



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from Class Search/Course Catalog.

Academic Unit CLAS Department Hugh Downs School of Human Comm

Subject COM Number 241 Title Introduction to Oral Interpretation Units: 3

Is this a cross-listed course? (Choose one)
If yes, please identify course(s) No

Is this a shared course? (choose one) If so, list all academic units offering this course Poly

Course description:

Requested designation: (Choose One)

Note- a **separate** proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.


Contact information:

Name Belle A. Edson Phone 5-8264

Mail code 1205 E-mail: bedson@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Linda C. Liderman Date: 2/16/15

Chair/Director (Signature): 

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	C241 is a performance studies class. The purpose of this class is to understand human communication through performance and analysis of literary texts. Aesthetic communication is a key component of the design of the course.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	See the attached assignments for support of this criteria. Students perform poetry and prose and write analyses of the literature.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	See the attached assignments for support of this criteria. Students perform poetry and prose and write analyses of the literature.
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Students engage in critical watching of performance.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Creativity and creative risk and process are emphasized in this

ASU - [HU] CRITERIA			
			course.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	See the attached assignments for support of this criteria. Students perform poetry and prose and write analyses of the literature.
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
COM	241	Oral Interpretation of Literature	HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Aesthetic communication is a key component of the design of the course.	See course description, course objectives, performances, readings.
2	Students perform poetry and prose and write analyses of the literature.	See course description, course objectives, performances, guidelines for outside events, readings.
3	This criterion describes the overall goal for the development and design of this course.	From the syllabus: Oral Interpretation of Literature is concerned with the analysis and interpretation of literature and the communicative sharing of that interpretation. It is an opportunity to combine rhetorical and dramatic analysis of a text with the experiential knowledge of the body and voice. This course is a part of the performance studies curriculum in The Hugh Downs School of Human Communication. Performance offers us a place to study communicative texts in an embodied way.
4	Creativity and creative risk and process are emphasized in this course.	See course description, course objectives, performances, guidelines for outside events, readings.

Introduction to Oral Interpretation

Communication of literary materials through the mode of performance. Verbal and nonverbal behavior, interface of interpreter with literature and audience, and rhetorical and dramatic analysis of literary modes.

COM
241

Allow multiple enrollments: No **Primary course component:** Lecture 3L or HU

Repeatable for credit: No **Grading method:** Student Option

Offered by: College of Liberal Arts and Sciences -- Hugh Downs School of Human Communication

Pre-requisites: Minimum 2.25 GPA; ENG 101, 105 or 107 with C or better

Fall 2014 COM241—Introduction to Oral Interpretation

SLN 70840, T/Th 12:00 PM – 1:15 PM, Stauffer 318

Jennifer Linde

Office: Stauffer 337

Office Hours: T/Th: 1:30-2:30, or by appointment

Office Phone: 480-727-6763 **Email:** jlinde@asu.edu

Course Description:

Oral Interpretation of Literature is concerned with the analysis and interpretation of literature and the communicative sharing of that interpretation. It is an opportunity to combine rhetorical and dramatic analysis of a text with the experiential knowledge of the body and voice. This course is a part of the performance studies curriculum in The Hugh Downs School of Human Communication. Performance offers us a place to study communicative texts in an embodied way.

Course Objectives:

1. To acquire the skill of applying critical frameworks to literary texts.
2. To use the voice and body in creative and communicated interpretations of literature.
3. To more fully appreciate the role of the audience member in an aesthetic experience.
4. To explore literature that includes diverse experiences regarding race, sex, sexuality, gender, religion, class, nationality and other aspects of identity; with a goal of recognizing and acknowledging human complexity.
6. To work creatively with others.
7. To risk.
8. To play.

Required Materials:

Gardner, Janet E., Beverly Lawn, Jack Ridl, and Peter Schakel. *Literature: A Portable Anthology*. 3rd ed. Boston: Bedford/St. Martin's, 2013. Print.

Reading Packet: located at Alternative Copy—1004 S. Mill Ave. 480-829-7992.

<http://alternativeprintandcopy.com/>

A two-pocket folder that will be used to accumulate your written and oral performance comments and grades. **Important:** Keep all submitted and returned materials in this folder, and bring it to class every time we meet. Do not use this folder for class notes or assignment handouts. Put your name and my last name (Linde) on the front of this folder.

