ORAL INTERPRETATION
Theatre 358, Section B  TR 12:40-2:00

INSTRUCTOR:  Jane Cox
2226 Pearson Hall  294-9766
Office Hours:  MWF : 10:00-11:30  TR  9:30-11:00
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TEXT:  Oral Interpretation by Timothy Gura and Charlotte Lee (12th edition)

OBJECTIVES:  To expand your knowledge of good literature through appreciation and analysis
To improve your performance skills through the art of interpretation
To sharpen your critical skills in the evaluation of the performances of yourself and others

ASSIGNMENTS:

Aug  26  T  We begin
Aug  28  R  We hear from you

Sept.  2  T  Chapter 1--Intro
Sept.  4  R  Chapter 2—Analyzing the Section

Sept  9  T  Chapter 3 and 4—Voice and Body
Sept. 11  R  Chapter 5 and 6—Styles/Narration

Sept 16  T  Reading one  Prose Narration
Sept 18  R  Reading one  Prose Narration

Sept 23  T  Reading one  Prose Narration
Sept 25  R  Reading one  Prose Narration

Sept. 30  T  Chapter 7--Drama
Oct  2   R  Chapter 8—Technique in Drama

Oct  7   T  Reading two  Drama
Oct  9   R  Reading two  Drama

Oct 14  T  Reading two  Drama
Oct 16  R  Reading two  Drama
Oct 21  T  Midterm
Oct 23  R  Chapter 9—Language of Poetry
Oct 28  T  Chapter 10—Structure of Poetry
Oct 30  R  Reading three Poetry

Nov  4  T  Reading three Poetry
Nov  6  R  Reading three Poetry
Nov 11  T  Reading three Poetry
Nov 13  R  Chapter 11 Group Performance
Nov 18  T  Exercises in Group Performance
Nov 20  R  Exercises in Group Performance

THANKSGIVING BREAK

Dec  2  T  Recital
Dec  4  R  Recital
Dec  9  T  Recital
Dec 11  R  Recital

FINAL EXAM  (Tentatively scheduled for Friday December 19 at 9:45)

**TIME LIMITS FOR READINGS:** Interpretive Readings 1-3 should be 4-6 minutes in length
The Recital should be 10-12 minutes in length.

**THE DAY YOU PERFORM YOU SHOULD BRING TWO COPIES OF YOUR SCRIPT—ONE FOR YOU AND ONE FOR ME.**

**GRADING FOR COURSE:**
- Interpretations 1-3  1/8 each
- Exams 1/8 each
- Recital 2/8
- Participation 1/8
DEFINITIONS:

PROSE NARRATION is the telling by a narrator of something that has happened or something that might happen.

SOLO PERFORMANCE OF DRAMA involves selecting a scene from a theatre script involving two characters and then reading that scene portraying each character.

POETRY is material where the sound pattern is very important. The poet tests words for sounds as well as meaning.

THE RECITAL is a combination of at least three pieces of material that have a common theme (author, idea, mood, thought, etc.) These pieces can be selected from any of the types above.

GRADING BASED ON:

INTRODUCTION
Did it offer enough or too much information?
Did it set an appropriate mood?
Did it make the audience want to listen (Did it get audience attention)?

ANALYSIS OF PIECE
Was the attitude of the narrator clear?
Did the narrator’s attitude change and was that understood in the piece?
Were the characters clear in their attitudes and thoughts?
Did the piece catch our attention?
Were the words pronounced correctly?

VOCAL CHARACTERISTICS
Did the interpreter speak clearly?
Was the volume appropriate?
Were appropriate words colored with meaning?
Was there variety in rate, pitch, and volume?

PHYSICALITY
Were the emotions and ideas of the piece reflected in the face of the interpreter?
Were the emotions and ideas of the piece enhanced by gestures and posture?
GRADING FOR INTERPRETIVE READINGS BASED IN PART ON:
A scale of 5 with 5 being the equivalent on an A

Eric Gross/The Godfather II

INTRODUCTION
Did it offer enough or too much information? 5
Did it set an appropriate mood? 4
Did it make the audience want to listen (Did it get audience attention)? 5
   Thank you for not saying “um” once during your introduction! That is a rare thing. You established where the scene takes place in the overall script, but you could set us up a little better in terms of
emotional importance. This is a famous, very chilling, scene (as you know). Get us ready for that.

