

ORI2000: Oral Interpretation of Literature

Spring 2026

M, W, F | 12:50-1:40 pm

Location: MAEB 0230

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

Instructor

- Eric Loscheider
- Office Hours: by appointment
- Email: loscheidere@ufl.edu

Graduate Teaching Assistant

- Ricardo Guevara
- Email: ricardoguevara@ufl.edu

Catalog 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, and monologues, including selections from the Western canon.

Course Description

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 theories and approaches to professional identity 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. 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.

Examples of the material encountered may include:

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

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

Second Circle: How to Use Positive Energy in Every Situation. Rodenburg, Patsy. 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, speech performance 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.

Production Critique Papers:

Students are required to attend specified SoTD productions (TBA). Each student must complete and submit a two- page, double-spaced (12-pt font and 1-inch margin} critique for each production, through Canvas. Students will write about the vocal/acting choices made by any two of the actors in the show, what was effective, what was not, and how they employed different techniques that we have covered in class. Please note a critique is different from a plot summary, report, or synopsis:

https://uswvarious1.blob.core.windows.net/uswvarious-prod-uploads/documents/How_to_Write_a_Critique.pdf

Proof of attendance is also required. The paper WILL NOT BE ACCEPTED without proof, which may include a ticket stub, screenshot of an electronic ticket, or a selfie taken before/after the show in the theatre. Critiques are due the first class after the show closes. There may also be quizzes with questions related to each production, so please provide your full attention to the show.

The Spring 2026 UF shows are:

F.Punk Junkies FEB 6, 2026 – FEB 15, 2026

The Visit MAR 27, 2026 – APR 3, 2026

Ticket vouchers will be provided for the shows, but the student is responsible for paying handling fees. If the voucher is lost or stolen, it CANNOT be replaced. Tickets will be available through the O'Connell Center Box Office/University Box Office. Please arrive to the show at least 10 minutes early. DO NOT BE LATE – it is highly disrespectful to the actors and the audience. There are no other shows that can be

substituted for seeing the required UF productions. Lastly, turn phones off during the show! NEVER take a call or text during a show EVER.

This assignment will help you accomplish **Content** SLO 3 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.

Critical Engagement Responses

Perusall is an interactive reading and viewing platform integrated into Canvas and will be used for assigned course materials. You will access Perusall directly through Canvas—no separate account is required. For each Perusall assignment, you are expected to engage actively with the material by highlighting, commenting, asking questions, and responding to classmates' annotations. Participation is evaluated based on timely completion, quality of engagement, and meaningful interaction with peers rather than "right" answers. Perusall scores sync automatically with the Canvas Gradebook and are designed to support deeper preparation for in-class discussion and activities.

This course additionally includes assigned video viewings that you will access through Canvas. After watching each video, you are required to post a response in the corresponding Canvas discussion forum by the stated deadline. Discussion posts should demonstrate thoughtful engagement with the content by reflecting on key ideas, raising questions, and making connections to course concepts or in-class work. You are also expected to read and respond to classmates' posts to support collaborative learning. Discussion participation is evaluated based on timely completion, depth of reflection, and meaningful interaction rather than agreement or "right" answers.

These assignments will help you accomplish **Content** SLO 1 as listed above.

Oral Presentations

Students will present multiple speaking/acting assignments developing their physical, vocal, and presence techniques. Using introductions, narrative text, poems and famous platform speeches 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 will unlock your full vocal potential by learning techniques that eliminate unnecessary tension and transform 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 3 and 4 as listed above.

Culminating Project: TBD

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

Assignment Evaluation

Attendance and

Students are expected be on time. Attendance greatly and count from

A total of 2 unexcused permissible with no
We can call these our 2 second freebie, the course grade will be grade (10 points) for unexcused absence.

Assignment	Total Points	Percentage of Grade – this does NOT include attendance!
Participation	100	10%
Critical Thinking Logs	85	10%
Show Critiques	200	20%
Oral Presentations	400	50%
Perusal Readings, Canvas Discussions	100	10%

Punctuality

to attend class and to and punctuality matter day one of this course.

absences are penalty in this course. “freebies”. After the student’s overall lowered one full letter EACH additional

To be considered excused, an absence must be accompanied by appropriate official documentation (except religious holidays/observances, which do not require documentation). [See UF Academic Regulations and Policies for more information regarding the University Attendance Policies.](#)

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.

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	<p>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 with all classmates and instructor in a cooperative, professional, and supportive manner.</p>	<p>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 consideration when challenging or critiquing others' ideas. Usually cooperative, professional, and supportive.</p>	<p>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 rudeness, insensitivity, or lack of support or lack of consideration for other members of the class.</p>	<p>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 ad hominem attacks.</p>
---------	---	--	--	---

*Participation rubric adapted from Relearning by Design, Inc., 2000 and Eberly Center for Teaching Excellence, Carnegie Mellon University, 2022.