Useful Sources:

The Empty Space, located at the NE corner of Rural and University, is the creative workshop space for The Hugh Downs School of Human Communication. It is available to faculty, graduate students, and undergraduate students who are interested in presenting performance scholarship to the public.

You will find more information about performances at The Empty Space by visiting our website: <http://humancommunication.clas.asu.edu/content/current-performances> and Liking our Facebook page.

Grading:

I believe that grades are earned rather than given. It is your responsibility as a student to set goals and contribute to the experience of earning a chosen grade. It is my responsibility as a teacher to set a clear standard for determining that grade. I offer the following description of what I judge to be A, B, C, D, and E work in my class.

A—an A is earned when you have excellent attendance and participation and show significant preparation for class discussion, exams, and performance. You must turn in written work that indicates elevated thinking and conscientious presentation, as well as offering stellar contributions to classroom atmosphere through your interactions with fellow students, and the instructor.

B—a B is earned when you turn in “above average” written work and demonstrate responsible preparation and good effort in performance. Your attendance and participation must be good to earn this grade.

C—a C is average work. This means that you have met the minimum requirements asked of the performance and written assignments in this course. Attendance and participation is adequate.

D—a D means that you have not met all the requirements of the course. This grade might reflect poor work on one or more assignments, poor preparation for class participation and exams, or poor attendance.

Point Scale:

Attendance:	80 points
Participation:	20 points
Midterm Exam:	50 points
Final Exam:	50 points
Outside event critiques (2 @ 25):	50 points
Storytelling (round 1):	25 points
Prose (round 2):	100 points
Poetry (round 3):	150 points
Group (round 4):	<u>75 points</u>
Total:	600 points

A+ = 582-600 A = 552-581 A- = 540-551 B+ = 522-539 B = 492-521 B- = 480-491
 C+ = 468-479 C = 420-467 D = 360-419 E = 359-below

Assignments:

Performances: In this class we use the words *performance* and *interpretation* interchangeably. That does not mean that this is an acting class! The course is an introduction to performance studies, and, as such, the expectation is that you may have never acted in the traditional sense or interpreted any kind of literature. You will be asked to complete four graded performances this semester. All of these performances include some type of writing assignment. There will also be performance workshop moments in class that will be included in your participation grade.

Performance #One: You will share a story about one of the following: a) a favorite memory of a family member, b) an object that has significant meaning to you, c) a place that has significant meaning to you. You must work alone on this performance.

Performance #Two: Performance of a prose selection from *Literature: A Portable Anthology*. You must work with a partner on this assignment.

Performance #Three: Performance of a poem (or poems) from *Literature: A Portable Anthology*. You must work alone on this performance.

Performance #Four: A collage performance using literature selected from the anthology *or* literature of your own choosing. You will work in a group on this assignment.

For each of these performance assignments you will be given a handout that will explain my expectations for the assignment. It will include instructions on literature selection, guidelines for written analysis, time limitations, presentation format, due dates, and other requirements of the assignment.

It is very important that you do not miss class on the day of an assigned performance. You are responsible for trading places with someone if you have a conflict with the assigned date. I will give you a zero on the performance and reduce your written assignment points by half if I do not have knowledge of your absence ahead of time. Only students with documented and absolutely unavoidable reasons for missing a performance will be given an opportunity to make up the performance at a reduced grade.

Reading: You are expected to complete the assigned reading from the course reading packet as well as assigned introductory material from *Literature: A Portable Anthology*. You should also plan to read several selections in *Literature: A Portable Anthology* so that you can make informed choices for your performances.

Exams: You have two exams in this class. They will cover any assigned readings and class lectures/discussions.

Written Work: For performances two and three you will be asked to write an analysis of the selected literature. I will give a detailed handout with guidelines for each of the written assignments. These papers are due on the day that you perform in class. Late papers will receive a ten percent deduction for each day (not class period) they are late. I will not take papers that are more than three days late. You **may not** submit these papers to me by email.

You are required to attend two outside performance events and write a 2-3page (typed/double spaced) description and personal evaluation of each performance. At least one of these performances must be at The Empty Space. Your critique should evaluate the text, performance choices, and overall impact of the performance. You should utilize ideas from class in your critical discussion of the performance. Additional guidelines will be available to you on Blackboard. Please attach your ticket or program to your essay. Check Blackboard for approved outside event critiques.

