

# ORI2000: Oral Interpretation of Literature

Fall 2025

M, W, F | Period 8 (3 – 3:50 PM)

Location: [Constans Theatre Building](#) G13

Canvas Website: <https://elearning.ufl.edu/>

## Instructor

- Susan Schuld
- Office Hours: Wednesdays 4:00 - 5:00 PM and other times by appointment
- 213A second floor of [Constans Theatre Building](#)
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## Course Description

Discover the power of your speaking voice, a vital element of your personal and professional identity. Your vocal demeanor is a key tool for influencing others. While public speaking and communication courses are common, few focus on the technical aspects of voice that enable free, authentic, and powerful self-expression. Skills learned throughout the semester are applied to poetry, speeches, monologues, including selections from the western canon.

This course offers comprehensive instruction in the history and key principles of professional identity by developing the physical and technical aspects of your vocal potential. You will learn to identify and analyze the factors that shape human thought, which in turn influences your tone and delivery. By examining multiple perspectives and techniques from leading practitioners, you will achieve free, authentic, and powerful self-expression. You will identify the power of your speaking voice and enhance your critical thinking skills through the exploration of poetry, speeches, and monologues, with a focus on the Western canon. These skills and others will be examined through an analysis of historical practices, short critical essays, class and small group discussion, formal analytical writing, less formal weekly reflective writing, and experiential oral presentations.

## Course Objectives

- Gain comprehensive knowledge of the historical context and key principles that define professional identity.
- Enhance both the physical and technical aspects of your vocal abilities through oral presentations
- Identify and critically analyze the factors that shape human thought and how they influence tone and delivery.
- Explore multiple perspectives and techniques from leading practitioners to achieve free, authentic, and powerful self-expression.
- Recognize and utilize the power of your speaking voice effectively.
- Develop critical thinking skills through the exploration of poetry, speeches, and monologues, with a focus on the Western canon.

- Improve writing skills through short critical essays, formal analytical writing, and less formal weekly reflective writing.

## General Education Credit

- This course accomplishes [General Education](#) Humanities objectives and select *student learning outcomes* (SLOs) of the subject area listed above. SLOs are the abilities, skills, and knowledge that students will develop by the conclusion of a given course or program of learning.

## Student Learning Outcomes (SLOs)

By the conclusion of this course, students will be expected to be able to:

1. Identify, describe, and explain the historical context, underlying theory, and methodology used by Kristin Linklater in her approach to voice training in an examination of self and the human voice. (*Addresses **Content** SLOs for Gen Ed Humanities*)
2. Analyze and logically evaluating multiple perspectives on the development of professional presence in American culture by formulating and presenting clear and organized responses to course material. (*Addresses **Critical Thinking** SLOs for Gen Ed Humanities*)
3. Relate the use of effective oral communication to one's student experience at UF and after. (*Addresses **Critical Thinking** SLOs for Humanities*)
4. Create and present a short speech based on an examination of the students professional identity examined through the course. (*Addresses **Communication** SLOs for Gen Ed Humanities*)
5. Formulate and present course material in oral formats relevant to the humanities disciplines employed in the course. (*Addresses **Communication** SLOs for Gen Ed Humanities*)

Students will accomplish the above SLOs via thorough and thoughtful engagement and participation in this course, which includes all components described in this syllabus.

## Required Readings and Materials

**Reading:** There are no textbooks assigned for this course. Instead, shorter readings are assigned throughout the course and available via the class Canvas website.

**Viewing:** Video viewings are also assigned in this course. All videos will be available via links on the class Canvas website.

Linklater, Kristin. *Freeing the Natural Voice*, Second Edition. London: Nick Hern Books, 2006.

The Art Of Public Speaking Eleventh Edition, Stephen E. Lucas

Rodenburg, Patsy. *Second Circle: How to Use Positive Energy in Every Situation*. New York: Gower Publishing, 1996.

"Stalking the Calm Buzz Polyvagal Theory" by Joanna Cazdon

"The Power of Vulnerability" by Brene Brown

"Your Body Shapes Who You" Are by Amy Cuddy

Donovan, Jeremy. *How to Deliver a TED Talk: Secrets of the World's Most Inspiring Presentations* New York: Financial Times Management, 2004.

Accessing UF Libraries' Databases:

- If you are on campus and connected to any UF network, you may access the UF Libraries' Databases list directly from: <https://uflib.ufl.edu/>
- If accessing from off-campus, you must login with your UF ID and password. To do so, visit <https://uflib.ufl.edu/using-the-libraries/off-campus-access/> and choose to access via a Virtual Private Network (VPN) or UF Proxy Server (the latter is easiest for fairly short sessions). Once logged in, select "Smathers Libraries" > "Databases" > and the name of the database (for example, "Academic Video Online" or "Digital Theatre+").

