

2024-2025

# SPEECH

## Judges Manual





### **NSAA MISSION STATEMENT**

To formulate and make policies which will cultivate high ideals of citizenship, fair competition, sportsmanship, and teamwork which will complement the member schools' curriculum programs.

To foster uniformity of standards in interscholastic activity competition.

To organize, develop, direct, and regulate an interscholastic activity program which is equitable and will protect and promote the health and physical welfare of all participants.

#### **NSAA Staff Speech Contacts:**

##### **Taryn Retzlaff, Assistant Director**

Rules Interpretations for Speech

Email: [tretzlaff@nsaahome.org](mailto:tretzlaff@nsaahome.org)

##### **Cindy Callaway, Office Manager/Administrative Assistant**

Judges' Registration

Email: [ccallaway@nsaahome.org](mailto:ccallaway@nsaahome.org)

## INDEX

Background & Authority .....	3
NSAA Protocol for Judges use of Social Media.....	4-5
Rules and Regulations for Judge Conduct .....	6
NSAA Regulations Governing Judges.....	7
Registration Process.....	7-10
Conflict of Interest.....	10
NSAA Due Process Procedure .....	11-12
A Code of Ethics for Judges.....	12
Educational Goals of Speech .....	13
Competition.....	13-14
How Judges Should Handle Disqualification .....	14
NSAA Policy on Comments and Negative Actions Against Officials and Judges.....	15
Expectations .....	16
Selection of Judges for District and State Contests.....	16
Instructions for Judges .....	17-19
Additional Judge Considerations.....	19
Breaking Ties for Final Place Medalists .....	20-21
Determining Finalists for District and State Contests.....	22
General Thoughts about Speech Activities .....	23
Event Descriptions, Judging Standards, Rules & Ballots.....	24
<u>PUBLIC ADDRESS/SPEAKING EVENTS</u>	
Public Address Rubric.....	25
Persuasive .....	26
Entertainment .....	28
Extemporaneous .....	30-31
Extemporaneous Computer Use Rules Guidelines .....	31-32
Informative .....	34
Manuscripts and Notecards .....	36
<u>INTERPRETIVE &amp; ACTING EVENTS</u>	
Interpretative Event Definitions .....	36
Interpretation & Acting .....	37
Interpretation Rubric .....	38
Poetry .....	39
Humorous and Serious .....	41
Program Oral Interpretation .....	43-44
Oral Interpretation of Drama .....	46
Duet Acting and Duo Interpretation Rubric.....	48
Duet Interpretation .....	49
Duet Acting .....	51
Example of EFFECTIVE Speech Ballot.....	53
Example of INEFFECTIVE Speech Ballot .....	54
Speech Terminology .....	55-56

## BACKGROUND AND AUTHORITY

This NSAA Judges' Manual has been prepared to provide information for judges concerning registration and certification, plus general rules and regulations concerning judges and their responsibilities toward the Nebraska School Activities Association and its member schools.

The NSAA was formed to regulate competition between schools. Rules and regulations have therefore been developed in the area of judging. The NSAA recommends the use of registered judges and requires registered judges for its NSAA post-season championships. The NSAA staff has the responsibility of registering judges by providing member schools with a current roster of eligible judges. All addresses, phone numbers, and email addresses submitted will be provided in the form of an online directory to all member schools.

Judging is a difficult avocation and is not suited for everyone. An effective judge must possess certain characteristics such as honest, integrity, confidence, calmness, consistency, good judgment, cooperation, knowledge of the rules, duties and mechanics, professional appearance, a thick skin, sense of humor, and courage. The rules are difficult to read, understand, and interpret. To achieve judging excellence, a judge must combine knowledge of the rules and proper application. It is the responsibility of the judge to assure each participant in the contest a fair chance to succeed.

Judges performing their duties are expected to be fair and competent. The conduct of such judges shall be in accordance with the policies and procedures of the Nebraska School Activities Association.

### Key Dates

- Date of First Contest: Friday, November 1
- District Contests – March 15 (Class A); March 17 – 22 (B – D2)
- State Speech Championships:
  - Classes A & B – Wednesday, March 26
  - Classes C1 & C2 – Thursday, March 27
  - Classes D1 & D2 – Friday, March 28

### Speech Online Rules Meeting

August 1 to January 15

No Charge to Head Coaches & Judges

January 16 to January 17

Late/Penalty \$50 Fee – Judges & Head Coaches

### 2024-25 Points of Emphasis:

--A student may enter and participate in three events in their designated class.

--In **OID**, an entry can utilize no more than five total staging devices in their performance. Boxes must be black and can only be used as levels.

-- In Humorous and Serious Prose, presenting a commercially-produced cutting is now a disqualification criteria. Definition: A commercially-produced cutting is when a student takes a video of a previous speech performance and reproduces it. Examples include past national finalist speeches or Saturday Night Live sketches. Online videos are not to be directly imitated or duplicated in performance. Reproduction of past performances is considered artistic plagiarism and will result in disqualification. Although blocking, cutting, and adapting popular scripts may lead to similarities in character portrayal, impersonation, and general universal human emotions, they should be the creative work of the student performing the piece.

-- In **Extemp**, it is permissible for the speakers to time themselves.

## **NSAA PROTOCOL FOR JUDGES USE OF SOCIAL MEDIA**

- a) With the increased use of social networking through the internet and via smartphones and devices, it is important for judges to understand the importance of maintaining an ethical approach while participating in various forums, chat rooms, and all forms of social media.
- b) Violations of this policy will be considered conduct “unbecoming” of judges and subject a registered judge’s registration suspension.
- c) To malign or openly criticize another judge, school, coach, or student in any form of electronic communication is considered not only unprofessional, but also undermines fine arts judging in general.
- d) It is also unprofessional for judges to offer rules clarifications or interpretations through this medium without the expressed directive from the NSAA.
- e) Registered judges must be very careful with the use of social media. In many cases, closed discussion and understanding is important to consistency and rules enforcement. The line is crossed when a judge states, “The decision should have been...” or “The rule should have been interpreted as...” These statements should only be made by those officially designated by the NSAA to make such interpretations. Internal discussion is likely a very good thing if the audience can be securely limited. A moderator or discussion leader can then say, “we have had enough debate, we will get a clarification and post it online when we get it.” That is the advantage of closed forum.
- f) The NSAA advocates and applies the recommended policy that states social networking sites can be wonderful communication tools. But there can be unintended consequences if they are improperly used. Because of their unique standing, judges need to be particularly careful when using those sites.