Attendance and Participation: It is vitally important that you come to class! You will have a much better experience with performance if you are present and participating in class exercises and discussions. You will earn points for attending and participating. It is your responsibility to make sure that you have put your name on the attendance sheet each class period. So, if you are late to class, be sure that you do so at the end of class. An absence is an absence. I do not differentiate between illness, car trouble, out of town obligations, jury duty, etc. The only absence that will not be counted is one that involves a university sanctioned event and I require documentation of these types of absences. Participation points are given and removed for the following: class discussion, workshop performance pieces, audience etiquette, knowledge of assigned readings, and commitment to a productive performance space.

Classroom Atmosphere: During this class, please unplug yourself from ALL electronic devices – cell phones, tablets, and laptops – and store them out of sight once class has started. Cell phones must be in silent mode (not vibrate). You should never enter or leave the classroom when a performance is in progress.

Policy on Academic Integrity: Honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

Disability Accommodations: Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. **Note:** *Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.*

Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

Important: Since the literature in this class, and therefore the performances, may contain adult language and some material that may be considered offensive by some individuals, you should

review samples of literature from the anthology to make sure that you are comfortable with this material. Your continued enrollment in the course indicates to me that you have done so.

Course Schedule:

	Class Topic	Reading
		RP=Reading Packet LPA= Literature: A Portable Anthology
Aug.	21 Introduction to the course & one another	
	26 Introductions continued...	
	28 Introductions continued...	
Sep.	2 An Introduction to Performance Studies	RP: Pelias 1
	4 History and Components of Oral Interpretation	RP: Yordan
	9 Creativity and Risk/ Orality	RP: LeGuin
	11 Understanding Oral Traditions Preparing for performance #1	RP: Jaffe
	16 Performance # One	
	18 Performance #One	
	23 Performance #One	
	25 Voice and Body in Performance	RP: Pelias 2
	30 Voice and Body cont...	
Oct.	2 Understanding Prose (plot, characters, point of view, setting)	RP: Gura & Lee 1 3 stories from LPA
	7 Performing Prose (focus, synecdoche, audience analysis, aesthetic choices) First Outside Event Critique is due	
	9 Midterm Exam	
	14 No Class: Fall Break	
	16 Workshop Day	
	21 Performance #Two (Prose)	
	23 Performance #Two (Prose)	
	28 Performance #Two (Prose)	
	30 Understanding Poetry (imagery, figures of speech, rhythm, sound values)	RP: Lewis 10 poems from UA

Nov.	4	Performing Poetry (personae, audience engagement, transitions, memorization)
	6	Workshop day
	11	Performance #Three (Poetry)
	13	Performance #Three (Poetry)
	18	Performance #Three (Poetry)
	19	No Class: Jennifer at a conference (work with groups)
	25	Performing with a group & Scripting and Adapting
	27	No Class: Thanksgiving
Dec.	2	Workshop Day
	4	Performance #Four (Trigger Script)
	9 (T)	Performance #Four (Trigger Script) Exam Two is due 12:10-2:00pm Second Outside Event Critique is due

The Undergraduate Showcase for Performance Studies is December 5 @ 7:00pm at The Empty Space.

A Scholarship Opportunity in Performance Studies!!

The Kristin Bervig Valentine Endowed Scholarship in Performance Studies is awarded annually to an undergraduate student who has successfully completed at least one performance studies class and has shown significant interest in additional performance research, creative activity, or community service. Apply for this scholarship at <http://humancommunication.clas.asu.edu/undergraduate/scholarships>

Information for C-1 is in red

C241

Linde Performance of Poetry

150 points

Your assignment is to perform two or more poems from *Literature: A Portable Anthology* that center around a specific theme of your choice. You must work alone on this assignment. The total word count for the poems should be *approximately* 500-800 words. So, you may opt to perform two medium length poems or three or four short poems combined.

Written Assignment: 60 points

The written analysis is due at the beginning of the class on the day that you perform and has three parts. It must be submitted to me in your folder.

Your paper must be typed using double-space and 12 font. Write your name and the author, title and page number of the poems on the top of your paper. The paper should be between 4-7 pages.

Part One: Literary analysis of the poems (2-3 pages)

Answer these questions. You should offer full explanations for your response. For example, if you identify an example of hyperbole in the poem, explain how it affects the meaning of the poem or why you think the author is using it in this poem. You should answer these questions for each poem.

