

COMM 2 Course Outline as of Fall 2024**CATALOG INFORMATION**

Dept and Nbr: COMM 2 Title: INTRO TO PERFORM AS COMM

Full Title: Introduction to Performance as Communication

Last Reviewed: 3/13/2023

| Units | Course Hours per Week | | Nbr of Weeks | | Course Hours Total | |
|---------|-----------------------|-------------------|--------------|------|--------------------|-------|
| Maximum | 3.00 | Lecture Scheduled | 3.00 | 17.5 | Lecture Scheduled | 52.50 |
| Minimum | 3.00 | Lab Scheduled | 0 | 6 | Lab Scheduled | 0 |
| | | Contact DHR | 0 | | Contact DHR | 0 |
| | | Contact Total | 3.00 | | Contact Total | 52.50 |
| | | Non-contact DHR | 0 | | Non-contact DHR | 0 |

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: SPCH 2

Catalog Description:

In this course, the students will be introduced to performance as artistic and everyday communication. They will analyze, appreciate, and apply performance and communication concepts to poetry, prose (storytelling), drama (plays, scripts, interviews), new media texts, and real-world events.

Prerequisites/Corequisites:**Recommended Preparation:**

Completion of ENGL 1A or equivalent

Limits on Enrollment:**Schedule of Classes Information:**

Description: In this course, the students will be introduced to performance as artistic and everyday communication. They will analyze, appreciate, and apply performance and communication concepts to poetry, prose (storytelling), drama (plays, scripts, interviews), new media texts, and real-world events. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Completion of ENGL 1A or equivalent

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

| | | | | |
|-------------------|-------------|------------|-------------------|------------------|
| AS Degree: | Area | | Effective: | Inactive: |
| | E | Humanities | Fall 1981 | |

| | | | | |
|----------------|----------------------|------------|-------------------|------------------|
| CSU GE: | Transfer Area | | Effective: | Inactive: |
| | C2 | Humanities | Fall 1981 | |

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|---------------|----------------------|--|-------------------|------------------|
| IGETC: | Transfer Area | | Effective: | Inactive: |
|---------------|----------------------|--|-------------------|------------------|

| | | | | |
|----------------------|--------------|-------------------|-----------|------------------|
| CSU Transfer: | Transferable | Effective: | Fall 1981 | Inactive: |
|----------------------|--------------|-------------------|-----------|------------------|

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|---------------------|--------------|-------------------|-----------|------------------|
| UC Transfer: | Transferable | Effective: | Fall 1981 | Inactive: |
|---------------------|--------------|-------------------|-----------|------------------|

CID:

| | |
|----------------------------|-----------------------------------|
| CID Descriptor: COMM 170 | Oral Interpretation of Literature |
| SRJC Equivalent Course(s): | COMM2 |

Certificate/Major Applicable:

Major Applicable Course

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Utilize the vocabulary, concepts, and theories of performance and communication.
2. Effectively and ethically communicate the meaning of literature to a live audience.
3. Analyze and adapt texts in preparation for oral and embodied interpretation performance.

Objectives:

At the conclusion of this course, the student should be able to:

1. Recognize personal strengths and areas for improvement when presenting for audiences.
2. Channel communication anxiety and apprehension with verbal and nonverbal performance application.
3. Critically consider performance as artistic practice and everyday communication.
4. Research, adapt, and construct individual and/or group performances for live audiences using techniques that focus on context, place, action, rhythm, mood, character, and empathy.
5. Distinguish between works of poetry, prose, drama, and other texts as genres of literature.
6. Demonstrate an understanding of the special characteristics of each genre of literature.
7. Analyze orally and in writing various texts using literary criteria, literary devices, and ethics.
8. Identify a text's premises and assumptions in various social, historical, cultural, psychological, and aesthetic contexts.
9. Write and present thoughtful introductions to literary performances, contextualizing necessary elements in order to understand and communicate a text's message.
10. Evaluate, critique, and collaborate on performances of other students.

Topics and Scope:

- I. Introduction to the Course
 - A. History, theory, significance, and concepts of communication and performance studies
 - B. Distinction between interpretation and acting
 - C. Performance as aesthetic and everyday communication
 - D. The role of performance in personal growth and social change
 - E. Performance as communication theory, method, and practice
- II. Genres of Literature and Texts to Explore
 - A. Prose and storytelling
 - 1. Non-fiction
 - 2. Fiction
 - 3. Personal narrative
 - 4. Articles
 - B. Drama and character
 - 1. Plays
 - 2. Scripts
 - 3. Screenplays
 - 4. Movies
 - 5. Documentaries
 - 6. Interviews
 - C. Poetry and rhythm
 - 1. Slam poetry
 - 2. Lyric poem
 - 3. Narrative poem
 - 4. Persona poem
 - D. New media texts
 - 1. Online videos
 - 2. Virtual reality
 - 3. Digital and social medias
 - E. Real world
 - 1. Events
 - 2. Artifacts
 - F. Intertextuality
 - 1. Mash-up and remix
 - 2. Uniting themes of multiple texts
 - 3. Performance ethnography
 - G. Other
 - 1. Installations
 - 2. Museums
 - 3. Tourism
 - 4. Protest
 - 5. Performance studies research
- III. Research and Selection of Literature
 - A. Research techniques for locating texts and their significance
 - B. Evaluation of literary selection for appropriateness to audience, prompt, and purpose
 - C. Editing and adapting texts for various performance mediums
- IV. Analysis of Texts and Literature
 - A. Point of view
 - B. Setting/Locus
 - C. Character analysis
 - D. Theme
 - E. Personal connection
 - F. Author's intent