## **GUIDELINES & REMINDERS**

1. DO be aware that posts on social media are visible to the public. Even if you limit access of your page to friends, it is likely that your post will be viewed by someone beyond the circle of people you intended to see it.
2. DO think twice before you post. If there is anything in your post that could be construed as a criticism of a judge, of judges' decisions, or of schools, coaches, or students...it's better left unsent.
3. DO assume that your post will be seen by participants you may see in your next contest and the students you worked in your previous contest as well as your partner(s) in those contests.
4. DON'T post anything relating to the schools you have worked or will work. It calls your objectivity into question.
5. DON'T include anything in a post that refers to an upcoming assignment. If teams want to find out who is going to be working their contest, they should do so through official channels, not your tweet.
6. DON'T post details about other people's assignments until that information has been officially released. Do not use your page as a news service.
7. DON'T use social media to criticize state or local association policies, assigning practices, etc.
8. DON'T make posts regarding decisions made by judges in other contests. You and other judges might debate the decision, but debating the decision on Facebook, Twitter or other forums and social media is discouraged.
9. Accountability and integrity should always be your guiding principles. Jeopardizing your impartiality or professionalism should never be a part of your actions or posts. Let this information guide your decisions and involvement with social media.
10. It is important for judges to realize that it is considered very unprofessional to carry a cell phone into a competition room unless for the sole purpose to be used as a timing device.
11. Judges are encouraged to refrain from the use of these types of electronic devices for any communication, including texting or other forms of messaging or communication except in the case of an emergency.
12. Judges should never reach out to student competitors on any social media platform.

## **RULES AND REGULATIONS FOR JUDGE CONDUCT**

The following rules and regulations shall be understood by each judge and followed:

1. **Honoring Contracts:** Judges must honor contracts regardless of inconvenience or financial loss. Once a judge has accepted a contract for a contest, he or she should not ask to be released from that contract to accept a more lucrative assignment. Failure to honor a contract with a member school may result in immediate revocation of the registration as a judge. In case of a broken contract, the amount of the fee, exclusive of mileage, shall be paid by the offending party to the offended party, except when a contract is broken because of reasons beyond the control of either party or by mutual consent.
2. **Moral Turpitude:** If a judge has been convicted of any crime involving moral turpitude or has committed any act, which subjects the NSAA or its member schools to public embarrassment or ridicule, the contract is null and void. Judges shall comply with the NSAA regulations. For purposes of this rule, an act of "moral turpitude" shall include, but is not limited to, the following acts: fraud, arson, blackmail, burglary, embezzlement, extortion, false pretenses, forgery, larceny (grand or petty), malicious destruction of property, knowingly receiving stolen goods, robbery, theft (when it involves the intention of permanent taking), transporting stolen property (with guilty knowledge), damaging private property (where intent to damage not required), breaking and entering (requiring no specific or implicit intent to commit a crime involving moral turpitude), passing bad checks or counterfeit money (where intent to defraud not required); possessing stolen property (if guilty, knowledge is not essential), trespassing bribery, counterfeiting, mail and wire fraud, perjury; tax evasion (willful); drunk or reckless driving, gambling violations, assault, contributing to the delinquency of a minor, indecency, lewdness; pandering, prostitution, and rape (including "statutory rape" by virtue of the victim's age).
3. **Comments on Contests:** A judge shall not provide unwarranted, derogatory news media releases or interviews regarding contests, schools, students, or other judges.
4. **Due Process:** A judge accused by a member school of non-compliance with these regulations shall be granted a hearing as indicated under the Due Process Procedure.



## NSAA REGULATIONS GOVERNING JUDGES

1. **Training of Judges:** The NSAA is a nonprofit, self-governing organization. Among the services provided to member schools is to train and develop contest judges. The NSAA does not assign judges or contract with judges for regular season contests between member schools. The NSAA does contract with qualified judges for NSAA-post-season contests.
2. **NSAA Registration of Judges:** The NSAA annually registers and qualifies judges and conducts clinics for the purpose of familiarizing judges with the rules and regulations governing the activity at which they will judge.
3. **Revocation or Suspension of Registration:** Under the bylaws and judges' handbooks of the NSAA, general rules of conduct are prescribed for the judges and a judge may be suspended or their registration revoked for violation of these rules. The association's bylaws and the rules and regulations pertaining to its operations serve principally as guidelines for the judges in order that the association may maintain standards established by the Nebraska School Activities Association.
4. **Registration Requirements:** In order to complete registration requirements, all judges must agree to abide by the following NSAA regulations:
  - A. Submit proper application fee and complete NSAA judges' application form.
  - B. View the NSAA online rules meeting held in the activity the judge desires to work.
  - C. Submit open book test by proper date and receive a passing score of 80% or higher.
  - D. Only NSAA-registered judges shall judge NSAA post-season contests.

## REGISTRATION PROCEDURES

Registration opened June 1<sup>st</sup>. The fee is \$25.00 for one activity and \$40.00 if you register for both activities at the same time. Registration materials, including the judge's manual, are available to print from the NSAA website ([nsaahome.org](http://nsaahome.org)).

**Application Dates and Deadlines:** Judges are urged to register online as early as possible to ensure sufficient time to complete the registration process.