## Graded Work

### Participation

- Active participation in class discussions, learning activities, physical vocal exercises, poem, speech, monologue feedback and observation opportunities.
- In-class writing geared to help you analyze professional speaking and reflect on your learning.
- Reliable and punctual attendance at all rehearsals outside of class with classmates.
- Fostering open, proactive, and productive communication with instructor and classmates; cooperating and working respectfully and harmoniously with instructor and classmates; supporting, encouraging, and including all classmates.
- Being accountable for your actions and taking responsibility for yourself and your own learning, (including proactive and productive communication with the instructor and classmates); keeping the promises you make to yourself and other people and doing what you say you will do; being an active, not a passive learner.

### Historical Essay

Students will write an essay that examines Kristin Linklater's vocal pedagogy. At least three of the four works listed below must be examined. This essay requires that you put forth a claim or *thesis* and present a compelling argument about what Linklater's most valuable aspect and impact of their work is. You will use evidence from the essays listed to support all the main ideas and key points of the argument you make throughout the essay. Your entire argument, including all the evidence you provide, "builds a case" to prove your thesis to be true.

This paper assignment focuses on exploring Kristin Linklater's voice training methodology. Students will identify, describe, and explain the history, underlying theory, and methodology used by Linklater. The paper should begin with an introduction to Linklater and her significance in voice training. It will then trace the development of her methods, including key milestones and influences such as her work with Iris Warren and experiences at LAMDA. The theoretical foundations of her methodology, emphasizing the emotional roots of voice and psychological realism, will be explained. The specific techniques and exercises of the Linklater Voice Progression, including musculature, resonators, and articulation, will be described. The paper will analyze the application and impact of Linklater's methods in contemporary actor training programs and reflect on her contributions to modern voice training. The conclusion will summarize key points and offer personal insights. The paper should be 5-7 pages, double-spaced, with APA or MLA citations, and submitted by December 6th, 11:59pm.

References

[The art and craft of voice \(and speech\) training - Kristin Linklater](#)  
[THE EMBODIED VOICE - Kristin Linklater](#)

## [WHAT IS THE LINKLATER VOICE PROGRESSION?](#)

### [Who Is Kristin Linklater](#)

This assignment will help you accomplish **Content** SLO 1 as listed above.

## Critical Thinking Logs

Each Week Students will upload their Critical Thinking Logs (CTLs): Included should be specific vocabulary, key phrases, concepts, exercise descriptions, personal notes and personal observations that occurred through the week. For a complete CTL log entry, you must include three labeled sections: Class Activities (WHAT), Lesson of the Day (WHY), and Observations (HOW). Class Activities should be a bulleted list of exercises, discussions, viewings, activities, or lectures in the order they occurred. Lesson of the Day should state the concept learned in class in a complete sentence, not just a technique. Observations should describe how you synthesized the lesson or activities outside of class, including personal reflections or quotes. Length of Entries—Daily Entries need not be any longer than 1 page if written well and succinctly.

**\*\*If absent, you must get notes/assignments from a colleague (State your colleague's name; not doing so is considered plagiarism).** If any student is guilty of a simple cut and paste of another's CTL or from a group social media discussion, all students involved will receive a grade of zero (0) for the entry.

This assignment will help you accomplish **Critical Thinking** SLOs 2, 3 as listed above.

## Comparative Essay

This assignment aims to define professional presence by examining and analyzing your own experiences, and drawing conclusions from the readings about how vocal and physical habits shape who you are. Begin with an introduction defining professional presence and its importance, and introduce the key texts and videos: *Second Circle: How to Use Positive Energy in Every Situation* by Patsy Rodenburg, *Stalking the Calm Buzz: Polyvagal Theory* by Joanna Cazdon, *The Power of Vulnerability* by Brené Brown, and *Your Body Shapes Who You Are* by Amy Cuddy. In the body, first compare and contrast the theories from the readings and screenings discussing concepts like Rodenburg's "Second Circle," Cazdon's Polyvagal Theory, Brown's insights on vulnerability, and Cuddy's research on body language. Next, reflect on your own experiences with professional presence, identifying specific vocal and physical habits and how they align with or differ from the theories. Finally, draw conclusions about how these habits shape professional presence, integrating insights from the readings with your personal experiences, and discuss the implications for your future professional development. Conclude by summarizing key points and reflecting on the significance of understanding and cultivating professional presence. The paper should be 5-7 pages, double-spaced, with APA or MLA citations, and include a title page and bibliography.

This assignment will help you accomplish **Critical Thinking** SLOs 2, 3 as listed above.

## Oral Presentations

Students will present 4 speaking assignments developing their physical, vocal, and presences techniques. Using poetry, famous platform speeches, and monologues you will learn to stand calmly and confidently, speak loudly and clearly, maintain eye contact, communicate with intention and purpose, and utilize purposeful movement. These presentations course will unlock your full vocal potential by learning techniques that eliminating unnecessary tension and transforming stage fright into creative energy.

