements emphasize the most important portions of your performance?

Are your movements motivated and clear in their intentions?

Do you take advantage of movement to enhance irony, surprise, reversals, changes of mood or tempo?

Do your movements illustrate the relationships between the characters?

Does your performance demonstrate a basic understanding of staging? (For example, do you avoid upstaging or "stepping on" the bits of your fellow players?)

*The effectiveness of the ensemble.*

- Does your performance demonstrate a truly collaborative, collective effort?

Are you "one being" up there?

Do you interact with sustained focus and concentration, or do you just "trade lines?"

Do you use the tools of ensemble, such as choral readings or speaking in rounds to good effect?

Are your choral portions well rehearsed, and truly in unison?

Do you promptly pick up on cues when it is your turn to speak, or are there flat spots and unintended silences?

Obviously, there are interrelationships between these criteria. For example, you must "write into" your script choral speech or rounds. Likewise, your movement and stage business will grow out of the setting and dramatic action in the scenes you select. But be aware that the above questions are what I, as the "critic" are going through my mind as I evaluate your performance.

In closing, I urge you to embrace this performance as a rare opportunity to do something special. You need not aspire to a career on the stage to benefit from the magic that can come out of an ensemble performance.

## Assignment 53

### Ensemble Analysis

10 point

By now, you have done two major assignments, and you know two approaches to digging into a performance. So:

Include a brief who, what, where, when and why write-up.

Include marginal notes on emotions and techniques you plan on using.

The ensemble assignment involves some new twists. Your group will be moving about, and this movement should be designed to help convey the meaning in your material. See the ensemble assignment for suggestions. But you need to convey to me your design and thoughts. So, make notes on your script of how your group will stage and block your performance.

You also need to write up a commentary about how it was to work in your group. This is especially important if you have anything you want to convey to me about any problems your group overcame or didn't overcome. You may convey this to me privately.

## Assignment 54

### Extra Credit - Watch Your Ensemble Performance

For +5, you can watch your performance

Try this link:

[www.shastastudents.com/oralinterp/video](http://www.shastastudents.com/oralinterp/video)

## Assignment 55 - GE SLO

Name \_\_\_\_\_

This will be given in class as a quiz.

# Assignment 56

## Final Exam

50 points

50 points - Brief answer/short essay (please write this on your word processor and then COPY/PASTE it into Moodle by using the "window" or "box" that opens when you post/submit your entry. Ask for help if you must, or just email the document to rlightfoot@shastacollege.edu)

Please write up your responses on a separate paper or bluebook. You will need to give me at least 10 responses, one from each chapter. Now, since there are 12 chapters, and several options from each chapter, you will be answering SOME of these questions, but not all! You should pick ONE item to answer for each chapter, and give me a paragraphs or two on each item. Each chapter answer of adequate length is worth 5 points per chapter, maximum. If you are concerned that your answer is too short, say a single sentence instead of a paragraph, then answer an additional question for that chapter.

So, you are only obligated to answer for 10 chapters. If you elect to answer all 12 chapters, then I will award you FIVE points each chapter beyond the 10 required. So, you may earn a maximum of 10 points extra credit for this final.

You may handwrite this, but please write so that I can read it. This is due no later than the end of the final exam period. You may discuss your answers and receive help from others, but your answers must be in your own words and written by you.

(Again, you need only answer one per chapter, for 10 of the 12 chapters.)

### Chapter 1

1-a Define "interpretation of literature."

1-b Describe the role the performer plays in interpreting literature.

1-c Explain how the interpreter benefits from performing literature.

1-d Explain how audience members benefit from literature in performance.

1-e Describe how empathy facilitates the interpretation and performance of texts.

### Chapter 2

2-a Explain how paralinguistics affects the meaning of messages.

2-b Discuss the role intelligibility, rate, pitch, volume, force and quality play in performance.

### Chapter 3

3-a Explain "sense memory."

3-b How do the differences among the various types of perception result in different interpretive performances? Give some specific examples of how an interpretation that is more visual might differ from one that is more auditory.

## Chapter 4

4-a Define descriptive prose.

4-b Define and distinguish between different types of imagery.

4-c Discuss how both character descriptions and setting guide the performer in interpreting literature.

## Chapter 5

5-a Define narrative prose. How does it differ from descriptive prose?