Activity	Registration Fee	Registration Opens	Registration Closes (Judge Exam, Rules Meeting, Application to judge District/State all are due)
Play Production	\$25.00	August 1	October 25
Play Production & Speech	\$40.00	August 1	October 25
Speech	\$25.00	August 1	January 17



**How to Become Registered:** A judge must fill out an application, pay the registration fee, complete the Personal Development section, and complete the application to judge district/state contest form, view the 2024 NSAA online rules meeting, and score the required percentage on the test. Such requirements are mandatory EACH YEAR for each activity in which a judge wishes to judge high school contests in Nebraska. The registration fee of \$25 for each activity (or \$40 if registering for both Play Production & Speech) covers the cost of the test and other communications coming from the NSAA office. Once registration is completed, a judge's name will appear on an NSAA Judge's roster, which is available to all AD's under their secure login page and on the judge's individual login page. If your name does not appear on the roster this means you are missing a step in the registration process.

**Judging Rules Materials:** Speech Judges manuals can be found on the judge's login page and on the main NSAA website on the Speech page.

**NSAA Online Rules Meetings:** Viewing the online rules meeting is mandatory each year for a judge registering in an activity. Any judge who does not view the online pre-season rules meeting will not be allowed to complete registration. NSAA rules meetings are offered just prior to the start of the seasons. Any judge who does not view the NSAA online rules meeting in the activity he/she wishes to judge shall not be eligible to judge contests.

#### **RULES MEETING SCHEDULE**

August 1 to January 15	No Charge to Head Coaches & Judges
January 16 to January 17	Late/Penalty \$50 Fee – Judges & Head Coaches

**\*\*If an individual fails to complete registration, registration fees are NON-REFUNDABLE.**

The NSAA will offer free online rules meetings for a limited time. During the "no charge" period, head coaches and judges will be able to login to the NSAA website. Judges will register/login with their email address and password under the Judges tab on the NSAA website.

Failure to complete the online rules meeting will prevent judges from completing the registration process and thus, judging post-season contests.

Head coaches are also required to view the rules meeting. If you are a head coach and a judge, it is only necessary to view the rules meeting one time. Please login to your judge page on the NSAA website under the Judge tab and list your school's name.

**NSAA Tests for Judges:** All judges must complete the online test with a passing score of 80% or higher. The online test will be available on each judge's login page. A judge will be able to take the test, receive messages/reminders from the NSAA, view the rules meeting, complete the Personal Development section and apply for and accept contracts for district and state contests online via their login page.

The test must be completed by 11:59 pm CST of the due date. Upon receipt of the completed test with a score of at least 80%, plus verification that the judge has viewed the online rules meeting and completed the application to judge district/state form, the judge will become eligible to work contests. Registration is not complete, and a judge is not eligible to work until the test is submitted at the proper time with a passing score.

**Probation:** In cases where extenuating circumstances prevent a judge from meeting the registration requirements, a judge could be on probation for one year, and will be carried as such in the NSAA listing of judges, and then shall be restored to the original classification, providing all requirements are met. Probation refers only to fulfilling registration requirements and is not to be used as a reflection of a judge's competency. Probation status requests can apply only to situations beyond a person's control. A judge must request probationary status by writing to the NSAA stating the circumstances causing the judge to fail to meet the requirements.

**Judges' Rosters:** The names, addresses, email addresses, and phone numbers of all judges registered will be posted under the roster section for schools online under the AD secure login page and on the registered judge's page. These rosters will provide schools with an up-to-date list of all judges.

**NSAA Rules:** Judges working high school contests shall follow the NSAA rules.

**Protests and Grievances:** Protests based upon eligibility of participants will be honored by the NSAA Board of Directors, but protests based upon situations and those which involve judgment on the part of a judge will not be accepted. Schools should mutually agree in advance on the judges to be used, and after the contest has begun, the decisions of the judges are final. The Association office has many discussions with judges and school personnel over situations. NSAA schools have been informed they should put in writing the specific details of any problems, grievances, etc., they have with serious situations. This works the other way, too. Judges with a serious complaint about a school or school conduct during a contest should write to the NSAA office.

**NSAA Judges' Dress:** Judges should dress professionally.

The NSAA and its member schools strongly believe that the major purpose of high school activities is to be a part of the total educational program. A major part of this purpose is to stress to coaches, students, judges, and spectators the vital importance of sportsmanship. It is important that everyone understands the role they play in developing good sportsmanship.

Unsportsmanlike conduct shall include the following: fighting, verbal abuse or dissent toward a judge or opponent, racial or ethnic slurs, inappropriate comments or actions that may be construed as sexual harassment, profanity, obscene gestures, flagrant and violent fouls, taunting, trash talk, baiting, cheating, throwing, or abusing equipment, inappropriate posters, physical intimidation or abuse of a judge or opponent.

**Judges play a key role in the sportsmanship process.**

1. Accept your role in an unassuming manner.
2. Maintain confidence and poise, controlling contests from start to finish.
3. Know rules thoroughly and abide by the Code of Ethics.
4. Never exhibit emotions or argue with participants and directors when enforcing rules.
6. After the contest has concluded and your ballots have been turned in, do not discuss your decisions with patrons.

## SELECTION OF JUDGES FOR DISTRICT AND STATE CONTESTS

Judges for all district and state contests are selected by the NSAA. Judging fees for working postseason contests shall be established by the NSAA Board of Directors. In general, the following selection criteria shall be used when selecting judges for postseason contests:

### **Selection of Judges for District and State**

Any judge interested in working district or state contests shall apply to the NSAA by submitting a completed online NSAA application. Judges for all district and state championships are selected by the NSAA. In general, the following selection criteria shall be used and in the following order:

1. The NSAA values active judges. NSAA judges for districts and state will, first and foremost, be determined from the amount of judging the judge has completed over the course of the current season, their attendance at NSAA judging workshops and/or Nebraska Speech Communications and Theatre Association (NSCTA) offerings, and NFHS training courses taken (and certificates uploaded to their judging page). For a complete list of available, free courses, please visit page 4 of the Play Production Manual.
2. Judge's ballot results submitted by directors and AD's on the online form. (Directors can access the ballot on their director's login page.)
3. A judge's prior judging experience.
4. A judge's geographical location.