The areas of assessment include appropriate tempo, confident and poised body language, prosodic elements (inflection and intonation), vocal quality (including friendly or empathic tones), self-awareness and groundedness, audibility and volume, audience engagement, and both verbal and non-verbal communication such as phrases, voice tones, facial expressions, gestures, and body language. Additionally, vowel/diphthong and consonant intelligibility will be evaluated.

This assignment will help you accomplish **Communication** SLOs 4, and 5 as listed above.

## Culminating Project: Final Speech

This project represents the culmination of your learning in this course. Using the knowledge and techniques you have gained; you will present a TEDX style 3 minute speech. Start by identifying an idea, belief, or value you want to share. Reflect on questions like: "What do I believe in?", "My personal philosophy is...", or "The compliment people give me most frequently is...". Collect anything that relates to your idea, such as quotes, stories, facts, or personal moments. Imagine how you might open and close your talk. Use attention-grabbers like human interest stories or surprising statistics for your opening. For the close, aim to leave a positive, forward-looking impression by calling the audience to action or painting a hopeful picture of the future. Organize your materials into a high-level outline and use AI tools to refine your speech. Experiment with different tones, styles, and levels of sophistication to enhance your presentation.

This assignment will help you accomplish **Communication** SLOs 4, and 5 as listed above.

## Assignment Evaluation

Assignment	Total Points	Percentage of Grade – this does NOT include attendance!
Participation	100	11%
Critical Thinking Logs	85	10%
Essays	200	23%
Speeches	400	45%
Perusall Readings, Canvas Discussions	100	11%

## Attendance Grading Scale

A total of 2 unexcused absences are permissible with no penalty in this course. We can call these our 2 “freebies”. After the second freebie, the student’s overall course grade will be lowered one full letter grade (10 points) for EACH additional unexcused absence.

## Attendance and Punctuality

Students are expected to attend class and to be on time. Attendance and punctuality matter greatly and count from day one of this course.

A total of 2 unexcused absences are permissible with no penalty in this course. We can call these our 2 “freebies”. After the second freebie, the student’s overall course grade will be lowered one full letter grade (10 points) for EACH additional unexcused absence.

To be considered excused, an absence must be accompanied by appropriate official documentation (except religious holidays/observances, which do not require documentation). Only the following types of absences can be excused (and only if official documentation is provided):

- Illness—doctor's note must be on official letterhead with doctor name, address, phone number, noting date and time of visit and diagnosis verifying absence from class is warranted and doctor’s signature.
- Serious family emergency
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participating in official university activity (e.g., music performance, athletic competition, debate)
- Court-imposed legal obligations (e.g., jury duty or subpoena)
- Religious holiday/observance (documentation not required for this type of absence)

To help organize accommodations, students should inform instructor by the end of the second week of classes of religious holidays/observances of their faith that will conflict with class attendance this semester.

If you must miss a class meeting for any reason you must notify the instructor and any group partners PRIOR to the missed class; this does NOT “excuse” your absence; it is simple professional courtesy.

If absent, it is YOUR responsibility to obtain information about missed course content, which may include information or directions for upcoming assignments; class buddies, study partners, or small study groups are strongly recommended; reach out to your classmates and build community.

Three instances of lateness count as one unexcused absence (unless the lateness is excused with an acceptable reason AND official documentation). Attendance will be recorded at the beginning of each class period. Any arrival after the official start time of the class as published on ONE.UF will be considered late.

Be aware that the UF policy on absence states:

The university recognizes the right of the instructor to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or inability to fully

engage in class. After due warning, an instructor can prohibit further attendance and subsequently assign a failing grade for excessive absences.

All requirements detailed above for class attendance and make-up exams/assignments and other work in this course are fully consistent with university attendance policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

## UF Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%	
A-	90 – 93%	
B+	87 – 89%	
B	84 – 86%	
B-	80 – 83%	
C+	77 – 79%	
C	74 – 76%	
C-	70 – 73%	
D+	67 – 69%	
D	64 – 66%	
D-	60 – 63%	
E	<60	

## Formatting Written Assignments

Written assignments will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to the course site on Canvas. PDFs will NOT be accepted. Papers should be formatted in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. You must include a word-count at the top of the first page. Include your name, course number, date submitted, word-count, and an engaging and appropriate title for each essay.

