

SPCH 140 B
Oral Interpretation of Literature
Spring 1993

Mr. Jim Tallmon
Raitt Hall, 108A
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Office Hours:
W Th, 12:20-1:20
& by appt.

TEXT:

Norton Introduction to Literature, 5th Edition.

COURSE OBJECTIVES:

The focus of this course is on participating in imaginative literature through discussing it, analyzing it, and especially, performing it. Oral interpretation will be studied as an art which equips the student to understand the organic relationship between texts and performance of these texts. Therefore, the specific objectives of the course are to enable the student to achieve the following:

- A. familiarity with the fundamental tools of interpretation.
- B. acquisition of a functional vocabulary of literary terms.
- C. responsiveness to the dramatic potential in literature.

PAPERS:

During the course, you will write four analytical papers on topics related to the interpretation of selected literary works. All papers are two pages, typed and double-spaced. You will receive a prompt for each paper when it is assigned. Papers will be judged on the basis of the relevance and cogency of arguments, the degree to which analysis penetrates the surface of the text, and clarity and economy of expression.

PERFORMANCES:

For each of the four performances, students will choose from the readings in the Norton Introduction to Literature. A sign-up sheet for performances will be posted on the door of my office in advance of the performance. It is your responsibility to be aware of upcoming performances and to sign up. Students who miss a performance date will have one opportunity to make it up, at the class's convenience, with a late penalty. If the student is not ready to perform at that time he or she will receive a "0."

LATE PAPERS:

Papers are considered late if turned in after close of business on the day they are due. I do not accept late papers.

REVISIONS:

Revisions of any TWO papers are permitted but not required. A successful revision will demonstrate major changes and improvement in the student's approach to the assignment. The student who merely corrects errors and makes a few adjustments is editing, not revising. For that student, no improved grade will be recorded. Due dates for revisions will be announced when the papers are returned. Revisions must be accompanied by the original graded paper.

DROP/ADDS AND CLASS PARTICIPATION:

Students who do not attend all regularly scheduled class meetings during the first week of the quarter may be dropped from this course. Contact me if you must be absent any day during the first week of the quarter. However, you must not assume that you will be automatically dropped if you do not show up for class; if you choose to drop, you are responsible for doing so through S.T.A.R.

Full participation is expected in this particular course. Participation is, as a result, a critical and complex component in the course grading scheme. Attendance is one part of class participation and will affect your course grade after three absences. Each subsequent absence will reduce the mark by .2. Failure to satisfy other class participation requirements (improvisations, rehearsals, informal readings, participation in criticism/discussion periods) will reduce your course grade similarly: .2 per event.

GRADING:

All assignments will be graded on a 4.0 scale. Assignments are weighted as follows:

Performances	(4@ 1)	4
Papers	(4@ 1/2)	2
Midterm		1
<u>Final Exam</u>		<u>1</u>
Total number of grades		8

To determine the cumulative grade average, add all grades and divide by 8. From that figure, subtract any (of course *you* won't have any!) poor participation marks (-.2 per event). Students are urged to save their work and keep track of their grade average. Questions about grades earned should be discussed in a timely fashion. (In other words, don't come to me the last day of class and try to get a higher grade on a performance that took place nine weeks earlier.)

TENTATIVE SCHEDULE

<u>DATE</u>	<u>LECTURE/ACTIVITY</u>	<u>TEXT READINGS</u>
MAR 29	Policy matters; Ice Breakers	(By APR 6):
MAR 30	Formal Introduction to the course	Bacon, Chpts 1-4 & 7
MAR 31	Instruments for Literary interpretation	Geiger, Chpt 6; Mattingly and Grimes, Chpt 2; Post
APR 1	Group readings of concrete poetry	
APR 2	Conclude group readings; assign Reading #1	
APR 5,6	Rehearse Reading #1 before class	
APR 8-12	Reading #1	(By APR 20): Lee and Gura, Chpts 9-10
APR 13	Rhythm in Verse	
APR 14	Imagery in Verse	
APR 15-19	Reading #2-Sonnet	
APR 20	Examination #1-material to date	
APR 21	Narrative Prose	
APR 22	Drama	
APR 23	Discussion Time	
APR 26	Discuss Stories in Groups	(By APR 30):
APR 27-30	Class Discussion of Stories	Bacon, Chpts 5 & 10
MAY 3-7	Reading #3-Prose narrative	(By MAY 24): Lee & Gura, 7 & 8
MAY 10	Discussion of Williams' "A Streetcar Named Desire"	
MAY 11	“ “ “ “	
MAY 12	Discussion of Wilson's "Fences"	
MAY 13	“ “ “	
MAY 14-21	Reading #4-Drama	
MAY 24	Guest Lecture	
MAY 25, 26	Open office hours	
MAY 27, 28	Reading #5-Student's Choice	
MAY 31	Memorial Day Holiday	
JUNE 1-3	Reading #5-Student's Choice (cont'd.)	
JUNE 4	Wrap-up; Review for final	
FINAL EXAM	Wednesday, June 9; 2:30 - 4:30 (material since exam #1)	