

# ORI2000: Oral Interpretation of Literature

Spring 2026

M, W, F | Period 8 (3 – 3:50 PM)

Location: Weimer Hall Room 1094

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

## Instructor

- Caylyn Kelly
- Office Hours: email to schedule
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## 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, 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](#) 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*) *perusall readings, video viewings?*
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*) *CTL's*
3. Relate the use of effective oral communication to one's student experience at UF and after. (*Addresses **Critical Thinking** SLOs for Humanities*) *theatre viewing paper responses*
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*) *TedX- do they need it?*
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*) *oral presentations*

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.

"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.

**UF Academic Policies and Resources:** Attendance, DRC, Grading, Evaluations, Honor Policy, Recordings, and Academic Resources including UF Computing Help Desk, Career Connections Center, Library Support, General study skills and tutoring, Writing Studio, Academic Complains, Enrollment Complains, Student Success Initiative, Public Speaking Lab, and Campus Health and Wellness Resources designed to help you thrive physically, mentally, and emotionally at UF.

## Graded Work

### Participation – Please see rubric below

- i. Active participation in class discussions, learning activities, physical vocal exercises, poem, speech, monologue feedback and observation opportunities.
- ii. In-class writing geared to help you analyze professional speaking and reflect on your learning.
- iii. Reliable and punctual attendance at all rehearsals outside of class with classmates.
- iv. 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.
- v. 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 via email or Canvas (per the instructor's request.) Students will write about the vocal/acting choices made by two of the actors in the show, what was effective, what was not, 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](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 (CTL's)

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

*ORI2000 syllabus/schedule is subject to change at the discretion of the instructor: Spring 2026-Kelly*

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 4 speaking/acting assignments developing their physical, vocal, and presence techniques. Using self-introductions, open scenes and monologues from theatrical plays 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 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 3 and 4 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 and Punctuality Grading Scale

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 3 unexcused absences are permissible with no penalty in this course. We can call these our 3 “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 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.

Two 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	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	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	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	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

	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.	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.	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.	dismissive of others' ideas, or may resort to <a href="#">ad hominem</a> attacks.
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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 perspectives or questions.	Restates the same points as the topic paragraph without reframing them.	Is missing or cursory. (and/or...)

	Suggests new perspectives or questions relevant to the central argument, and brings closure.			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.  (and/or...)</p> <p>Not all parts of the paper fit the organizational structure.  (and/or...)</p> <p>Not all the parts of the paper are effectively integrated. 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. (and/or...)</p> <p>Sentence structure is often confusing. (and/or...)</p> <p>Quotations are not framed effectively in the text.</p>	<p>Throughout the paper, wording is imprecise or ambiguous. (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. Quotes are all properly attributed and cited. 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. (and/or)</p> <p>In a few places, quotes are not attributed and cited.</p>	<p>Paper is unacceptably sloppy. (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 2022



## 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>	

<b>Overall Ranking Key</b>
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>	

<b>Overall Ranking Key</b>
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
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#### Monday

Class Activities	0-2	
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Lesson	0-2	
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Observations	0-2	
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<b>Total for Monday</b>		<b>6 pts</b>
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#### Wednesday

Class Activities	0-2	
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Lesson	0-2	
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Observations	0-2	
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<b>Total for Wednesday</b>		<b>6 pts</b>
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#### Friday

Class Activities	0-2	
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Lesson	0-2	
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Observations	0-2	
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<b>Total for Friday</b>		<b>6 pts</b>
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**Total Points 18 pts**

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

Week	Topic/Inquiry Question	Class Date	Readings and Viewings Due
1	Non-Verbal Body Language	M 1/12	Lecture: Course structure; expectations; CTLs In Class Activities: Syllabus walkthrough In Class Reading:
		W 1/14	Lecture: Meeting and greeting the class In Class Activities: Name games; icebreakers In Class Reading:
		F 1/16	Lecture: Body and vocal exploration In Class Activities: Warmups; floorwork, stretching; etc. In Class Reading: <b>CTL DUE SUNDAY 11:59PM</b>
2	Your Voice	M 1/19	<b>NO CLASS: U.S. Holiday</b>
		W 1/21	Lecture: Perception of self-voice In Class Activities: My voice as it is, my voice as I would like it to be In Class Reading:
		F 1/23	Lecture: Crafting introductions In Class Activities: Introduction partner recordings In Class Reading: <b>CTL DUE SUNDAY 11:59PM</b>
3	Staying True to What You Say	M 1/26	Lecture: Active listening as performance In Class Activities: Partner work; practicing speeches In Class Reading: <b>Introduction speeches DUE</b>
		W 1/28	Lecture: Refinement through repetition In Class Activities: Run-throughs; feedback from instructor In Class Reading:
		F 1/30	Lecture: Presence under low pressure In Class Activities: Introduction performances In Class Reading: <b>INTRODUCTION SPEECHES OFF BOOK CTL DUE SUNDAY 11:59PM</b>
4	Working With your Fear	M 2/2	Lecture: Archetypes form vocal choices In Class Activities: Archetype exploration In Class Reading:
		W 2/4	Lecture: Clarity and Precision In Class Activities: tongue stretches; preferred monologue form In Class Reading:
		F 2/6	Lecture: Getting familiar with your piece and character In Class Activities: Researching plays; memorization conversation In Class Reading: Selected monologues <b>CTL DUE SUNDAY 11:59PM</b>
5	Defending your Presence	M 2/9	Lecture: Meaning through pacing In Class Activities: Marking beats and charged words In Class Reading: Selected monologues
		W 2/11	Lecture: Consistency and confidence through repetition In Class Activities: Rehearsing monologues with instructor feedback

