



Purpose: It is the intention of this Administrative-Master Syllabus to provide a general description of the course, outline the required elements of the course and to lay the foundation for course assessment for the improvement of student learning, as specified by the faculty of Wharton County Junior College, regardless of who teaches the course, the timeframe by which it is instructed, or the instructional method by which the course is delivered. It is not intended to restrict the manner by which an individual faculty member teaches the course but to be an administrative tool to aid in the improvement of instruction.

Course Title – ORAL INTERPRETATION

Course Prefix and Number – SPCH 2341

Department - SPEECH

Division - CFA

Course Type: (check one)

- Academic General Education Course (from ACGM – but not in WCJC Core)
- Academic WCJC Core Course
- WECM course (This course is a Special Topics or Unique Needs Course: Y or N)

Semester Credit Hours # : Lecture hours# : Lab/other hours # 3:3:0

Equated Pay hours for course - 3

Course Catalog Description – This is a skill development course that focuses on effectively reading and performing from the printed page. Vocal characterization and movement are developed along with analysis of literature.

List Lab/ Other Hours
Lab Hours 0
Clinical Hours 0
Practicum Hours 0
Other (list)

Prerequisites/Co requisites – THEA reading requirement met or concurrent enrollment in READ 0307.

Approvals – the contents of this document have been reviewed and are found to be accurate.

Prepared by	Signature	Date
Department Head <i>PAM SPEIGHER</i>	Signature <i>[Signature]</i>	Date 3/7/10
Division Chair <i>PAUL J SPELMAN</i>	Signature <i>[Signature]</i>	Date 3/3/10
Vice President of Instruction / Dean of Vocational Instruction <i>[Signature]</i>	Signature <i>[Signature]</i>	Date 3-10-10



I. Topical Outline – Each offering of this course must include the following topics (be sure to include information regarding lab, practicum, clinical or other non-lecture instruction):

- a. A collection of 5 cuttings performed during the course of the semester from the following categories:
 1. Prose: Develop a cutting from children’s literature. In determining what is children’s literature please consider whether the selection would captivate the attention of children ages 8-12. The selection must be a story understood without seeing the pictures. Examples would be cuttings from “Through the Looking Glass, Alice and Wonderland,” “The Chocolate Factory,” or “Charlotte’s Web.”
 2. Prose: Cutting from a play written by Horton Foote. When cutting from a play you may choose:
 - a. a scene in which there are several characters. Identify the characters in your introduction. It may be possible to internally cut insignificant characters from the scene. When you begin reading it may be necessary to begin with indentifying who’s talking, but as the audience adapts to your vocal differentiation’s and subtle body language identification will become unnecessary.
 - b. Another option would be to create a one sided conversation, omitting the response of the other character in the scene. In this case your cutting and delivery would need to be such that the selection “stands alone.” (It can be understood without having read the play.)
 - c. You may be able to piece together a monologue from different moments in the play, focusing on one character only. For the cutting to be successful we must see a change occur in the character from the beginning of your reading to the end.
 3. Prose: Fiction cutting from a short story. The material must be a published piece and cannot have an anonymous author.
 4. Prose: Fiction cutting from a novel. There are several approaches to cutting from a novel.
 - a. You may find an episode that “stands alone.” For instance, in the novel series of “Hank the Cowdog,” each chapter is a different adventure.
 - b. Find a subplot within the novel that can be pieced together. For example, in the book, “Cujo” by Stephen King, there is a sidestory of a small child afraid of the monster in his closet. By cutting two of his experiences together, one in an early chapter and one in a later, an exciting “ghost story” can be created.
 - c. Find the climax or the turning point of the plot and focus on it. This is extremely effective, but keep in mind that the selection must make sense “standing alone.” Assume that your audience has never read the book and make sure that there is enough introductory material for clear understanding. Remember, your intro cannot be longer than 1 ½ minutes.
 5. Prose: Fictional cutting from an Inspirational writing. Excellent authors include C.S. Lewis and Max Lucado. Your first challenge in this category is finding a selection that is “fictional.” There are several Christian fiction writers with books on the market. These are available in our local bookstores. The other challenges are the same as cutting from short story or novel.
 6. Prose: Nonfictional cutting from an Inspirational writing: Here’s your chance to use the “Chicken Soup for the Soul” or “Reader’s Digest” inspirational stories (You are not limited to these, however.) You will find that even these short, nonfiction stories will require cutting to get them under the time requirement.
 7. Prose: Nonfiction, humorist. Stories told by Dave Barry, Erma Bombeck, and company are considered “nonfiction.” In this category you will get a chance to develop comic timing. Please be cautious in your choice of material. Just because it is published and it is funny does not mean that it is appropriate for you to perform. Always consider your audience and whether they would appreciate the humor presented.
 8. Prose: Nonfiction: true account. You will look for autobiographical accounts of an event or time period, etc. (Keep in mind that oral interpretation is entertaining...so please do not find an encyclopedia description of Abraham Lincoln.) Examples might include: something written by an American Indian reminiscing about his culture, or a new citizen of the United States describing why he became an American, or a teacher describing the Columbine tragedy, etc.