## CONFLICT OF INTEREST

For the most part, judges tend to work all contests available to them. No one wants to turn down a contract. The contract offer is a compliment and the question of, "Do I really have a conflict?" usually gets brushed aside.

Conflict of interest *or the appearance of a conflict of interest* needs to be considered when accepting a contract. If there is any doubt as to whether a judge should work a contest, they should probably avoid working it. Even if there is only a perception that a conflict of interest exists, judges should excuse themselves from the contest.

What constitutes conflict of interest? Some examples are clear: the judge is working at a level beyond his or her expertise; a close family member is involved in the contest as a participant or coach; or the judge is an employee of the school. But there are gray areas: the judge has a friend who is a participant; the judge attended one of the schools several years ago; the judge is a former participant or coach; or, in a tournament situation, a family member's team will play the winner of the contest.

A judge shall not knowingly accept assignment of a contest if any of the above conditions exist. The above conflicts are not all-inclusive and do not cover all possible conflicts but should be used by judges. The perception of conflict should be avoided whenever possible.

## **NSAA DUE PROCESS PROCEDURE**

The following due process procedure shall govern with respect to the suspension or revocation of a judge's registration with the NSAA for a violation of a judge of Article V regarding breach by such judge of a judge's contract with a member school or with the NSAA for an NSAA-operated district or state championship contest, and/or for an act or acts of moral turpitude as defined herein.

1. **Reporting of Violation of Article V:** NSAA member schools are to report to the NSAA office any possible violations of Article V, occurring either prior to an activity season or during an activity season.
2. **Notice:** If a report is received by the NSAA Office that a contest judge or prospective judge who is applying for registration has violated Article V, he or she will be informed of this in writing by the NSAA Office.
3. **Investigation:** Upon receipt of the report of a possible violation of Article V, the NSAA Executive Director or his/her designee shall conduct an independent investigation of the allegations leading to the report of possible violations of such rules.
4. **Request for an Informal Due Process Hearing:** Upon receipt of the Notice of possible violations of Article V, the judge may request in writing an informal due process hearing before the NSAA Executive Director within seven (7) calendar days of receipt of the Notice.
5. **Failure of a Judge to Request an Informal Due Process Hearing:** Should the judge receiving a Notice of possible violation of Article V fail to timely request a hearing, the Executive Director of the NSAA shall conduct an investigation and determine whether the judge's registration as a judge for member schools and NSAA contests should be suspended or revoked.
6. **Informal Due Process Hearing before the Executive Director:** Upon receipt of a timely filed request for informal due process hearing, the Executive Director shall schedule such hearing within fourteen (14) days at a date and time convenient for the Executive Director and the judge.
  - a. The judge may have a representative attend the informal hearing.
  - b. At the informal hearing, the Executive Director shall present the results of his/her investigation into the possible violations of Article V, and the judge shall be afforded the opportunity to discuss and explain his or her position with regard to same and present information and to ask questions of those appearing on behalf of the NSAA and/or member school.
  - c. Such informal hearings shall be held in closed session.
7. **Decision of the Executive Director:** The Executive Director shall render a decision within seven (7) following the informal hearing with regard to the judge's registrations as a judge with the NSAA, and eligibility to judge contests for NSAA member schools, such decision contains a statement of facts, findings and determinations and a final decision.
8. **Judge's Response to Decision of Executive Director:** The judge may within seven (7) days of the issuance of the decision of the Executive Director file with the NSAA offices a written "response," and may elect in such Response to request a Review Hearing before the Board of Directors of the NSAA.

9. Board of Director's Review: Upon receipt of the Response from the judge that includes a request for review by the NSAA Board of Directors, the Board of Directors at its next regular meeting will place on its agenda a review of the Decision of the Executive Director and the judge's response and may at its option allow for comment by the Executive Director and judge provided such comments are to be limited to ten (10 minutes) each. Such review process will be held in executive session unless requested to be in open session by the judge. Upon completion of the review, the Board of Directors may affirm, reverse, or modify the decision of the Executive Director. The determination by the Board of Directors shall be final.

## **A CODE OF ETHICS FOR JUDGES**

Judges at an interscholastic event are participants in the educational development of high school students.

As such, they must exercise a high level of self-discipline, independence, and responsibility. The purpose of this Code is to establish guidelines for ethical standards of conduct for all interscholastic judges.

- Judges shall master both the rules and the mechanics necessary to enforce the rules, and shall exercise authority in an impartial, firm, and controlled manner.
- Judges shall work with each other and their state associations in a constructive and cooperative manner.
- Judges shall uphold the honor and dignity of the profession in all interaction with students and coaches, activity directors, school administrators, colleagues, and the public.
- Judges shall prepare themselves both physically and mentally, shall dress neatly and appropriately, and shall represent themselves in a manner consistent with the high standards of the profession.
- Judges shall be punctual and professional in the fulfillment of all contractual obligations.
- Judges shall remain mindful that their conduct influences the respect that students, coaches, and the public hold for the profession.
- Judges shall, while enforcing the rules, remain aware of the inherent risk of injury that competition poses to students. Where appropriate, they shall inform event management of condition or situations that appear unreasonably hazardous.
- Judges shall take reasonable steps to educate themselves in the recognition of emergency conditions that might arise during competition.
- Judges shall maintain an ethical approach while participating in all forms of social media.

## **EDUCATIONAL GOALS OF SPEECH**

Speech contests are conceived and structured to provide educational experiences for high school students. Specifically, the various contest events are designed to provide training toward the following educational objectives:

1. To read, speak, and perform with a clear purpose, applying the principals of research, organization, effective language, and critical thinking
2. To enable the participants to become more stable and mature people through the development of self-discipline, ethical behavior, self-esteem, and communication skills
3. To encourage self-expression and creativity
4. To offer an opportunity for social growth through exposure to new people, places, and ideas through shared learning experiences
5. To improve delivery by emphasizing vocal expression, bodily responsiveness, and poise
6. To increase cultural awareness and understanding of human behavior through a greater appreciation of literature
7. To instill a sense of ethical responsibility

## **COMPETITION**

Interscholastic contests in speech are organized and conducted for the purpose of developing competence in the students/contestants participating. These contests, properly conceived, are educational in their aims and objectives and should be viewed as educational projects. As such, they are designed to capitalize upon a very natural and very desirable rivalry between schools and between individuals. The desire to win supplies a strong incentive to application and achievement and is wholly commendable in the degree that winning is correlated with performance of merit. All rules and regulations governing contests are designed to make the winning of contests synonymous with outstanding performance.