- G. Empathy
- H. Narrative arcs
- I. Dramatic structure
- J. Pentadic analysis
- V. Performance Skills
 - A. Nonverbal communication and embodied delivery techniques
 - B. Encoding thoughts and emotions of authors' text
 - C. Understanding the self by exploring another
 - D. Managing communication apprehension and anxiety
 - E. Creativity, imagination, and thriving within limitations
 - F. Making choices that are legible to intended audiences
 - G. Adapting the page for the stage
 - H. Work with the body as a site of personal, cultural, and political exploration
 - I. Presenting thoughtful introductions
- VI. Critical Evaluation of Performances
 - A. Application of criteria (describing, interpreting, evaluating, theorizing) to performance of self and of others
 - B. Offer constructive feedback to other students, focusing on strengths and areas of growth
 - C. Understand how audience members perform

Assignment:

- I. Graded oral performances of texts or literature (5 minimum), which may include any of the following:
 - A. An ice breaker trial performance for initial skill assessment
 - B. Performance of a selection of dramatic literature, such as:
 1. Monologue
 2. Scene
 3. Plays
 4. Scripts
 5. Screenplays
 6. Movies
 7. Documentaries
 8. Interviews
 - C. Performance of poetry, such as:
 1. Lyric poem
 2. Narrative poem
 3. Dramatic poem
 4. Slam poem
 5. Persona poem
 - D. Performance of prose and storytelling, such as:
 1. First person prose
 2. Second person prose
 3. First- or third-person prose narration with character dialogue
 4. Comic books and graphic novels
 5. Flash fiction
 - E. Intertextual/thematic presentation, such as:
 1. Two or more texts weaved together
 2. Creating MyStory - combining personal, political, and popular texts
 3. Performance ethnography - gathering cultural narratives to perform
 - F. Group collaboration, such as:
 1. Duo interpretation

2. Readers theatre (group performance of literature)
 3. Children's theatre
 4. Class event for community
- G. Personal narrative, such as:
1. Self-created texts of any type of genre
 2. Intertextual personal narrative combined with other text(s)
 3. Autoethnography
 4. Performing texts written by classmates
- II. Reading and Watching
- A. Textbook reading (average of 15-20 pages/week)
 - B. Students are expected to research, read, and watch texts as part of the process of selecting performance pieces
 - C. Live performances
- III. Written analytical assignments (2-4, 500 words each), such as:
- A. Structured essays
 - B. Creative essays
 - C. Digital performance reflections
 - D. Live performance reflections
 - E. Reflections of student performances
 - F. Pentadic analysis
 - G. Text and character breakdowns and preparation
 - H. Reading reports
- IV. Experiential Exercises and Workshops
- V. Critiques of Self and Others
- VI. Examinations, may be:
- A. Multiple choice
 - B. Written
 - C. Performance

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written analytical assignments; critiques of self and others

Writing
10 - 20%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Graded oral performances of texts or literature; experiential exercises and workshops

Skill Demonstrations
60 - 70%

Exams: All forms of formal testing, other than skill performance exams.

Examinations

Exams
5 - 10%

Other: Includes any assessment tools that do not logically fit into the above categories.

Class participation and attendance; critiques of self and others

Other Category
0 - 10%

Representative Textbooks and Materials:

Communicating Literature: An Introduction to Oral Interpretation 5th ed. Lewis, T. Kendall/Hunt. 2011 (classic).

Oral Interpretation 5th ed. Lee, C. and Gura, T. Routledge. 2011 (classic).

Performance: A Critical Introduction 3rd ed. Carlson, M. Routledge. 2017 (classic).

Performance Studies: An Introduction 4th ed. Schechner, R. Routledge. 2020.

Performance Studies: The Interpretation of Aesthetic Texts 2nd ed. Pelias, R. and Stephenson Shaffer, T., Kendall/Hunt. 2007 (classic).

Performing Literary Texts 1st ed.. Jaffe, C. Cengage. 2005 (classic).

Roles in Interpretation 5th ed. Yordon, J. McGraw Hill. 2001 (classic).

The SAGE Handbook of Performance Studies 1st ed. Edited by Madison, D. and Hamera, J. 2005 (classic).