Take time with your analysis! You should use examples from the poetry to support your choices. Make sure that you use proper citation if you are including examples in your paper.

Question 1: Who is the persona or speaker in the poem? Describe them in detail. (age, physicality, personality, motivations, social position)

Question 2: What is the physical and/or psychological setting of the poem?

Question 3: Identify the major allusions in the poem. Warning...warning...you may not find any. You will lose points if I find obvious allusions and you have said that there are none!

Question 4: Identify major figures of speech used in the poem. Offer at least three for each poem. Explain their significance to the poem.

Question 5: Identify examples of sensory images in the poem. Offer at least three for each poem. Explain their significance to the poem.

Question 6: Identify examples of sound values in the poem. Offer at least three for each poem. Explain their significance to your performance.

Question 7: Explain the meaning of the title of the poem.

Part Two: Explanation of your theme (1-2 pages)

State the theme of your performance in one sentence. Your theme should be a comment on some aspect of society that can be explored through the interpretation of the poems. It could be a theme about a common human experience (love, hate, death, hope, etc..) or it might be a theme that points to an existing problem in society (racism, homophobia, poverty, etc..) Decide what exact point you want to make about the theme that you are exploring and include that in your sentence. For example: "Hatred can be conquered by family love." Or, "Poverty creates a context for human violence." After the sentence, you need to fully explain how/why your poems fit within this stated theme. Again, use examples from the poem to support your opinion. Explain why/how these poems work together to explore your theme. Explain your interest in the theme and your personal connection to the poems.

Part Three: Performance choices (1-2 pages)

The final section of your paper is an explanation of the performance choices that you have made. This should include clear choices about focus, lighting, movement, and voice. You must also explain in detail how you plan to transition between the poems. Will you include physical transitions, words, music, etc? Why are these transitions helpful and how do they link to your overall theme?

Check for spelling and grammar.

Oral Assignment: 90 points

Create an introduction that sets a mood and prepares your audience for the performance and interpretation of your poems. Your introduction must be memorized and should enable your audience to **want** to listen to your interpretation. Make sure that you include the title and author of the poems and a statement of the theme that you are exploring. Include a **written copy of your introduction** in your folder.

Make sure that you practice the transitions that you have included to link the poems together.

You are **required to mostly memorize** this text. You must deliver the text exactly as it is written. Refer to class notes on methods of memorization. You may have a copy of the poem(s) near you during your performance if you need to look at it, but you may not carry it in your hand.

Explore the language, sounds, rhythm of the poem(s). Use your voice and body to capture these elements of the text and to help you share them with the audience. Consider the complete aesthetic effect of your performance. (lights, music, visual elements, arrangement of the stage and/or audience). Risk! Risk! Risk!

Time limit: 3-6 minutes

Important: If you do not perform on the date that you are assigned (for whatever reason), you will have an automatic deduction of 50% on the oral assignment grade.

Information for C-2 is in blue.

C241

Linde

Performance of Prose

100 points

Your assignment is to perform a short story from *Literature: A Portable Anthology*. You must work with a partner on this assignment. Please tell me the name of the story that you plan to perform at the beginning of class on **October 9**.

Written Assignment: 40 points (3-7 pages)

You may turn in one paper per group or individually complete the following assignment. If you choose to write separate papers, I will assume that you share your responses with your partner. Important: you must each put a copy of the paper in your folder, even if it is identical.

The written analysis is due at the beginning of the class on the day that you perform. Turn it in to me in your folder. Late papers will be reduced by 10% per day. I will not take papers that are more than 3 days late.

Your paper must be typed, double-spaced and 12 font. Write your name and the title and page number of your chosen short story at the top of your paper.

Take time with your analysis! You should use examples from the text to support your choices—do not just offer an “opinion.”

Your paper has two sections that you need to complete. The first section requires that you answer the following questions.

Question 1 What is the theme (or themes) of the story? Explain why you are identifying this theme as important to the understanding of the story.

Question 2: What is the plot of the story? Explain the initial incident, give examples of the rising action, identify the crisis, climax, falling action and denouement. (Check class notes for this information.)

Question 3: Who is narrating the story? How does the narrator view the story? What is the narrator’s motivation for telling the story? Be sure to identify the *type* of narrator.