While this objective has been largely realized, it sometimes happens that, under the stress of a desire to win, spectators become overzealous and act in a way that does not reflect well on the good standing of the school they are representing. Every possible effort should be made to preserve friendly relations and to conduct all contests on the highest possible ethical plane. To this end the following suggestions are offered:

1. A speech contest is an educational opportunity. Meet the representative of the visiting school or schools; escort them to their rooms; treat them in every way as you would treat personal guests. Do everything to make the visitors feel welcome!
2. Make every effort to secure fair and impartial judges.
3. Never allow anyone to question the judge's decision. Learn to lose gracefully when you lose. Study the judge's comments, take their suggestions, and learn all you can from them.
4. Audience members who engage in disruptive behavior may be asked to leave the performance space.
5. The administration of each school should approve of the material being performed. Administrators and directors are responsible for securing rights to cut and perform a production.

6. Judges are required to return their ballots to the tab room in a timely manner and may only correct a ballot due to clerical error.
7. Judges may only be asked to correct a ballot because of clerical error.
8. Judges shall reach their decision independently and not openly discuss a performance.

### **Recording**

1. A school may record their performance(s) with proper permission by the publisher/playwright.
2. If you plan to record a speech from your school, please communicate with the host school.
3. **Filming any performance that is not your schools is not permitted without permission.**
4. **If unauthorized filming is reported, the judge should report the violation to the contest director.**
5. **The tournament director will communicate with the offending school's coach. If a resolution is not reached, the NSAA will be contacted by the contest director.**

### **HOW JUDGES SHOULD HANDLE DISQUALIFICATION**

Judges must recognize that disqualification of a student from competition should be a last resort, and not to be taken lightly. Judges should not work with a "gotcha" mentality, as if they are looking for reasons to downgrade or disqualify students. Judges cannot disqualify students simply because he or she does not approve of something the student has said or done. The ONLY legitimate reasons for disqualification are specifically listed on the event ballot.

**Judges should understand the difference between norms and rules. Only direct rule violations, not norm differences, should result in penalty.**

When judges do experience a situation in which the student has violated a rule resulting in disqualification, your duty includes checking the appropriate section on the ballot AND explaining to the student (in writing, on the ballot) what specific, prohibited action resulted in their disqualification.

Finally, while not required, it is recommended that you make the tab room/tournament director aware of the disqualification. This simple communication can often head off potential conflicts or questions regarding your actions.



## **NSAA POLICY ON COMMENTS AND NEGATIVE ACTIONS AGAINST OFFICIALS AND JUDGES**

The function of a coach is to educate students through participation in interscholastic competition. The coach or sponsor shall respect and support contest officials and judges. The coach or sponsor shall not indulge in conduct that would incite players or spectators against the judges. Public criticism of judges or participants is unethical.

The Nebraska School Activities Association has embraced that Coaches Code of Ethics and has established policies and standards that will cultivate the ideals of good sportsmanship, professionalism, and conduct. It shall be the responsibility of each member school to ensure that all individuals directly associated with the interscholastic program conduct themselves in a sportsmanlike and professional manner. The high school coach or director is a representative of the school at interscholastic activity events. It is the responsibility of all coaches and directors to serve as role models for students and the public.

It is the expectation that all coaches, directors, administrators, and student participants shall refrain from negative criticism of NSAA member institutions, officials, adjudicators, judges, etc. in public statements before, during or after interscholastic events. The appropriate public response to media questions at all venues regarding officiating/judging is, "per NSAA policy, I am unable to comment." Any other response is a violation of this board policy and is subject to penalty.

It would be considered a violation of this NSAA policy to include, but are not limited to the following:

- a. Making degrading and/or critical remarks about officials or adjudicators or the officiating or judging before, during or after an event either on or off-site, via social media, or through any public means.
- b. Detaining the officials/adjudicators/judges during or following the event to request a ruling or explanation of actions or evaluation by the official(s)/adjudicator(s)/judge(s).

Negative actions by an individual directly associated with the program shall be reported to the NSAA office by the school and/or by the head contest official, adjudicator, judge, or manager. The school shall document the results of their investigation and actions taken, where necessary and appropriate. The NSAA Executive Director shall determine the appropriate penalties for violation of this board policy.

## EXPECTATIONS

Once registered, a judge serves as an independent contractor. He or she is not an employee of the NSAA or member school when serving as a judge and has no other benefits consistent with NSAA employments, while arranging for judging at member schools.

1. All judges shall sign contracts.
2. Judges must honor contracts regardless of inconvenience or financial loss.
3. If a judge has been convicted of any crime involving moral turpitude or has committed any act, which subjects the NSAA or its member schools to public embarrassment or ridicule, the contract is null and void.
4. Judges shall not provide unwarranted, derogatory news media releases, postings on social media/blogs, or interviews regarding contest schools, students, coaches, or other judges.
5. In case of a broken contract, the amount of fee, exclusive of mileage, shall be paid by the offending party to the offended party, except when a contract is broken because of reason beyond the control of either party or by mutual consent.
6. A contract shall be null and void:
  - (a) If either the school or the judge becomes suspended from the NSAA.
  - (b) If due to a merger, consolidation, school closing or cooperative sponsorship, the school ceases to have a program in the activity for which the contract was written.
  - (c) If a high school cancels its entire schedule in the activity for which the contract was written prior to the date of the first permitted contest.

A judge accused by a member school of non-compliance with these regulations shall be granted a hearing as indicated under the NSAA Due Process Procedure of the Association's Constitution.