Week	Topic/Inquiry Question	Class Date	Readings and Viewings Due
			In Class Reading: Selected monologues
		F 2/13	Lecture: Consistency and confidence through repetition In Class Activities: Rehearsing monologues with instructor feedback In Class Reading: Selected monologues <b>CTL DUE SUNDAY 11:59PM</b>
6	Point of View	M 2/16	Lecture: Consistency through repetition In Class Activities: Rehearsing monologues with instructor feedback In Class Reading: Selected monologues
		W 2/18	Lecture: Technique in action In Class Activities: Group A monologue performances In Class Reading: <b>MONOLOGUE OFF BOOK</b>
		F 2/20	Lecture: Technique in action In Class Activities: Group B monologue performances In Class Reading: <b>MONOLOGUE OFF BOOK</b> <b>CTL DUE SUNDAY 11:59PM</b>
7	Your Verbal Delivery	M 2/23	Lecture: Authentic listening and responding In Class Activities: Silent team building exercises; eye-contact games In Class Reading:
		W 2/25	Lecture: Familiarize yourself with partner and scene In Class Activities: Partner assignments In Class Reading: Selected scenes
		F 2/27	Lecture: Range, contrast, and energy In Class Activities: Scene exercises In Class Reading: Selected scenes <b>CTL DUE SUNDAY 11:59PM</b>
8	Movement with Intention and Purpose	M 3/2	Lecture: Consistency and confidence through repetition; active listening In Class Activities: Rehearsing scenes with instructor feedback In Class Reading: Selected scenes
		W 3/4	Lecture: Consistency and confidence through repetition; active listening In Class Activities: Rehearsing scenes with instructor feedback In Class Reading: Selected scenes
		F 3/6	Lecture: Consistency and confidence through repetition; active listening In Class Activities: Rehearsing scenes with instructor feedback In Class Reading: Selected scenes <b>CTL DUE SUNDAY 11:59PM</b>
9	Prosody	M 3/9	Lecture: Technique in action In Class Activities: Group A scene performances In Class Reading: <b>SCENE OFF BOOK</b>
		W 3/11	Lecture: Technique in action In Class Activities: Group B scene performances In Class Reading: <b>SCENE OFF BOOK</b>

Week	Topic/Inquiry Question	Class Date	Readings and Viewings Due
		F 3/13	Lecture: Articulating growth In Class Activities: Scene discussion; check in In Class Reading: <b>CTL DUE SUNDAY 11:59PM</b>  <b>WEEK 10 - SPRING BREAK 3/14-3/22</b>
11	Power	M 3/23	Lecture: Translating performance skills to self In Class Activities: Voice and body exercises; voice weather check; drop the mask exercise In Class Reading:
		W 3/25	Lecture: Public speaking fundamentals and what makes a good TED talk In Class Activities: View TED talks; what works and what doesn't In Class Reading: TED TALKS
		F 3/27	Lecture: Topic development; discovering passions through interactions In Class Activities: Topic speed dating In Class Reading: <b>CTL DUE SUNDAY 11:59PM</b>
12	CEOs With Deep Voices Do Better	M 3/30	Lecture: Evaluating effectiveness of text In Class Activities: Marking beats and charged words; floor work and speaking text In Class Reading: <b>TED SPEECH DUE</b>
		W 4/1	Lecture: Embodying ideas with authority In Class Activities: Voice and body exercises; milling and seething In Class Reading: TED speeches
		F 4/3	Lecture: Anatomy of the stage In Class Activities: Blocking exploration; group work with text In Class Reading: TED speeches <b>CTL DUE SUNDAY 11:59PM</b>
13	Selling Yourself	M 4/6	Lecture: Iteration and polish In Class Activities: Group work In Class Reading: TED speeches
		W 4/8	Lecture: Iteration and polish In Class Activities: Rehearsing TED speeches with instructor feedback In Class Reading: TED speeches
		F 4/10	Lecture: Iteration and polish In Class Activities: Rehearsing TED speeches with instructor feedback In Class Reading: TED speeches <b>CTL DUE SUNDAY 11:59PM</b>
14	Practice Makes Perfect	M 4/13	Lecture: Iteration and polish In Class Activities: Rehearsing TED speeches with instructor feedback In Class Reading: TED speeches
		W 4/15	Lecture: Iteration and polish In Class Activities: Final TED talk run-through In Class Reading: <b>TED SPEECH OFF BOOK</b>

Week	Topic/Inquiry Question	Class Date	Readings and Viewings Due
		F 4/17	Lecture: Iteration and polish In Class Activities: Final TED talk run-through In Class Reading: <b>TED SPEECH OFF BOOK</b>
15	Reflections	M 4/20	<b>Final TED Talk Presentations Group A</b>
		W 4/22	<b>Final TED Talk Presentations Group B</b>
		F 4/24	<b>NO CLASS: UF Reading Day</b>

## 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.

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.

**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.**