



## Speech • Oral Interpretation Speech • Prompt

Time Limit	Presentation	Sources	Paperwork	Attire	Due Dates
5-10 MINUTES Standard time policy applies: <i>Minus 10% per minute/fraction thereof over.</i> <i>Minus 10% if short by 30 seconds or less.</i> <i>F points if short by more than 30 seconds</i>	<b>I SCRIPT</b> (CUT IN BINDER) Selections should be basically memorized. You may glance at your binder sparingly. If you look at it frequently, your grade will suffer. (SEE BELOW)	<b>I SELECTION</b> Passage of prose fiction, a dramatic work, essay/short story, or published oratory or letter. <i>Remember:</i> Movies and TV shows are off-limits. Period.	<b>I CHARACTER ANALYSIS</b> Typed, double-spaced, 2-3 pages in length with appropriate MLA heading <b>I SCORED SCRIPT</b> Typed, <i>triple</i> -spaced, scored noting appropriate performance correlates <b>I INTRODUCTION</b> Typed and double-spaced	<b>BUSINESS FORMAL</b> MEN: tie with slacks/suit WOMEN: nice skirt or dress pants <i>No jeans or tennis shoes!</i>	<b>PAPERWORK</b> All paperwork are due <b>IN CLASS</b> with the character analysis submitted to Blackboard on the <i>school day</i> prior to your performance day.  <b>PAPERWORK</b> _____ <b>PERFORMANCE:</b> _____

### Purpose

ON YOUR OWN or with a partner, you will choose a selection from prose, drama or published oratory to interpret. Your task is to relay to an audience the emotions and ideas that this piece contains. You will, in essence, become the character(s) who speak in the literature so that you can recreate them for the audience, bringing one dimensional words into three dimensional action.

THESE SELECTIONS WILL be basically memorized. If you are interpreting prose or performing duo, you may only look down at your folder which contains your cutting a few times. If you look at your binder any more than that, your grade will suffer. If you simply read from your script, the best grade you can receive is a D minus.

THE INTRODUCTION SHOULD include the title of the work and the author, as well as any other background material essential to the audience's understanding. Don't overburden the intro with unnecessary details—it should be as brief as possible. In other words, don't summarize what the cutting is about, let it speak for itself during your performance.

### Character of a Narrator

EVERY TEXT CONTAINS someone saying something to someone in some way for some reason. Thus, in each text, we have an event—a kind of drama. As an interpreter, you will look beyond the page to the experiences and attitudes represented; you will be performing the action, the “happening”. Interpretation is ACTIVE. It is actualizing, revealing, embodying, demonstrating the actions and demonstrating the understanding of it by performance, thus making that action part of him/herself.

LITERATURE ITSELF IS an important form of communication. Human beings dealing with the human condition find it important to experience and to produce literature. In the act of oral interpretation, you experience the literature as much as possible, and you communicate this experience to an audience. You do not just blandly read in a monotone voice. Instead, you infuse the characters with life!

IN ORDER TO successfully interpret a text, you must be able to provide thoughtful answers to each of the essential questions we discussed in class. Refer to that handout if you are having difficulty in the process of analyzing your selection.

### Considerations When Selecting an Oral Interp Piece

UNIVERSALITY — something common to all people, contains major themes, includes emotion

INDIVIDUALITY — qualities of text are unique, distinct style is translatable to performance

SUGGESTION — elements can produce “new” meaning, thoughtful content that continues to provoke thought



## Speech • Oral Interpretation • Character Analysis Prompt

### Instructions

YOU WILL BE typing a 2–3 page, double-spaced analysis of the persona (character) in your selection. You will **NOT** be writing a summary of the entire text. You are focused **ONLY** on the part of the piece you are performing. You will only write about the entire piece if you are performing an entire piece—a self-contained cutting. Much of the time, and especially if you are performing prose, you are pulling an excerpt of a larger work and, in that case, you will only be writing about the emotions/motivations of the main character within that particular cutting. It may be necessary, in your introductory paragraph, to include a very brief background of the novel's story and its theme/mood. This is formal writing using third person and appropriate diction. Do not use first or second person pronouns.

SO, ONCE YOU select your piece, you will begin parsing the exact emotions and messages in the cutting. You need to examine what those emotions are, who has them and **WHY**. This all goes back to the “Essential Questions” handout you received in class. What themes or messages are in your cutting? Who is talking? Be sure to identify the point of view of the piece and the audience to whom your persona (character) is speaking. Who is the person talking to? Why? If your cutting has more than one voice, only discuss these if they have a prominent stake in the emotions and actions **IN** your cutting. What are the relationships between characters (personas) in your cutting? What is the age, appearance, motivation of the person talking? These are the kinds of questions that will get you thinking in an analytic way.

REMEMBER: DO **NOT** JUST SUMMARIZE THE ACTION! Focus on *why* the action is happening and the emotions and thoughts that the character has. You need to address the *how* and *why*, not the what.

### Approaching This Assignment

YOUR CHARACTER ANALYSIS should be modeled after the format specified below. You must have a **MINIMUM** of two typed pages. A one or one and a half page paper will be returned to you for a rewrite and recorded as a zero until the rewrite is received for late points. You should submit this to the Turnitin.com drop box on Angel on the school day prior to your performance. This is due with your typed introduction and your scored script, at least one school day **BEFORE** you perform. If you turn the paper work in on the day **OF** the performance, all paper work will be lowered two letter grades. If you have no materials to turn in on your performance date, you will not perform.

**PARAGRAPH ONE:** This is an introduction where you cite the piece, the author, general comments on theme or overall message and, if using an excerpt, the necessary background needed to understand the cutting. Also, include the thesis for the character.

**PARAGRAPH TWO:** Explains what the point of view is and to whom is the character speaking and why.

**PARAGRAPH THREE:** This includes attitude, quirks, walk, talk, moods...any character behaviors. Background on the character (persona) including age, family, culture, ethnicity...

**PARAGRAPH FOUR:** This is the character's internal side...what is going on in his/her head including fear, strength, weakness, motivations for actions. The *why* of how he/she is behaving. You should also include how this person feels toward the other characters in the cutting. What are the relationships between characters?

**PARAGRAPH FIVE:** Summary of main points and final wrap up of the theme and how your character contributes to it. Remember, much of your character analysis will be information you have *inferred* from context. There will not necessarily be any direct statement of these concepts in your selection. You must **INFER rationally** from the text. It is also important that you include textual support as evidence of the claims you are making in your writing. Be sure to discuss and explain your comments. They must be “proven” with your evidence. Remember to stay only within the text of your cutting.