## INSTRUCTIONS FOR JUDGES

NSAA district and state speech contests are designed to stimulate interest in speech. In judging the contests, judges should consider the following:

1. It is the judge's obligation to aid in the program of speech education. Your opinions of the contestant's work are important, but judges must keep in mind that they are evaluating high school students. Judges are required to provide legible, educationally appropriate written comments/critiques. **No oral critiques.** Using the critique sheet and the rubric as a guide, let the contestant know what you thought the strengths and weaknesses of the presentation were and why. Comments should be detailed enough to qualify the ranking and rating given (avoid generalized statements). Care should be exercised in the wording of statements, so they are constructive and helpful. To improve their performances, contestants need to know what you liked and what you felt could be improved. Nothing is more disheartening to a performer than a nearly blank critique sheet.
2. Judges should give close attention to all performances and utilize appropriate nonverbal feedback. Judges shall sit where they have direct sight lines. Silence cell phones during rounds. **NO TEXTING DURING NOR BETWEEN PERFORMANCES.** Please remind all audience members to silence all electronic devices.
3. In individual events, performers may NOT be assisted or accompanied by any individual. Exceptions (such as student disability) shall be addressed on an individual basis through the NSAA office.
4. **During the round, some contestants may be entered in more than one event. This means they may not be able to speak in the order indicated on the program. The judge must be flexible regarding speaker order so that the round can proceed. Be sure to wait until all contestants perform before ranking them. Performers are not required to remain in the room for the entire round.**
5. Judges independently rank and rate each performance. Judges must ensure that the scores and comments on the ballot correlate to the rank and rating of each contestant's performance. Be sure the ballot criteria matches the performer. Exact student names, codes, and titles help prevent errors. Judges are to rank and rate all performances without consulting others. When more than one judge evaluates the same round, each should render his/her decision independently and without collusion. No judge should confer with another before their decision is rendered and written on the ballot. Exception: when confirming an official time.
6. After all the contestants in the round have performed, the judge must rank them in order of preference: "1" for the best performance, "2" for the second best, "3" for the third, etc. There can be no ties in ranking, meaning that **NO TWO SPEAKERS MAY RECEIVE THE SAME RANK.**
7. A judge is also asked to evaluate each contestant according to a performance rubric for that round. (Outside or audience behavior is not a judging criteria) Ratings/rubrics enable the judge to qualify the ranking given. Determine if the performance was superior or excellent. Any number of students may receive the same rating. With the exception of time penalties, ranking and rating should correlate. (Higher rankings shall have higher rating points.) A judge shall circle rating points at the bottom of the critique sheet. The rating scale is: SUPERIOR: 45-50; EXCELLENT: 40-44; GOOD: 35-39.
8. As timekeeper, indicate on the ballot if the performance is overtime. Do not stop an overtime speaker; allow the speaker to finish. If requested by the speaker, a judge may provide the speaker with the final time. A judge shall not penalize a speaker for time infractions when the judge is not using a timing device. In Extemporaneous Speaking, judges are required to provide time signals. If requested, provide final speaking time to the speaker. **Note: It IS permissible for a speaker to time themselves.**

9. If a speaker exceeds the prescribed time limits by more than 30 seconds, judges shall lower the contestant one assigned rank. The timing device is to begin with the first action and end when the speaker concludes. Performers interrupted by means not within their control may start over without penalty. A speaker that requests to start over without external interruption shall be permitted to do so, however, the clock remains running.
10. A Reason for Decision is mandatory on each ballot and shall include a statement offering explanation or justification for that performance in that round.

**A NOTE CONCERNING OVERTIME VIOLATIONS:** When lowering a student's rank for failure to abide by the prescribed time limits, it is possible for a student to receive the lowest rating and still be ranked first.

Example: Let us suppose that we have six students in the round. The judge awards 49 points to Sam, 47 points to Ann, 46 points to Mary, 43 points to Joe, 41 points to Jack, and 37 points to Sue. The judge then ranks the students. Normally, the ranks would be assigned in order of the rating points, with Sam getting first, Ann getting second, and so on. However, Sam's speech was overtime. Therefore, according to the rules, Sam's rank must be lowered to second. Dropping Sam's rank means that Ann, having the second-best points is ranked first; however, Ann's speech was also overtime. Therefore, Ann must have her rank dropped. Since there cannot be a tie in rank, the judge cannot rank Ann second. Therefore, Ann is assigned the rank of third. The speeches by Mary, Joe and Jack were also overtime. Therefore, Mary is ranked fourth, Joe is ranked fifth, and Jack is ranked sixth. This leaves Sue, the student with the lowest number of points. Sue's speech was within the proper time limits. Therefore, since second through sixth places are already taken, Sue is ranked first. If everyone is overtime in a round, there is NO first place. Concern may be expressed that it just does not seem right for the "weakest" speaker to earn first place; however, it is unfair to reward students who do not follow the rules. By not following the rules, even speakers with higher rating points make themselves into "weaker" speakers.

11. Disqualification criteria for each event are listed on the bottom of the critique sheet. If a contestant violates any of these criteria, they shall be disqualified. **HOWEVER, CONTESTANTS MAY NOT BE DISQUALIFIED IF THE CRITERIA DOES NOT APPEAR ON THE BALLOT.** There are no "hidden" disqualification criteria. Disqualified performers shall not receive a rank or rating, however, feedback is encouraged.
12. Always sign your name on the ballot legibly.

### **ADDITIONAL JUDGE CONSIDERATIONS**

1. Judges should arrive at the contest site at one-half hour prior to the start of the contest and help the Contest Director keep the program on schedule. Return completed and signed ballots to the designated return area immediately at the conclusion of each round. Never take ballots with you to the next round. Before leaving a tournament site, make sure to check with the tournament director.
2. Additional suggestions for expediting the contest include:
  - a. Request that speakers pre-set any audio/visual needs when possible.
  - b. Make allowances for speakers double-entered to speak out of assigned order.
  - c. Remind everyone in the room to silence all electronic devices.
3. Judges are reminded that student performances have previously been certified by school administration to meet community standards.