## The Writing Studio

The Writing Studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the Writing Studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

## Grading Rubrics

### Participation Assessment Rubric\*

	HIGH QUALITY	COMPETENT	IMPROVEMENT NEEDED	SIGNIFICANT IMPROVEMENT NEEDED
CONTRIBUTION	Student volunteers one or more analytical, well-reasoned, or insightful comments, questions, or observations in every (or almost every) class meeting. Arguments, claims, or positions are relevant to the topic and supported with evidence from the readings (or other compelling evidence that may support or contradict ideas or concepts in the readings).	Student usually volunteers at least one analytical, well-reasoned, or thoughtful comment, question, or observation per class meeting. Arguments, claims, or positions are usually relevant to the topic and mostly supported with evidence from the readings (or other compelling evidence that supports or contradicts ideas in the readings).	Student volunteers a reasonable or thoughtful comment, question, or observation in some class meetings. Student sometimes does not volunteer or participate in discussion, though they may contribute when the instructor calls upon them. Arguments, claims, or positions are sometimes not entirely relevant to the topic or sometimes not supported with evidence from the readings.	Student rarely or never volunteers a comment, question, or observation. Student may participate if the instructor calls upon them, but otherwise the student rarely or never contributes to class discussions. If they do participate, comments are usually off-topic or unsupported by readings.
LISTENING	Student always listens to and makes collegial eye contact with peers or instructor whenever they are speaking or presenting. Always or nearly always responds to or productively builds upon peers' comments or questions. Often reminds group of comments made by someone earlier that are pertinent.	Student usually listens to and makes collegial eye contact with peers or instructor when they are speaking or presenting. Usually responds to or productively builds upon peers' comments or questions. Student is rarely distracted and is consistently attentive in class.	Student sometimes does not listen to or make collegial eye contact with peers or instructor when they are speaking or presenting. Only sometimes responds to or productively builds upon peers' comments or questions. Student is sometimes distracted, or their attentiveness is inconsistent.	Student often does not listen to or does not make collegial eye contact with peers or instructor when they are speaking or presenting. Rarely or never responds to or productively builds upon peers' comments or questions. Student is often distracted or inattentive.
CONDUCT	Student shows respect for all classmates and instructor, both in speech and manner, and for the method of shared inquiry and peer discussion. Does not dominate discussion. Student challenges, critiques, or analyzes ideas respectfully, and encourages and supports others to do the same. Student always works	Student generally shows respect for all classmates and instructor and for the method of shared inquiry and peer discussion. Participates regularly in the discussion but occasionally has difficulty accepting challenges to their own ideas or occasionally may lack diplomacy or	Student sometimes shows little respect for a classmate(s), the instructor, or the process as evidenced by speech and manner. Student may sometimes be uncooperative, apathetic, or unsupportive of other members of the class; may sometimes demonstrate	Student shows a lack of respect for members of the class or the process. Often dominates the discussion or disengages from the process. When contributing, can be argumentative or dismissive of others' ideas, or may resort to <a href="#">ad hominem</a> attacks.



	with all classmates and instructor in a cooperative, professional, and supportive manner.	consideration when challenging or critiquing others' ideas. Usually cooperative, professional, and supportive.	rudeness, insensitivity, or lack of support or lack of consideration for other members of the class.	
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\*Participation rubric adapted from Relearning by Design, Inc., 2000 and Eberly Center for Teaching Excellence, Carnegie Mellon University, 2022.

## Writing Assessment Rubric

	<b>Sophisticated</b>	<b>Highly Competent</b>	<b>Fairly Competent</b>	<b>Not Yet Competent</b>
Depth of analysis	Paper goes beyond the assignment to explore the implications of arguments or evidence in new contexts or in particularly thoughtful, insightful, and/or original ways.	Paper fully meets the parameters of the assignment but does not exceed them. (and/or...)  Paper demonstrates a good grasp of anthropological principles but some awkwardness applying them.	Paper does not address some aspects of the assignment. (and/or...)  Paper demonstrates a somewhat shaky grasp of anthropological principles.	Paper does not address the assignment. (and/or...)  Paper is inconsistent with anthropological principles (i.e. it makes or fails to challenge ethnocentric assumptions.)
Grasp of reading(s)	Paper represents the authors' arguments, evidence and conclusions accurately, fairly and eloquently. Demonstrates a firm understanding of the implications of the author's arguments.	Paper represents the author's arguments, evidence and conclusions accurately.	Paper represents the authors' arguments, evidence and conclusions accurately though not sufficiently clearly. (and/or...) There are minor inaccuracies.	Paper badly misrepresents the authors' arguments, evidence, and/or conclusions.
Thesis paragraph	Clearly and eloquently identifies a demonstrable and nuanced central argument.  Reveals the organizational structure of the paper.  Guides the reader smoothly and logically into the body of the paper.	Thesis paragraph clearly identifies a demonstrable central argument.  Gives the reader a reasonably good sense of the nature of evidence that will follow.	Thesis paragraph identifies a central argument that is demonstrable, though not stated sufficiently clearly. (and/or...)  Does not guide the reader into the body of the paper.	Thesis paragraph does not have a discernable central argument (and/or...)  The argument is not demonstrable.
Evidence	Evidence used to support the central point is rich, detailed and well chosen.	Evidence used to support the central point is well chosen, though not particularly rich or detailed.	Connection between argument and evidence is not clearly articulated in all cases.	Evidence used does not clearly support the main argument.
Conclusion	Elegantly synthesizes and reframes key points from the paper.	Synthesizes and brings closure but does not examine new	Restates the same points as the topic	Is missing or cursory. (and/or...)

