PART I—SYLLABUS

School of Theatre and Dance FALL 2013 SEASON PRODUCTIONS

- ATTENDANCE IS REQUIRED FOR THE FOLLOWING 3 PRODUCTIONS.

  Miss Witherspoon
  Written by Christopher Durang; Directed by Kevin Marshall.
  Sept. 20-29, Black Box (McGuire Pavilion),
  Sept. 20-21, 23-28 at 7:30 p.m.,
  Sept. 22, 29 at 2:00 p.m., $13-$17.

  Guys and Dolls
  Music & lyrics by Frank Loesser; Book by Jo Swerling & Abe Burrows; Directed by Tony Mata.
  Oct. 18-27, Constans Theatre,
  Oct. 18-19, 21-26 at 7:30 p.m.,
  Oct. 20, 27 at 2:00 p.m., $13-$17.

  Agbedidi
  Directed by Mohamed DaCosta.
  Nov. 15-17, Constans Theatre,
  Nov. 15-16 at 7:30 p.m.,
  Nov. 17 at 2:00 p.m., $13-$17.

THE HIPPODROME SEASON

  Don't Dress for Dinner
  August 28 - September 22
  by Marc Camoletti, adapted by Robin Hawdon
  Directed by: Jim Wren

  Zombie Town: A Documentary Play
  October 9 - November 3
  by Tim Bauer

  A Tuna Christmas
  November 22 - December 22
  by Ed Howard, Joe Sears, and Jaston Williams

  A Christmas Carol
  November 23 - December 21
  by Charles Dickens, adapted by Mary Hausch
ORI 2000 Course Syllabus

Course: Oral Interpretation of Literature
Semester: 2013
Section: 
Meeting Times and Locations: 
Credit Hours: 3
Instructor: 
Office Location and Hours: 
Contact Information:

1. Course Description – The great literature of the ages: poetry; short stories; novels; and plays; are passed down to us and record the great lessons and realizations of civilization. This course focuses on great world literature and the rhetorical devices that we use to convey these stories to an audience.
   a. Students will perform the following for the class:
      - Children’s Story/Short Story Excerpt
      - Poetry
      - Professional Presentation (business or education-oriented; must incorporate at least one literary component, preferably two; e.g. short story or novel)
      - Dramatic Scene from a play
   b. Students will provide a 1-page written analysis of the literature to accompany each performance. This will allow students to focus on the literature and articulate what they are trying to demonstrate in the presentation of each piece.
   c. Students will attend three of UF’s School of Theatre and Dance productions, and write a 2-page paper on each, discussing the skills used by the performers to bring the literature to life before an audience. The focus of these papers will be on the performance elements observed in these productions, and will explain how the performers were effective or ineffective when orally interpreting the literature they spoke.

2. Required Productions
   a. Students will be provided with a voucher for the three required productions, and the cost will be $2 per ticket.

3. Paperwork
   a. Analysis papers must be 1 page, hard-copy, MLA format, and handed in the day of a performance.
   a. Production papers must be 2 pages, hard-copy, MLA format, on time, and include a ticket stub stapled to the top left corner.

Student Learning Objectives
1. Students identify and analyze key elements, biases and influences that shape thought within the discipline (Critical Thinking)
2. Students approach issues and problems within the discipline from multiple perspectives (Critical Thinking)
3. Students will communicate knowledge, thoughts and reasoning clearly and effectively in forms appropriate to the discipline, individually and/or in groups (Communication)
4. Students demonstrate higher-order oral analytical communication (Communication)
5. Students demonstrate higher-order oral artistic communication (Communication)

For more information about General Education Student Learning Outcomes go to: http://gened.aa.ufl.edu/Data/Sites/10/media/gened_slo.pdf

Course Goals

- Students will be able to analyze a cross-section of world literature: poetry; short stories; novels; and plays (SLO 1, 2 & 3)
- Students will become familiar with the skills necessary for effective oral presentation of world literature (SLO 1 & 2)
- Students will develop the voice (SLO 3, 4 & 5)
- Students will relax the body to stand and move with confidence and ease (SLO 3, 4 & 5)
- Students will utilize eye contact with the audience for connection and impact (SLO 3, 4 & 5)
- Students will develop the ability to improvise within a speech or performance (SLO 2, 3, 4 & 5)
- Students will write about and discuss performances seen over the course of the semester, focusing on being able to convey the essence of the literature with the skills of effective performers (SLO 1, 2, 3, 4 & 5)
- Students will apply tools used by beginning performers: objective, obstacle, and tactics (SLO 4 & 5)

Course Objectives

Objectives are to allow the students to develop literary, communication and performance skills through oral presentation of literature, and to provide the student with a greater appreciation of quality literature and performance.