5-b Describe the narrator's role.

5-c Define point-of-view and explain the difference between first-person and third-person points of view.

5-d Explain how different POVs suggest that the interpreter use different performance techniques, and identify the techniques.

5-e Explain the differences between omniscient, limited omniscient, and objective narrators.

5-f Describe use of focal points for character placement. Draw a diagram here to show the difference between "open focus" and "closed focus."

## Chapter 6

6-a Identify the similarities between drama and prose.

6-b Discuss plot and its components: exposition, conflict, characters, setting and time. How are each of these used by interpreters? (Hint: A performance can focus on any one of these, or use some combination of them. What does a performance look or sound like that is mainly a character sketch? How is a performance that focuses mainly on conflict different from one that has lots of exposition? Compare and contrast these components as they play themselves out in an actual interpretive performance.)

6-c Compare, briefly, and contrast the various periods and styles of theater: Greek, Roman, Medieval, Elizabethan, Realistic, and Absurdist.

## Chapter 7

7-a Define Poetry.

7-b Identify figures of speech in poetry.

7-c Discuss how sound devices are used in poetry.

7-d Discuss the way rhythm affects the performance of poetry.

7-e Compare and contrast three types of poems: lyric, narrative and dramatic.

## Chapter 8

8-a Compare and contrast children's literature with other forms of literature.

8-b List the steps the interpreter should follow in preparing to perform children's literature.

8-c Discuss the importance of using physical suggestion and vocal variety when performing for children.

## Chapter 9

9-a Discuss how the cultures of other countries are reflected in their literature.

## Chapter 10

10-a Discuss how the differences among speeches, essays, biographies, autobiographies, diaries, letters, personal narratives, news reports and video- and audiotapes affect the interpreter's performance of such works.

10-b Briefly discuss how the time period or era of documentary material influences the interpretation and performance of a selection.

## Chapter 11

11-a Define ensemble.

11-b Define group interpretation.

11-c Compare and contrast these types of focus: out-front, onstage and mixed.

## Chapter 12

12-a Identify the steps involved in creating a program.

12-b Distinguish between the following two kinds of programs – solo and counterpoint.

12-c Discuss briefly options for staging when presenting a program.

## Works Cited

Applebee, A. N. The Child's Concept of Story: Ages Two to Seventeen. Chicago: University of Chicago Press. 1978.

\*\*Baker, A., and Greene, E. Storytelling: Art and Technique. New York: R. R. Bowker Co. 1977.

A good companion to Sawyer's Storyteller. Baker and Greene give specific suggestions on technique and audience adaptation.

Bettelheim, B. The Uses of Enchantment: The Meaning and Importance of Fairy Tales. New York: Alfred A. Knopf. 1975.

Cook, E. The Ordinary and the Fabulous: An Introduction to Myths, Legends and Fairy Tales for Teachers and Storytellers. Cambridge and New York: Cambridge University Press. 1969.

--Dolman, John Jr. The Art of Reading Aloud. New York: Harper & Bros. 1956.

This book covers "basic techniques in reading aloud," "problems in reading verse and problems in reading free verse," and the "clarification of meaning."

--Gottlieb Marvin R. Oral Interpretation. New York: McGraw-Hill. 1980.

An excellent book that gives specific how-to suggestions and examples of literature with which to practice these suggestions. Some of the suggestions and tips given in class was derived from this book.

\*\*Sawyer, Ruth. The Way of the Storyteller. New York: The Viking Press. 1962.

A classic in the field of storytelling. This book outlines the "feeling" that Sawyer says a storyteller must possess. The book also contains a number of tales. Sawyer gives few specific techniques, and she stresses that storytellers must respect their art and be prepared to devote years to mastering it

\*\*Sutherland, Zena and Arbuthnot, May Hill. Children and Books, Seventh Edition. Glenview, Illinois: Scott, Foresman and Co. 1986.

This is a widely-used textbook for children's literature courses. It details the history of children's literature, and it abstracts and evaluates many children's books.