	Suggests new perspectives or questions relevant to the central argument, and brings closure.	perspectives or questions.	paragraph without reframing them.	Repeats the topic paragraph more-or-less verbatim.
Organization	<p>Organization of paper as a whole is logical and quickly apparent. Connections among paragraphs are clearly articulated.</p> <p>Transitions between paragraphs are smooth.</p> <p>Every paragraph makes one distinct and coherent point, expressed in a clear topic sentence; the parts of each paragraph connect logically and persuasively, and internal transitions are smooth.</p>	<p>Organization of paper as a whole is logical and apparent, but transitions between paragraphs are not consistently smooth.</p> <p>Every paragraph makes one distinct and coherent point and, for the most part, the parts of each paragraph connect logically and effectively.</p> <p>In all but a few cases, the paragraph's point is expressed in a clear topic sentence.</p>	<p>Organization of the paper as a whole can only be discerned with effort.</p> <p>(and/or...)</p> <p>Not all parts of the paper fit the organizational structure.</p> <p>(and/or...)</p> <p>Not all the parts of the paper are effectively integrated.</p> <p>In a number of paragraphs, there is not a distinct or coherent point.</p>	Organization of the paper as a whole is not logical or discernable.

Clarity	<p>Throughout the paper, wording is precise and unambiguous.</p> <p>Sentence structure is consistently clear and lucid.</p> <p>Quotations are all framed effectively in the text (i.e. integrated properly in terms of both grammar and meaning) and explicated where necessary.</p>	<p>Paper is for the most part precisely worded and unambiguous.</p> <p>Sentence structure is mostly clear.</p> <p>Quotations are framed effectively in the text.</p>	<p>Wording is imprecise or ambiguous fairly often.</p> <p>(and/or...)</p> <p>Sentence structure is often confusing.</p> <p>(and/or...)</p> <p>Quotations are not framed effectively in the text.</p>	<p>Throughout the paper, wording is imprecise or ambiguous.</p> <p>(and/or...)</p> <p>Sentence structure is consistently confusing.</p>
Mechanics	<p>Paper is clean and appropriately formatted. There are no incomplete or run-on sentences.</p> <p>Quotes are all properly attributed and cited.</p> <p>There are virtually no spelling or grammatical errors.</p>	<p>There are a few minor spelling or grammatical errors.</p> <p>Quotes are all properly attributed and cited.</p>	<p>There are a number of spelling and grammatical errors.</p> <p>(and/or)</p> <p>In a few places, quotes are not attributed and cited.</p>	<p>Paper is unacceptably sloppy.</p> <p>(and/or...)</p> <p>Quotes are frequently not attributed or improperly cited.</p>

Writing rubric adapted from Eberly Center for Teaching Excellence, Carnegie Mellon University 2020

## Performance Assessment Rubrics

Area	Ranking
<b>Physical Instrument:</b> <i>Confident and poised body and present/grounded</i>	
<b>Breathing:</b> <i>breathing is low in the body, easy and free</i>	
<b>Voice:</b> <i>Audibility/volume, inflection and tone reveal the message</i>	
<b>Memorization</b>	
<b>Connection:</b> <i>Eye contact with audience, centered and alert, reaching the audience with intention and purpose</i>	

### **Overall Ranking Key**

Poor = 1 (1-5pts)  
 Fair = 2 (6-7pts)  
 Good = 3 (8pts)  
 Very Good = 4 (9pts)  
 Excellent = 5 (10pts)

Area	Ranking
<b>Body Confidence:</b> <i>Confident and poised body and present/grounded</i>	
<b>1<sup>st</sup> and Last Moments:</b> <i>engaging audience, presence is powerful and free from rushing,</i>	
<b>Voice:</b> <i>Audibility/volume, inflection and tone reveal the message</i>	
<b>Memorization</b>	
<b>Interpretation of the text:</b> <i>thorough understanding of the circumstance and playing my actions with intention and purpose</i>	

### **Overall Ranking Key**

Poor = 1 (1-5pts)  
 Fair = 2 (6-7pts)  
 Good = 3 (8pts)  
 Very Good = 4 (9pts)  
 Excellent = 5 (10pts)