Fundamentals include the ability to stand calmly and confidently, to speak loudly and clearly enough to be understood easily, and to make eye contact with the audience. We will endeavor to build upon this basic foundation with a wide variety of tools, designed to develop the student’s expressive potential in the reading of the various genres of literature before an audience.

Course Content

Students will perform a series of oral performances of literature for the class. For some projects, students will prepare a written analysis (character analysis worksheet) to prepare for performance. This analysis will include exploring the specific genre of the period and culture of the piece. Also, for some projects, students will be given the opportunity to “workshop” the piece in class prior to performance. In these cases, students will be graded on their readiness to work (preparation grade). In other cases, students will be required to prepare for performance completely independently.

Students will also give a Final performance, which will be the last piece performed in the semester and will be performed during the last week of classes.
**Attendance** is required for this class. Warm-ups, lectures, and class discussion are important elements of the course. These are related to your **participation grade**. There are two absences allowed in the course.

**Attendance is also required at performances of the School of Theatre and Dance Mainstage productions.**

**Performance Grades**

Grading criteria are outlined on the **grading sheets (See Appendix)**. Unless specifically instructed otherwise, you are responsible for giving attention to each category whether or not your instructor has covered them all in workshop.

Distribution of points on the grading sheets is a general guideline and may be adjusted by your instructor. For instance, for one assignment, your instructor might choose to focus your attention solely on vocal production, physical work, and audience interaction. If that were the case, you would be informed that the points for the assignment would be distributed among those three categories, ignoring the other two.

**Written Analysis and Preparation Grades**

When you come in to workshop your piece, you will need to have **two copies of your script**, typed, double-spaced, wide margins, appropriately marked. You also need to turn in at that time a copy of your **character analysis worksheet (see appendix)**. It is your responsibility to know the material well enough to pronounce the words correctly and to be able to make at least some eye contact. You should be familiar enough with your own choices shown in your written analysis and script markings to be able to execute them in performances.

**Participation**

Criteria include attentiveness, participation in and/or leadership of warm-up exercises, willingness to work during workshop periods, etc.

Consider this class manual a contract between you and this instructor, and do not ask for special exceptions to be made.

**Attendance at School of Theatre and Dance Productions**

You are **REQUIRED** to see the 2-3 School of Theatre and Dance Mainstage productions listed as REQUIRED, listed on Season Productions. You are required to turn in a 2-page report for each of the productions. You must **not** include a synopsis. **Do** discuss the actors’ work, being as specific as possible about the performance techniques of individual performers. The idea is **not** to **evaluate**, but rather to **report your observations**. Draw parallels between what you observe and your work in class.

**Extra Credit:** At instructor’s discretion, may be awarded for extra work such as ushering a Mainstage production or seeing an additional on-campus School of Theatre and Dance Production.

**Penalties:**

Late Assignments: -20% one day late
3rd tardiness and each additional tardiness: 20 points from your final grade

3rd unexcused absence and each additional unexcused absence: 30 points from your final grade

Failure to see each Mainstage performance and not turn in paper: 30 points from your final grade.

Examples of **excused** absences: Team travel, band, academic field trips with written documentation provided to the instructor at least one week in advance. Note from a doctor on a letterhead stationery stating that you are ill, provided to instructor on date you return to class (Bill for prescription medicine is not sufficient). Notify the instructor in advance when you are scheduled to workshop or perform.

Examples of **unexcused** absences: Car stolen; flat tire; airport delays; alarm clock failure; and short-term illnesses for which you choose not to see a physician. Instructor’s sympathy for such misfortunes is witnessed by allowance of **two** unexcused absences without penalty.