4. Judges should never comment on individual student performances through social outlets and/or to the general public. **Judges should never comment on a student's appearance.**
5. Additional keys to being a professional judge include:
  - a. Complete the requirements to become a registered judge yearly.
  - b. Know the rules and event criteria. Thoroughly review the Judge's Manual.
  - c. Be well-read and be familiar with various forms of literature.
  - d. Dress as a professional.
  - e. Come to the contest prepared. Bring a hand-controlled stopwatch device (ipad, cell phone, ipod, etc.), rulebook, pencils and pens.
  - f. Be consistent, fair, and friendly with students, coaches, and observers.
  - g. Be flexible in accepting the student's interpretation of a piece of literature or treatment of a topic. Keep personal bias from influencing comments, ratings, and rankings.
  - h. Provide positive non-verbal responses during performances.
  - i. Use common sense in applying the rules and regulations.
  - j. Justify ratings and rankings with effective written comments on the ballot.
  - k. Treat the contestant the way you would want to be treated.

### **Offensive Ballots**

NSAA Activities are structured to provide educational opportunities and experiences for high school students. Participation in activities enables students to develop important life skills, such as confidence, communication, and creativity. Judges are significant contributors to NSAA activities. They provide students with feedback necessary for improvement throughout their seasons. As such, students must be given feedback that allows them to improve. Offensive comments cannot happen in NSAA Activities. Good judges provide a balance of constructive criticism and positive feedback to our students. The NSAA needs judges who understand that the goal of each ballot is to encourage students to continue working and developing their skills within their respective activities. There is a fine line we must tread between communicating to judges that they are desperately needed, but at the same time helping offensive critiques from a small percentage of our judges. Throughout any season, if the NSAA receives word of an offensive ballot from a judge, the following Judge Action Plan will be put in place. The goal throughout this process is to educate.

1. The NSAA will contact the judge and set up a phone call with them to go over the ballot in question.
2. The judge will be required to watch a Critiquing with Kindness video.

Upon the next offense, the judge will be ineligible to judge at districts and/or state until the following requirements are satisfied:

1. Meet in person at the NSAA to discuss the principles of judging as well as critiquing with kindness.
2. Work with a mentor judge to analyze a set of ballots.

Upon the next offense, the judge will not be allowed to register or judge NSAA Activities for a period of three years.

## BREAKING TIES FOR FINAL PLACE MEDALISTS

### USING TWO JUDGES AT DISTRICTS

When two judges are assigned to judge the final round in each event at district speech competition, ties in cumulative rank will be broken as follows:

1. Reciprocals applied to the final round. \*
2. Highest cumulative rating points in the final round.
3. Lowest rank in the preliminary round.
4. Highest rating points in the preliminary round.
5. Judges brought back together to break the tie.

**\*NOTE:** *There is **NO Judge's Preference** when only two judges are used.*

### USING THREE JUDGES AT STATE

When three judges are assigned to judge the final round in each event at the state speech competition ties in cumulative rank will be broken as follows:

1. Judge's preference in the final round. \*
2. Reciprocals applied to the final round. \*
3. Highest cumulative rating points in the final round.
4. Lowest cumulative rank in the preliminary rounds.
5. Reciprocals applied to the preliminary rounds.
6. Highest cumulative rating points in the preliminary rounds.
7. Judges brought back together to break the tie.

\*If there is a tie in ranks in the round, judge's preference shall be used to break the tie. The following diagram illustrates the "judge's preference" method of breaking ties:

	Judge 1	Judge 2	Judge 3	Total
Speaker A	1*	2	3	6
Speaker B	4	1*	1*	6

In this case, Judge 1 ranks Speaker A over Speaker B, Judge 2 ranks Speaker B over Speaker A, and Judge 3 ranks Speaker B over Speaker A. Thus, two out of the three judges have preferred Speaker B.

\*\*In case of an unbreakable three-way tie, inverted fractions (reciprocals) shall be used.

Rank	1	2	3	4	5	6	7
Reciprocal	1	1/2	1/3	1/4	1/5	1/6	1/7

As a Decimal	1	.5	.33	.25	.2	.17	.14
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Then add these numbers and the contestant with the highest score is the best of the three, and the next highest score receives the next rank, etc. See example below:

	<b>Ranks</b>	<b>Converts to</b>	<b>Total</b>	<b>Place</b>
Speaker A	1 3 3 = 7	1.00 .33 .33	1.66	2nd
Speaker B	2 1 4 = 7	.50 1.00 .25	1.75	1st
Speaker C	3 2 2 = 7	.33 .50 .50	1.33	3rd

In case of a tie in inverted fractions among 2 of the 3 tied speakers, revert back to judge preference to resolve the tie between the 2 tied speakers. See the example below:

	<b>Ranks</b>	<b>Converts to</b>	<b>Total</b>	<b>Place</b>
Speaker A	4 2 5 = 11	.25 .50 .20	0.95	4th
Speaker B	3 6 2 = 11	.33 .17 .50	1.00	3rd
Speaker C	2 3 6 = 11	.50 .33 .17	1.00	2nd

\* the 1.00 tie between speakers B and C is broken on the basis of Judge Preference (Speaker C is preferred over Speaker B by 2 of the 3 judges).



## Determining Finalists for District and State Contests

The final round shall consist of six (6) contestants. The following procedures will be used to determine which students advance out of the preliminary rounds:

1 – Lowest Cumulative Speaker Rank

2 – Strength of Schedule score

If ties in cumulative scores bring the number to more than six (6), the following priority system shall be used to break ties:

3 – Head-to-Head Competition:

A - If the tied speakers met in only one preliminary round, the speaker that ranked higher in that round advances.

B – If the speakers met in both preliminary rounds, and one speaker placed higher in round one and the other speaker placed higher in round two, this step is voided.