Writing Assessment Rubric

	Sophisticated	Highly Competent	Fairly Competent	Not Yet Competent
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.	<p>Paper fully meets the parameters of the assignment but does not exceed them. (and/or...)</p> <p>Paper demonstrates a good grasp of anthropological principles but some awkwardness applying them.</p>	<p>Paper does not address some aspects of the assignment. (and/or...)</p> <p>Paper demonstrates a somewhat shaky grasp of anthropological principles.</p>	<p>Paper does not address the assignment. (and/or...)</p> <p>Paper is inconsistent with anthropological principles (i.e. it makes or fails to challenge ethnocentric assumptions.)</p>
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.	<p>Paper represents the authors' arguments, evidence and conclusions accurately though not sufficiently clearly. (and/or...)</p> <p>There are minor inaccuracies.</p>	<p>Paper badly misrepresents the authors' arguments, evidence, and/or conclusions.</p>
Thesis paragraph	<p>Clearly and eloquently identifies a demonstrable and nuanced central argument.</p> <p>Reveals the organizational structure of the paper.</p>	<p>Thesis paragraph clearly identifies a demonstrable central argument.</p> <p>Gives the reader a reasonably good sense of the nature of</p>	<p>Thesis paragraph identifies a central argument that is demonstrable, though not stated sufficiently clearly. (and/or...)</p>	<p>Thesis paragraph does not have a discernable central argument (and/or...)</p> <p>The argument is not demonstrable.</p>

	Guides the reader smoothly and logically into the body of the paper.	evidence that will follow.	Does not guide the reader into the body of the paper.	
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. Suggests new perspectives or questions relevant to the central argument, and brings closure.	Synthesizes and brings closure but does not examine new perspectives or questions.	Restates the same points as the topic paragraph without reframing them.	Is missing or cursory. (and/or...) Repeats the topic paragraph more-or-less verbatim.
Organization	Organization of paper as a whole is logical and quickly apparent. Connections among paragraphs are clearly articulated. Transitions between paragraphs are smooth. 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.	Organization of paper as a whole is logical and apparent, but transitions between paragraphs are not consistently smooth. Every paragraph makes one distinct and coherent point and, for the most part, the parts of each paragraph connect logically and effectively. In all but a few cases, the paragraph's point is expressed in a clear topic sentence.	Organization of the paper as a whole can only be discerned with effort. (and/or...) Not all parts of the paper fit the organizational structure. (and/or...) Not all the parts of the paper are effectively integrated. In a number of paragraphs, there is not a distinct or coherent point.	Organization of the paper as a whole is not logical or discernable.
Clarity	Throughout the paper, wording is precise and unambiguous. Sentence structure is consistently clear and lucid. Quotations are all framed effectively in the text (i.e. integrated properly in terms of both grammar and meaning) and explicated where necessary.	Paper is for the most part precisely worded and unambiguous. Sentence structure is mostly clear. Quotations are framed effectively in the text.	Wording is imprecise or ambiguous fairly often. (and/or...) Sentence structure is often confusing. (and/or...) Quotations are not framed effectively in the text.	Throughout the paper, wording is imprecise or ambiguous. (and/or...) Sentence structure is consistently confusing.

Mechanics	Paper is clean and appropriately formatted. There are no incomplete or run-on sentences. Quotes are all properly attributed and cited. There are virtually no spelling or grammatical errors.	There are a few minor spelling or grammatical errors. Quotes are all properly attributed and cited.	There are a number of spelling and grammatical errors. (and/or) In a few places, quotes are not attributed and cited.	Paper is unacceptably sloppy. (and/or...) Quotes are frequently not attributed or improperly cited.
-----------	---	--	--	---

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

Performance Assessment Rubrics

Area	Ranking
Physical Instrument: <i>Confident and poised body and present/grounded</i>	
Breathing: <i>breathing is low in the body, easy and free</i>	
Voice: <i>Audibility/volume, inflection and tone reveal the message</i>	
Familiarity and fluency with text	
Connection: <i>Eye contact with audience, centered and alert, reaching the audience with intention and purpose</i>	
1st and Last Moments: <i>engaging audience, presence is powerful and free from rushing</i>	

Critical Thinking Logs (CTL)

Critical Thinking Log (CTL) Rubric (3 Days)

Criteria

Ratings Points

Monday

Criteria	Ratings Points
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

Week 9: Prosody
 Week 10: *WOOOOOH SPRING BREAK!*
 Week 11: Power, Speech 7
 Week 12: Articulation and Clarity of Thought, SPEECH 8
 Week 13: Selling It
 Week 14: Practice Makes Perfect, SPEECH 9
 Week 15: Reflections

Course Schedule (subject to change at the discretion of the instructor)

Week 1: Non-verbal (Body) Language
 Week 2: Listening, SPEECH 1
 Week 3: Standing By What You Say, SPEECH 2
 Week 4: Working with Your Fear, SPEECH 3
 Week 5: Presence, SPEECH 4
 Week 6: Point of View, SPEECH 5
 Week 7: Verbal Delivery
 Week 8: Intention and Purpose, SPEECH 6

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/or 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](#) or email helpdesk@ufl.edu or call 352-392-HELP (4357)

Information about university-wide policies and resources can be found HERE

**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.**