9. Poetry: Narrative poetry. Narrative poetry tells a story. Classic examples of this style include, "The Midnight Ride of Paul Revere," and, "The Raven." When orally performing poetry you will need to read in "complete sentences" or at least "complete thoughts." Do not pause at the end of a line simply because it rhymes with the end of the previous one. I recommend typing the selection in complete sentences. This will help you break the "musical" pattern of the poem. It will help your audience with comprehension as well.
10. Poetry: Collection on a theme. A group of poems all looking at the innocence of childhood, or the tenacity of an athlete, etc. Your intro should prepare the audience for a grouping and there should be transitional sentences between each selection.

II. Course Learning Outcomes

Course Learning Outcome	Method of Assessment
<p>1. Demonstrate the ability to edit literature</p> <p>2. Illustrate the ability to select literature, and organize material.</p> <p>3. Effectively demonstrate performance skills</p> <p>a. Use voice, face, and body effectively when reading literature aloud.</p> <p>b. Perform the author's intent with expression in the voice and bodily action.</p> <p>c. .</p> <p>4. Construct an introduction for oral interpretive literature that serves 3 purposes of an introduction.</p> <p>5. Construct necessary transitions for oral interpretive programs which satisfy the 3 purposes of transitions.</p> <p>6. In the written paper, analyze audience and literature in such a way that the conventions of audience response are met.</p> <p>7. In the written paper, identify the authors use of: unity & harmony, variety & contrast, balance & proportion , and rhythm</p> <p>10. In the written paper, Explain how pitch, tone, intensity, phrasing, pausing, enunciation, and rhythm affect listener comprehension and appreciation.</p>	<p>1. Correctly editing five selections for performance.</p> <p>2. Create an oral interpretation notebook composed of:</p> <p>a. all selections prepared for the course.</p> <p>b. description of your reactions both to your reading and to the critique following your reading</p> <p>c. description of what you would do differently were you to perform this reading again</p> <p>d. all written analyses</p> <p>e. all critique sheets</p> <p>3. Present written material in oral form to an audience 10 times during the semester</p> <p>4. Introductions, transitions, and delivery graded by rubric.</p> <p>5. Written paper graded by rubric.</p>

III. Required Text(s), Optional Text(s) and/or Materials to be Supplied by Student.

IV. Suggested Course Maximum - 20

V. List any specific spatial or physical requirements beyond a typical classroom required to teach the course.

VI. Course Requirements/Grading System – Describe any course specific requirements such as research papers or reading assignments and the generalized grading format for the course

I. Term Paper: 15%

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 revised Nov. 2009

- a. 3-5 page research paper.
- b. Topic: should relate to the use of oral interpretation outside a forensic or laboratory setting. What advantages or potential uses can effective oral interpretation contribute in other disciplines, business settings, or therapeutic settings?
- c. Documentation: 3 sources required. One may be an interview a professional in a field utilizing oral interp in an innovative manner.
- d. Structure:
 - 1. Typed
 - 2. double spaced
 - 3. Times Roman font size 12
 - 4. 3-5 pages plus cover page and Bibliography

II. 10 required performances 8% each = 80% total grade

- a. 5 selections presented once as a dress rehearsal and once as a final presentation
- Each performance with completed documentation:

III. Notebook preparation: 5%

- a. A three ring binder that includes the following:
 - 1. A collection of cuttings performed during the course of the semester. .

For each assignment* you will supply:

- a. Assignment Description Form (supplied by instructor) This form describes the assignment as well as asks you to detail the audience demographics Form A
- b. Photocopy of the uncut version of the selection
- c. Bibliographical documentation of the selection
- d. Typed copy of the cutting including the introduction
- e. 3 Critiques completed by audience members (form supplied by instructor)
- f. Tab Dividers between each assignment

VII. Curriculum Checklist

- **Academic General Education Course** (from ACGM – but not in WCJC Core)
No additional documentation needed

- **Academic WCJC Core Course**
Attach the Core Curriculum Checklist, including the following:

- Basic Intellectual Competencies
- Perspectives
- Exemplary Educational Objectives

- **WECM Courses**
If needed, revise the Program SCANS Matrix & Competencies Checklist.