Thach, E. "Storytelling: Classics of the Oral Tradition." Report to the National Endowment of the Humanities, Washington, D.C. June 1980

## OI Assignment Summary – Keep Track Of Your Points

Please refer to the first-day handout for the list of major assignments and the grading system. I will, from time to time, print out your points. If you decide to create an account for yourself online, and to submit your material online, then you also can check your scores there, too. You can do some simple math to determine where you stand in class. Just add up your points and divide by the total number of points to get your current, overall percentage. Be sure to include ALL the assignments, even ones you may have skipped.

One other note. We may change some of the assignments listed on the website and in this workbook, adding or omitting assignments as needed. This will be announced in class and you will need to note these changes on the tally sheet below. As per the grading scale, here's how the grades will be posted:

90% and up = A  
 80-89% = B  
 70-79% = C  
 60-69% = D  
 Under 60% = F

Week	Assignment - Number	Possible	Your Score
1	Assignment # 1 – Autograph Party	5	
	Assignment #2 – Bio For The Instructor	5	
	Assignment #3 – Syllabus Quiz	5	
2	Assignment #4 – Creativity Report	25	
	Assignment #5 – Family Story	10	
	Assignment #6 – Feedback – Storytelling Article	5	
	Assignment #7 – Show Me Your Library Card	5	
	Assignment #8 – Send Robb a Message In The Portal - EC	5	
	Assignment #9 – Create a PowerPoint	10	
	Assignment #10 – Cosby and Storytelling	10	
3	Assignment #11 – Children’s Lit Read-Aloud	20	
	Assignment #12 – Extra Credit – View Your Family Story	5	
	Assignment #13 – Feedback – Children’s Lit Article	5	
	Assignment #14 – Notable Books – Bring 2 to Class	10	
	Assignment #15 – Joseph Campbell Interview	10	
	Assignment #16 – Tales of the Arabian Nights	10	
4	Assignment #17 – Feedback – Script Preparation Article	5	
	Assignment #18 – The Spoken Word Project	25	
5	Assignment #19 – Feedback – Analysis Papers Article	5	
	Assignment #20 – Video “How Difficult Can This Be?”	10	

5	Assignment #21 – View Your Children’s Lit – Extra Credit	5	
	Assignment #22 – Bring Caldecott Winners To Class	10	
	Assignment #23 – Bring Newbery Winners To Class	10	
	Assignment #24 – Books on Tape	10	
6	Assignment #25 – Feedback – Prose Article	5	
	Assignment #26 – Your Prose Performance	100	
	Assignment #27 – Analysis of Your Script	10	
	Assignment #28 - View Your Prose Performance – Extra Credit	5	
7	Assignment #29 – Go See A Live Performance	10	
	Assignment #30 – Midterm Exam		
8	Assignment #31 – Feedback – Poetry Article	5	
9	Assignment #32 – Your Poetry Reading	100	
	Assignment #33 – View Your Poetry Reading – Extra Credit	5	
	Assignment #34 – Poetry Script Annotated	10	
	Assignment #35 – Rate These Poetry Resources On Our Blog	10	
	Assignment #36 – Seinfeld: Even The Pros Get Nervous	10	
10	Assignment #37 – A Day In The Life	5	
	Assignment #38 – Video – Mother Tongue	10	
11	Assignment #39 – Video – The Man In The Moon – Andy Kaufman	10	
	Assignment #40 – Feedback – Drama Article	5	
12	Assignment #41 – Feedback – Compilation Article	5	
	Assignment #42 – Using Our Class Wiki For RT Ideas	5	
13	Assignment #43 – In Class Journal	10	
	Assignment #44 – Researched Journal	10	
	Assignment #45 – Bring 5 minutes of Ensemble Material To Class	5	
	Assignment #46 – Ensemble Step 2 – 5Ws and and H	5	
	Assignment #47 – Ensemble Step 3 – Motivations	5	
14	Assignment #48 – Comic Possibilites	5	
	Assignment #49 – Setting the Stage	5	
	Assignment #50 – Non Verbal Behaviors	5	
15	Assignment #51 – Claim All Your Papers – Extra Credit	5	
17	Assignment #52 – Your Ensemble Performance	100	
	Assignment #53 – Ensemble Analysis	10	
	Assignment #54 – View Your Ensemble Performance – Extra Credit	5	
18	Assignment #55 – GE SLO	10	
	Assignment #56 – Final Exam	100	

	Extra Credit (Not to exceed 50 points – Will be announced in class)		