## Critical Thinking Logs (CTL)

### Critical Thinking Log (CTL) Rubric (3 Days)

**Criteria**                      **Ratings Points**

#### Monday

Class Activities              0-2

Lesson                         0-2

Observations                0-2

**Total for Monday**                      **6 pts**

#### Wednesday

Class Activities              0-2

Lesson                         0-2

Observations                0-2

**Total for Wednesday**                      **6 pts**

#### Friday

Class Activities              0-2

Lesson                         0-2

Observations                0-2

**Total for Friday**                      **6 pts**

**Total Points 18 pts**

## Course Schedule

Week	Topic/Inquiry Question	Class Date	Readings and Viewings Due
1	Presence	F 8/22	Introductions and Ice Breakers In Class Activities: Physical Awareness, Relaxation and Freeing Tension In Class Reading: <a href="#">Verbal and Non-Verbal Communication</a> UF's CTE
2	Optimal Alignment	M 8/25	Lecture: How the Voice works and Why it doesn't In Class Activities: Ways of Standing and Non-verbal body language And interview a classmate In Class Viewing: <a href="#">Bone Anatomy 3D anatomy</a>
		W 8/27	Lecture: Relax into the discomfort In Class Activities: Spine and Relaxation and interview a classmate In Class Viewing – <a href="#">Alexander Technique</a>
		F 8/29	Lecture: Vocal habits, evaluation of ones own speaking voice and history In Class Activities: Natural Rhythm of Breathing and open body language and <a href="#">Speech 1: Classmate introductions</a>

Week	Topic/Inquiry Question	Class Date	Readings and Viewings Due
			In Class Viewing: <a href="#">3D View of Diaphragm</a> CTL # 1 Due Sunday August 31
3	Listening	M 9/1	<b>NO CLASS: U.S. Holiday</b>
		W 9/3	Lecture: breathing anatomy In Class Activities: Natural rhythm of breath, Sighing Relief and continue <a href="#">Speech 1: Classmate introductions</a> In Class Reading: <a href="#">Conventional (Voice) Wisdom</a> By Joanna Cazden
		F 9/5	Lecture: How to receive In Class Activities: eye contact and body language Perusall Reading: <a href="#">The Alchemy of Breathing (part 1)</a> by Jessica Wolf and Kristin Linklater CTL # 2 Due Sunday September 7
4	Standing By What you Say	M 9/8	Lecture: Your voice is You In Class Activities: Touch of sound, releasing sound In class Screening <a href="#">Interview with Kristin Linklater "Interview with Studio 1"</a>
		W 9/10	Lecture: what does your jaw tension say about you In Class Activities: Releasing the Jaw and Larynx Canvas Discussion <a href="#">Cuddy, Amy. "Your Body Language Shapes Who You Are."</a>
		F 9/12	Lecture: Tension murders vibrations In Class Activities: Vocal Yoga exercises review Reading: <a href="#">Speakers Who Sing</a> by Joan Melton, PhD, ADVS CTL # 3 Due Sunday September 14
5	Working With your Fear	M 9/15	Lecture: Understanding Stress In Class Activities: how to physically Renew, Refresh, Reboot <a href="#">Speech 2: Personal Introductions</a> In Class Viewing and Reading: <a href="#">Science of the Brain</a> by Living Wellness and Kaitlyn Hopkins
		W 9/17	Lecture: Where your thought goes Energy grows In Class Activities: Floor vocal yoga poses, Triple Threat Breathing, <a href="#">Speech 2: Personal Introductions</a> Reading: <a href="#">Triple Threat Breathing</a> by Living Mental Wellness and Kaitlyn Hopkins
		F 9/19	Lecture: Primary and Secondary neurological survival responses In Class Activities: sigh of relief, breathing with capacity In Class Reading: <a href="#">Chocolate Chip Cookie Story</a> by Kristin Linklater CTL # 4 Due Sunday September 21
6	Defending your Presence	M 9/22	Lecture: Regeneration is a "full-time job" In Class Activities: In class viewing: <a href="#">Taylor Mali "Speak with Conviction"</a>
		W 9/24	Lecture: Your voice is you! In Class Activities: Sighing with different vocal pitches; Introduction to speech and intonation with text In class Screening <a href="#">Shakespeare in the Present – Intone Exercise</a>