ANALYSIS OF PIECE
Were the characters clear in their attitudes and thoughts? 4
Did the piece catch our attention? 5
Were the words pronounced correctly? 5
You did a good job with Michael. I remember from the movie how cold he seemed at the end. Remember after the conversation between them and he moves toward her and you aren’t sure whether he is going to kill her or not? I think that makes the conclusion of the scene more memorable.
Kay needed to sound and look a little more female. Now I don’t mean in some fakey way, but make your pitch a little higher and so something different with her body language.
Sorry that you cut Kay’s line at the end. It helps with the pacing at the end.

VOCAL CHARACTERISTICS
Did the interpreter speak clearly? 5
Was the volume appropriate? 5
Were appropriate words colored with meaning? 5-
Was there variety in rate, pitch, volume? 4+
A little more variety between the two characters would help. A place where this is excellent as at the top of page 2 (It’s marked on your script). When you were “on”, you were really good.

PHYSICALITY
Were the emotions and ideas of the piece reflected in the face of the interpreter? 4
Were the emotions and ideas of the piece enhanced by gestures and posture? 3
This is where the piece really needs your help 😊 Stop shifting back and forth (sometimes you would remember and stop) and try to think physically how each one of the characters would stand and move.

The piece has a whole had rear energy and caught the main essence of Michael and your voice for him was very strong. AND you kept it going in the middle which lots of performers don’t!
Overall grade on the selection  B+

GRADING FOR INTERPRETIVE READINGS BASED IN PART ON:
A five point scale with 5 the equivalent on an A

Courtney Kayser/True Blood

INTRODUCTION
Did it offer enough or too much information?  5
Did it set an appropriate mood?  5
Did it make the audience want to listen (Did it get audience attention)?  5
    Good work on the intro. You told us what we needed to know in the
tone of the selection so it helped us get prepared for what was to
come. That’s always a good idea.
ANALYSIS OF PIECE
Were the characters clear in their attitudes and thoughts?  5
Did the piece catch our attention?  5
Were the words pronounced correctly?  5
You not only analyzed the piece, you memorized it!! That really helps it come alive as you know. I think you captured both characters in terms of the humor and intent of the script. Jessica’s continuing to be childish in her response was very good. The characters’ emotions kept changing and that is a great way to keep audience interest. Congratulations on that!

VOCAL CHARACTERISTICS
Did the interpreter speak clearly?  5
Was the volume appropriate?  5
Were appropriate words colored with meaning?  5
Was there variety in rate, pitch, volume?  5
The only negative thing here was that the accept could have been a little more consistent, but there isn’t a category for that ☹️
Especially good was the character’s laugh which is difficult to do and more sound real.

PHYSICALITY
Were the emotions and ideas of the piece reflected in the face of the interpreter?  5
Were the emotions and ideas of the piece enhanced by gestures and posture?  5
This is the part that trips up most oral interp performers, but you did a great job of this. Each character had distinct postures, gestures and facial expression. That is very, very rare!

Let me see, what grade should you get on this (just teasing).

Letter grade for performance:  A
GRADING FOR INTERPRETIVE READINGS BASED IN PART ON:
A five point scale with 5 being the equivalent of an A

Abby Nelson/Thistle Blossoms

INTRODUCTION
Did it offer enough or too much information? 5
Did it set an appropriate mood? 5
Did it make the audience want to listen (Did it get audience attention)? 5
   This wasn’t the longest intro in the world, but it did a good job of
   getting out what the audience needed to know to get involved in the
   performance.
ANALYSIS OF PIECE
Were the characters clear in their attitudes and thoughts? 5
Did the piece catch our attention? 4
Were the words pronounced correctly? 5
   Abby, the analysis of the characters was good; here is a little problem though. The selection was still at least twice as long as the assignment called for. Because of its length and because of the writing (rather than the performance) it was difficult for the audience to pay attention and not get bogged down in the middle in terms of attention. It seemed as though the characters were pretty much going over and over the same material. Be sure to time your performances after this.

VOCAL CHARACTERISTICS
Did the interpreter speak clearly? 5
Was the volume appropriate? 5
Were appropriate words colored with meaning? 5
Was there variety in rate, pitch, volume? 4
   Since both these characters were women, it was more of a challenge to keep them separate. You kept the teacher very calm, so that helped, but that also resulted in the teacher not being as interesting as Lisa whose emotions were very easy to grasp.

PHYSICALITY
Were the emotions and ideas of the piece reflected in the face of the interpreter? 5
Were the emotions and ideas of the piece enhanced by gestures and posture? 5
   Abby, you do good work with the physicality of the characters. This makes grading difficult because you didn’t really meet the assignment due to time limits. A few minutes would be OK, but this was way over and it did change the level of the audience’s attention. Sorry!

B+
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