Question 4: Who are the major and minor characters in the story? Describe them in terms of their physical and psychological characteristics.

Question 5: What is the setting of the story? Describe the setting in detail.

The second section of your paper is an explanation of the performance choices that you have made. Complete the following

1. Explain how you have scripted and staged (use of bodies, voices, space, lighting) your performance
2. Describe how these choices emerge from your interpretation of the story.
3. Describe and explain your focus choices and character and/or narrator voices

Check for spelling and grammar.

Oral Assignment: 60 points

You must prepare an introduction that sets a mood and prepares your audience for the performance and interpretation of your short story. Your introduction must be memorized and should enable your audience to *want* to listen to your interpretation. Make sure that you include the title and author of the short story in your introduction. Include a written copy of your introduction in your folder.

You are not required to memorize the entire text, but it should be *mostly* memorized. Make sure that your script works *for* you instead of *against* you. You must deliver the text of the story as it is written. You should not be too tied to your script.

Use your voice and body fully in your interpretation. Have a distinct narrator and distinguish between the narrator and other characters. Make specific choices for action and dialogue as you rehearse and bring these to the performance. You should make very clear focus choices throughout your performance. Review class notes for information about focus in interpretation.

Follow the Pelias suggestion to **play, test, choose, repeat and present**. You should plan to rehearse this performance several times!

Have fun! Rehearse! Risk!

Time limits: 5-8 minutes

Meeting this time requirement may mean that you need to cut the text of the story. Make sure that you practice your piece multiple times in order to have an accurate sense of the story's length. You will lose points if you are over or under this time expectation.

Information for C-2 is in blue.

C241**Linde****Guidelines for writing the outside event critique****25 points**

Attend two outside performance events that reflect the types of performance we are discussing in class; write a 2-3 page (typed/double spaced, 12 font) description and personal evaluation of this performance. At least one of these performances MUST be at The Empty Space.

Analyze the communicative elements of the performance event. Describe its strengths and weaknesses. This should include comments on text, audience arrangement, introduction and aesthetic choices.

You should also analyze the communicative abilities of the performers. Provide specific examples of vocal expressiveness (rate, volume, pitch, etc..) and physical expressiveness (facial expressions, gestures, movement, etc..)

Additionally, your analysis of the performance should make connections to topics that you are studying in the class. Try to include terms and concepts that you have learned about in the readings or class discussions.

Include your ticket or program with your essay.

Check Blackboard or The Empty Space website for approved performances. I will not accept late papers for this assignment.

C241
Reading Packet
Fall, 2014
Linde

Bibliography

- Pelias, Ronald. "A Definition of Performance Studies." Performance Studies: The Interpretation of Aesthetic Texts. Dubuque, IA: Kendall/Hunt, 1999. 15-25.
- Yordan, Judy E. "Your Role in Interpretation." Roles in Interpretation. 4th ed. Boston, Mass.: McGraw-Hill, 1999. 3-39.
- Le Guin, Ursula K. "Text, Silence, Performance," *Dancing at the Edge of the World*. New York: Grove. (1989): 179-187.
- Jaffe, Clella. "Introduction to Oral Performance." Performing Literary Texts: Concepts and Skills. Belmont, CA: Thomson/Wadsworth, 2006. 1-18.
- Pelias, Ronald. "The Voice and Body as Analytic Tools." Performance Studies: The Interpretation of Aesthetic Texts. Dubuque, IA: Kendall/Hunt, 1999. 65-86.
- Gura, T. and Charlotte Lee. "Narration." Oral Interpretation. 11th Edition. Boston: Houghton Mifflin Company, 2005. 203-219.
- Lewis, Todd. "Oral Interpretation of Poetry." Communicating Literature. 3rd Edition Dubuque, IA: Kendall/Hunt, 2001. 129-145.