Week	Topic/Inquiry Question	Class Date	Readings and Viewings Due
		F 9/26	Lecture: Tension is a piano damper. When our bodies experience tension, they suppress other parts of our bodies that contribute to our voice. In Class Activities: Patsy Rodenburg intoning Floor vocal yoga poses Reading: <a href="#">Why do Poetry by Roger Houdson</a> CTL # 5 Due Sunday October 28
7	Point of View	M 9/29	Lecture: Say what you feel and not what you ought to say In Class Activities: Full Laryngeal Massage Reading & Screening <a href="#">Voice Body Connection with Elissa Weinzimmer</a>
		W 10/1	Lecture: Emoting is not acting In Class Activities: Floor vocal yoga poses, and reading text passages aloud at different "mouth zones" In class Reading- " <a href="#">Zones</a> " by Edna Sharpe and Jane
		F 10/3	Lecture: The 'It' Factor In Class Activities: Life body expanding and contracting Reading – <a href="#">Michael Chekhov Technique</a> CTL # 6 Due Sunday October 5
8	Your Verbal Delivery	M 10/6	Lecture: Vocal Health Maintenance In Class Activities: Practice poems in small groups with visualization and imaginary exercises In class Reading: <a href="#">What to Do when you've Lost your Voice Dr. Reena Gupta</a>
		W 10/8	Lecture: Minimal Effort and Maximum In Class Activities: Poem presentation rehearsals with instructor feedback Reading: <a href="#">Sense of Ease by Vera Hjördís Matsdóttir</a>
		F 10/10	Lecture: How to define Presence In Class Activities: Speaking from the heart Poem presentation rehearsals with instructor feedback In class Screening <a href="#">Patsy Rodenburg's "The Second Circle"</a> video and discussion CTL #7 due October 12  Historical Essay Due Sunday October 12 <sup>th</sup> 11:59pm
9	Movement with Intention and Purpose	M 10/13	Group physical and vocal warmup concentration on lower resonance In Class Activities: Poem presentation rehearsals with instructor feedback In Class Reading: <a href="#">The Three Circles of Paying Attention</a> by J. Noble and Alliance Theatre
		W 10/15	Group physical and vocal warmup and energizing line endings In Class Activities: <a href="#">Speech 2 Presentations Poems</a> In Class Assignment: <a href="#">Complete Self Analysis Rubric</a> CTL # 8 Due Sunday October 19
		F 10/17	<b>NO CLASS: UF Homecoming</b>
10	Prosody	M 10/20	Lecture: What is Acting? In Class Activities: reality of doing exercises and actions Reading in class: <a href="#">Michael Chekhov Archetypal Gestures</a>

Week	Topic/Inquiry Question	Class Date	Readings and Viewings Due
		W 10/22	Lecture: Actions and Intentions In Class Activities: tone affects the 'how' of actions. Reading in class: continue <a href="#">Michael Chekhov Archetypal Gestures</a>
		F 10/24	Lecture: Repetition is the Mother of Learning In Class Activities: Partnered monologue practice Reading <a href="#">The Importance of Daydreaming</a> by Kristin Linklater <a href="#">CTL # 9 Due Sunday October 26</a>
11	Power	M 10/27	Lecture: Muddy thinking equals muddy articulation In Class Activities: constraint exercises to strengthen articulators. Tongue out and holding lips Reading: <a href="#">Articulatory Agility by Scott Miller</a>
		W 10/29	Lecture: Emotion is the fuel for action In Class Activities: body posture, facial expression, and breathing patterns, Workshop Speech 4 Monologues In class Reading <a href="#">Alba Emotive Technique</a>
		F 10/31	Lecture: Review Course Objectives In Class Activities: Review Linklater Progression Workshop Speech 4 Monologues Reading: <a href="#">Review Syllabus Learning outcomes</a> <a href="#">CTL # 10 Due Sunday November 2</a>
12	CEOs With Deep Voices Do Better	M 11/3	Lecture: Regaining your Three to Four Octave Speaking Range In Class Activities: Lower third vocal exercises and scoring techniques to monologue Workshop Speech 4 Monologue Reading: <a href="#">Working on the Text</a>
		W 11/5	Lecture: Standing in your Dignity In Class Activities: <a href="#">Speech 4 Monologue presentations</a> In Class Reading and Discussion: <a href="#">Triplexity of the Actor/Professional</a>
		F 11/7	Lecture: Literary Devices In Class Activities: Lengthening words for emphasis, alliteration, consonance Reading <a href="#">"Classically Speaking Inflection and Tone" by Patricia Fletcher</a> <a href="#">CTL # 11 Due Sunday November 9</a>
13	Selling Yourself	M 11/10	<b>NO CLASS: U.S. Holiday</b>
		W 11/12	Lecture: 21 <sup>st</sup> century vocal dis-eases In Class Activities: Via Negativa exercises of vocal fry, entropy, and uptalk, In class Screening <a href="#">Speaking with Vocal Fry Faith Sallie</a> <a href="#">Upload to Canvas Final Speech – Due November 13<sup>th</sup></a>
		F 11/14	Lecture: 21 <sup>st</sup> century vocal dis-eases Continued In Class Activities: Workshop Final Speeches Reading: <a href="#">Stagefright Smashers for the Speaker By Lucille S. Rubin, Ph.D.</a> <a href="#">CTL # 12 Due Sunday November 16</a>
14	Practice Makes Perfect	M 11/17	Lecture: Vocal Health Maintenance In Class Activities: Run/work thru Final Speeches In Class Reading: <a href="#">Top Ten Mistakes Speakers Make (Excerpt from Knockout Presentations) By Diane DiResta</a>

Week	Topic/Inquiry Question	Class Date	Readings and Viewings Due
		W 11/19	Workshop Final Oral Presentations In Class Assignment: Putting it all together In Class Reading: <a href="#">Breathe &amp; Speak With Ease Professionally Speaking Tips By Lucille Schutmaat-Rubin, Ph.D.</a>
		F 11/21	Workshop Final Oral Presentations In Class Assignment: Putting it all together In Class Viewing: <a href="#">Using the Cork</a> CTL# 13 Due Sunday November 23
15	Thanksgiving Break	M 11/24	NO CLASS: U.S. Holiday
		W 11/26	NO CLASS: U.S. Holiday
		F 12/28	NO CLASS: U.S. Holiday
16	Reflections	M 12/1	Final Oral Presentations In Class Assignment: Complete Self Analysis Rubric
		W 12/3	Final Oral Presentations In Class Assignment: Complete Self Analysis Rubric
		F 12/9	NO CLASS: UF Reading Day
		M 12/12	Comparative Essay Due by 11:59pm

## V. Additional Course Policies

### Class Demeanor

Students are expected to arrive to class on time, to participate with a positive attitude, and to conduct themselves in a professional manner that is always respectful to the instructor and fellow students. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion must be avoided.