**Course Outline**
The following is an outline of the semester. See calendar for specific discussion days, workshops, and paper deadlines. Paper due dates are dependent on the School of Theatre and Dance’s performance schedule.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Syllabus, Calendar, Introductions, Ice Breakers</td>
</tr>
<tr>
<td>2</td>
<td>Introduction to Children’s Story/Short Story Excerpt</td>
</tr>
<tr>
<td>3</td>
<td>Children’s Story/Short Story Excerpt Performances/Written Critiques</td>
</tr>
<tr>
<td>4</td>
<td>Children’s Story/Short Story Excerpt Performances/Written Critiques</td>
</tr>
<tr>
<td>5</td>
<td>Introduction to Poetry</td>
</tr>
<tr>
<td>6</td>
<td>Poetry Performances/Written Critiques</td>
</tr>
<tr>
<td>7</td>
<td>Poetry Performances/Written Critiques</td>
</tr>
<tr>
<td>8</td>
<td>Mid-Point Evaluations, Discussions, Exercises, Trouble-shooting</td>
</tr>
<tr>
<td>9</td>
<td>Introduction to Business or Education-Oriented Presentation</td>
</tr>
<tr>
<td>10</td>
<td>Business or Education-oriented Presentation Performances/Written Critiques</td>
</tr>
<tr>
<td>11</td>
<td>Business or Education-oriented Presentation Performances/Written Critiques</td>
</tr>
<tr>
<td>12</td>
<td>Introduction to Dramatic Literature/Scene</td>
</tr>
<tr>
<td>13</td>
<td>Dramatic Scene Performances/Written Critiques</td>
</tr>
<tr>
<td>14</td>
<td>Dramatic Scene Performances/Written Critiques</td>
</tr>
<tr>
<td>15</td>
<td>Final Evaluations, Discussions, Take-Aways</td>
</tr>
</tbody>
</table>

**Course Materials**
• Class Manual to be purchased at Target Copy
• Binder or folder to store class readings, stories, monologues, poems, scenes, and papers.
• Notebook.
• A water bottle (recommended).
• Access to the internet for emailed or assigned performance viewing.
• Access to movies (i.e. library, rental store, Netflix).
• Suggested readings will be brought in throughout the semester for your further development outside of the course.

Evaluations and Grades
• Participation in story unit: discussions, exercises, etc. 50
• Written analysis about story performance 50
• Story performance 50
• Participation in poetry unit: discussions, exercises, etc. 50
• Written analysis about poetry performance 50
• Poetry performance 50
• Participation in business or education presentation unit: discussions, exercises, etc. 50
• Written analysis about business or education presentation performance 50
• Business or Education presentation performance 50
• Participation in dramatic scene unit: discussions, exercises, etc. 50
• Written analysis about dramatic scene performance 50
• Dramatic scene performance 50
• Production Paper #1 50
• Production Paper #2 50
• Production Paper #3 50
• Attendance/Participation
  Attendance, attitude, journals, preparation for class, overall effort 250

Total 1000

Grading Scale

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Points</th>
<th>% Equivalency</th>
<th>GPA Equivalency</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>~930-1000</td>
<td>93-100% Superior Effort</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>~900-929</td>
<td>90-92%</td>
<td>3.67</td>
</tr>
<tr>
<td>B+</td>
<td>~870-899</td>
<td>87-89%</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>~830-869</td>
<td>83-86% Good Effort</td>
<td>3.00</td>
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<tr>
<td>B-</td>
<td>~800-829</td>
<td>80-82%</td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>~770-799</td>
<td>77-79%</td>
<td>2.33</td>
</tr>
<tr>
<td>C</td>
<td>~730-769</td>
<td>73-76% Average Effort</td>
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<tr>
<td>C- *</td>
<td>~700-729</td>
<td>70-72%</td>
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<tr>
<td>Grade</td>
<td>Minimum Score</td>
<td>Score Percentage</td>
<td>GPA</td>
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<tr>
<td>D+</td>
<td>~670-699</td>
<td>67-69%</td>
<td>1.33</td>
</tr>
<tr>
<td>D</td>
<td>~630-669</td>
<td>63-66% Minimum Effort</td>
<td>1.00</td>
</tr>
<tr>
<td>D-</td>
<td>~600-639</td>
<td>60-63%</td>
<td>.67</td>
</tr>
<tr>
<td>E, I, NG, S-U, WF</td>
<td>~599-0</td>
<td>59-0%</td>
<td>0.00</td>
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*Please note that a C- is no longer an acceptable grade for any course in which a 2.0 GPA is required, for example, any course in the major. UF grading policy website: [https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#calculatinggpa](https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#calculatinggpa)*

**Class Attendance/Demeanor Policy**
Attendance and participation is mandatory. It is the responsibility of the student to be an active participant physically, mentally, and verbally. Students are allowed two unexcused absences, and two chances to be late. After these, each absence is a deduction of 3% and each tardy is a deduction of 1% off final grade. Missing class/late arrival for a partner/group work will result in a zero for that assignment.

**Students with Disabilities**
I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

**Academic Honesty**
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following link: [https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx](https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx).

**Final Note**
This syllabus is subject to change by the instructor, and it is the student’s responsibility to make note of any changes discussed in class.
The following page will contain the current productions of the School of Theatre & Dance and the Hippodrome State Theatre.