Literature



A PORTABLE ANTHOLOGY
THIRD EDITION

Gardner • Lawn • Ridl • Schakel

Brief Contents

Preface for Instructors

Part One. 40 Stories

Part Two. 200 Poems

Part Three. 9 Plays

Part Four. Reading and Writing about Literature

Biographical Notes on the Authors

Glossary of Critical and Literary Terms

Index of Authors, Titles, and First Lines

Sherran Alexis	Scott Fitzgerald	Ben Jonson	Dwight Randall
Julia Alvarez	Carolyn Forché	A. Van Jordan	John Cassirer Rammson
Matthew Arnold	Robert Francis	Allison Joseph	Adrienne Rich
Margaret Atwood	Robert Frost	James Joyce	Alberto Rios
Agha Shahid Ali	Richard Garcia	Franz Kafka	Edwin Arlington
W. H. Auden	Gabriel Garcia	John Keats	Robinson
Jimmy Santiago Baca	Margaret	Jane Kenyon	Theodore Roethke
James Baldwin	Charlotte Perkins	Jamaica Kincaid	Mary Ruefle
Toni Cade Bambara	Gilman	Galway Kinnell	Anne Sexton
Jim Barnes	Allen Ginsberg	Ethelridge Knight	William Shakespeare
Wendell Berry	Susan Glaspell	Yusef Komunyakaa	Percy Bysshe Shelley
Elizabeth Bishop	Ray Gonzalez	Ted Kooser	Leslie Marmon Silko
William Blake	George Gordon, Lord	Maxine Kumin	Charles Simic
Eavan Boland	Byron	Stanley Kunitz	Gary Snyder
T. Coraghessan Boyle	Thomas Gray	Jhumpa Lahiri	Cathy Song
Anne Bradstreet	Marilyn Hacker	D. H. Lawrence	Sophocles
Gwendolyn Brooks	Kimiko Hahn	Li-Young Lee	Gary Soto
Olga Broumas	Lorraine Hansberry	Denise Levertov	Edmund Spenser
Elizabeth Barrett	Thomas Hardy	Philip Levine	William Stafford
Browning	Joy Harjo	Larry Levin	Gerald Stern
Robert Browning	Michael S. Harper	Andre Lorde	Wallace Stevens
Robert Burns	Robert Hass	Richard Lovelace	Mark Strand
Raymond Carver	Nathaniel Hawthorne	Robert Lowell	Virgil Suarez
Willi Cather	Robert Hayden	Katherine Mansfield	Sekou Sundiata
Lorna Dee Cervantes	Terrance Hayes	Christopher Marlowe	Jonathan Swift
Anton Chekhov	Samuel Hays	Andrew Marvell	Amy Tan
Marilyn Chin	Seamus Heaney	Heather McHugh	James Tate
Kate Chopin	Ernest Hemingway	Claude McKay	Alfred, Lord
Sandra Cisneros	George Herbert	Herman Melville	Tennyson
Lucille Clifton	Victor Hernandez	John Milton	Dylan Thomas
Judith Cruz Cofe	Cruz	Marianne Moore	Jean Toomer
Samuel Taylor	Robert Herrick	Thyllas Moss	Natasha Trethewey
Coleridge	Bob Hicok	Marilyn Nelson	Quincy Troupe
Billy Collins	Conrad Hilberry	Lorine Niedecker	John Updike
Countee Cullen	Jane Hirshfield	John Frederick Nims	Alice Walker
E. E. Cummings	Tony Hoagland	Lynn Nottage	James Welch
Toi Derricotte	Linda Hogan	Naomi Shihab Nye	Eudora Welty
Junot Diaz	Garnett Kaoru Hongo	Joyce Carol Oates	Walt Whitman
Emily Dickinson	Gerard Manley	Tim O'Brien	Richard Wilbur
John Donne	Hopkins	Flannery O'Connor	Nancy Willard
Mark Doty	A. E. Housman	Frank O'Hara	Tennessee Williams
Rita Dove	Langston Hughes	Sharon Olds	William Carlos
Paul Laurence	Zora Neale Hurston	Mary Oliver	Williams
Dunbar	Henrik Ibsen	Tillie Olsen	August Wilson
Robert Duncan	David Ives	Simon J. Ortiz	William Wordsworth
Cornelius Eady	Shirley Jackson	Willfred Owen	Charles Wright
T. S. Eliot	Randall Jarrell	Linda Pastan	James Wright
Ralph Ellison	Honorée Fanonne	Marge Piercy	Lady Mary Wroth
Anita Endrezze	Jeffers	Robert Pinsky	Sir Thomas Wyatt
Maria Espada	Sarah Orne Jewett	Sylvia Plath	William Butler Yeats
	Ha Jin	Edgar Allan Poe	Al Young
	Richard Jones	Alexander Pope	Ray A. Young Bear
		Ezra Pound	Paul Zimmer