#### Dress:

Please wear clothing in which you can breathe and move easily as this course will frequently involve floor-work and expansive movement.

Cell phones are not permitted in the classroom. Phones must be turned off or silenced (and not on vibrate) and phones must be stored entirely out of sight completely inside a pocket or bag; a visible cell phone or cell phone use will count as lateness to class (3 instances of lateness = 1 absence). Cell phone use in class is disrespectful to the instructor and fellow students.

Do not gather your things or pack up your bag until the official end time of the class; doing otherwise is disrespectful to the instructor and fellow students and will count as lateness to class (3 instances of lateness = 1 absence).

An open line of communication between us is of the utmost importance. *Always feel free to communicate with me*; my job is to guide and support you in learning. If you have a question, concern, confusion, or



problem relevant to this course, please don't worry, don't fret, and don't go to other people before you come to me. Reach out to me and I will help.

*PLEASE COMMUNICATE WITH ME.*

## Canvas and Email

All students in this course are required to use Canvas, UF's official learning management system. Students will access Canvas frequently for updates to the course schedule, to access assignment information and materials, to turn in assignments, and for other important course information.

All students are required to have an active UF email account (@ufl.edu), which they check at least once a day (or more often, if possible). State laws require that all emails related to a course must come from students' UF accounts rather than personal accounts (such as Gmail or Yahoo).

Emails to the instructor should be respectful and use professional standards of language and communication. The instructor will make every effort to respond to student emails within 24 hours during weekdays and within 48 hours during weekends and holidays.

Both Canvas and UF email are extremely important modes of communication between student and instructor, and the instructor will use Canvas and UF email to communicate crucial course information to students.

To resolve technical issues with email or Canvas visit the [UF Computing Help Desk website](https://helpdesk.ufl.edu) or email [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu) or call 352-392-HELP (4357).

## Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may NOT publish recorded class lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does NOT include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services.

**A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.**

## University Honesty Policy

UF students are bound by The Honor Pledge which states:

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code specifies several potential violations, including *plagiarism*. Section 3.E. prohibits and defines plagiarism as follows:

**Plagiarism.** A Student must not represent as the student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
2. Self-plagiarism, which is the reuse of the student’s own submitted work, or the simultaneous submission of the student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
3. Submitting materials from any source without proper attribution.
4. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the student did not author.

Plagiarism on any assignment will automatically result in the referral of the student to the Dean of Students for consideration of academic and student status sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA in this class. The Student Honor Code and Student Conduct Code may be read in their entirety at: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

# Campus Resources

## ACADEMIC AND CAREER

- **E-Learning Technical Support:** Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- **Career Connections Center:** Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- **Library Support:** Various ways to receive assistance with respect to using the libraries or finding resources.
- **Teaching Center:** Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- **Writing Studio:** 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- **Student Complaints On-Campus:** [Visit the Student Honor Code and Student Conduct Code webpage](#) for more information.

## HEALTH AND WELLNESS

- **U Matter, We Care:** If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- **Counseling and Wellness Center:** [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- **Student Health Care Center:** Call 352-392-1161 for 24/7 information to help you find the care you need or Visit the [Student Health Care Center website](#).
- **Sexual Assault Recovery Services:** Visit [Student Health Care Center](#) or call 352-392-1161.
- **University Police Department:** [Visit UF Police Department website](#) or call 352-392-1111 (or 911 for emergencies).
- **UF Health Shands Emergency Room / Trauma Center:** For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- **Food Insecurity:** [Visit UF's Food Pantry website](#) or call 352-294-3601 or email [fieldandfork@ufl.edu](mailto:fieldandfork@ufl.edu) for help if you are experiencing food insecurity.
- **Veterans and Military-Affiliated Students Resources:** [Visit the UF Collegiate Veterans Success Center website](#) or call 352-294-7233 or email [yetsuccess@dso.ufl.edu](mailto:yetsuccess@dso.ufl.edu) for resources, community, and support.
- **Other Concerns and Needs:** See this [comprehensive list of concerns](#) with links to UF resources for help and support.

The instructor reserves the right to modify the syllabus and/or course schedule as deemed necessary.  
Students will be notified via email and/or in class of any substantive changes to the syllabus.