4 – Reciprocals:

Rank	1	2	3	4	5	6	7
Reciprocal	1	1/2	1/3	1/4	1/5	1/6	1/7
As a Decimal	1	.5	.33	.25	.2	.17	.14

Then add these numbers and the contestant with the highest score is the best of the three, and the next highest score receives the next rank, etc. See example below:

### DISTRICT EXAMPLE

	Ranks	Converts to	Total	Place
Speaker A	1 5 = 6	1.00 .20	1.20	1st
Speaker B	3 3 = 6	.33 .33	.66	3rd
Speaker C	2 4 = 6	.50 .25	.75	2nd

The reciprocals are then added and the speaker with the highest cumulative reciprocal score advances.

### STATE EXAMPLE

	Ranks	Converts to	Total	Place
Speaker A	1 3 3 = 7	1.00 .33 .33	1.66	2nd
Speaker B	2 1 4 = 7	.50 1.00 .25	1.75	1st
Speaker C	3 2 2 = 7	.33 .50 .50	1.33	3rd

The reciprocals are then added and the speaker with the highest cumulative reciprocal score advances.

5 – If ties cannot be resolved using steps 3 or 4, those tied shall be included in the final round.

## **GENERAL THOUGHTS ABOUT SPEECH ACTIVITIES**

### **-- PUBLIC ADDRESS --**

Ideas about public speaking have a long history, but for the purposes of competition they boil down to one simple thing: a speaker's intentional use of language and delivery to influence an audience. While the purpose of the speeches may vary (to inform, persuade, or entertain), the classical canons of rhetoric still apply to contemporary performances, and are used in their construction and evaluation. The five canons are:

1. **Invention**—The process of selecting and narrowing a topic, devising an “angle” or perspective on the topic, and researching and developing the ideas and arguments to satisfy the purpose of the speech.
2. **Arrangement**—Organizing the ideas and arguments for coherence and impact. Assertions should be supported with evidence and arranged in a manner that enables the audience to easily follow the speaker's train of thought.
3. **Style**—The way the speech is written. Style considers figures of speech, language use, vocabulary, syntax, and other techniques to make the speech clear, effective, and memorable. Style can be divided into ornamentation and orchestration. Ornamentation is the use of rhetorical strategies to create clarity and imagery, while orchestration considers the rhythm and impact of the words. Speakers should construct sentences that have an aesthetic appeal to the audience while, at the same time, remaining clear and purposeful. Quotations, anecdotes, historical or literary references, and personal narrative also contribute to style.
4. **Memory**—Not simply memorization or effective use of notes, but the ability of the speaker to “connect” with the audience and effectively engage them in the speech.
5. **Delivery**—The physical and vocal aspects of the presentation. Delivery includes physical aspects such as posture, eye contact, gestures, and movements. Vocal aspects include tone, volume, pitch, rate, timing, and emphasis. Delivery also considers the speaker's credibility, charisma, energy, and passion, and discourages techniques which distract from the clear conveyance of the message.

Coaches and judges should use these general ideas in conjunction with the specific event descriptions and performance rubrics provided in this manual.

## **EVENT DESCRIPTIONS, JUDGING STANDARDS, RULES, & BALLOTS**

In these events, speeches are written by the students performing them. Judges should consider thought, supporting materials, analysis, composition, and delivery when evaluating these events. Speeches should be considered carefully for their rhetoric and diction. The language of the speech should exemplify the highest standards of usage, style, and vocabulary. They should be grammatically correct and reveal a discriminating choice of words. Rhetorical devices are encouraged and should be rewarded. The compositions should demonstrate effective audience analysis and should be adapted to oral presentation.

Delivery should be judged for mastery of the usual mechanics of speech – poise, quality and use of voice, bodily expressiveness, and for the qualities of directness and sincerity which impress the purpose upon the minds of the audience.

No style of delivery is to be set up as the one correct style to which all contestants must conform. Rather, each contestant is to be judged upon the effectiveness of his/her delivery, free to develop whatever style will best give him/her that effectiveness with his/her speech.

## PUBLIC ADDRESS RUBRIC

CRITERIA FOR EVALUATION	SUPERIOR	EXCELLENT	GOOD	FAIR
THESIS	Thesis <b>clearly</b> fulfills the purpose of the event. It is <b>clearly</b> rational, reasonable, and relevant. It is <b>clearly</b> justified, stated, and well-developed. It <b>clearly</b> shows originality, creativity, and depth of analysis. It is <b>clearly</b> appropriate, genuine, and interesting to the audience. The audience <b>clearly</b> learns or profits in some manner by the speaker's topic/thesis.	Thesis <b>almost always</b> fulfills the purpose of the event. It is <b>almost always</b> clear and appropriate, but less unique, relevant, or significant. Rationale is less obvious. Analysis lacks depth in some areas. Originality and creativity are <b>almost always</b> revealed. Audience interest is piqued at times, but not consistently or thoroughly.	Thesis <b>sometimes</b> fulfills the purpose of the event, but is <b>sometimes</b> vague or undeveloped. Rationale is unclear or absent. Analysis is superficial. Originality and creativity are <b>sometimes</b> revealed. It is appropriate and acknowledges the audience but holds little interest for them.	Thesis <b>fails to fulfill</b> the purpose of the event, is trivial, or is unstated. It may be <b>unoriginal or inappropriate</b> for the audience or absent altogether. Demonstrates <b>little regard or concern</b> for the audience's interest.
ORGANIZATION	Appropriate and suitable introduction, body, and conclusion are <b>clearly</b> present. Material is <b>clearly</b> organized logically and coherently. Fluid, parallel transitions <b>clearly</b> connect the segments of the speech, and enable the audience to accurately follow the speaker's points/arguments. Ending is clear and satisfying.	Introduction, body, and conclusion are <b>almost always</b> present. Material is <b>almost always</b> organized, but ideas are not as fully developed or coherent. Transitions <b>almost always</b> connect the main segments of the speech. Minor logical problems may be present. Prepares audience for a clear ending. Listeners are left with a feeling of completeness.	Introduction, body, and conclusion are <b>sometimes</b> present, but some parts may be vague or incomplete. Structure is <b>sometimes</b> obvious or apparent. Transitions are <b>sometimes</b> awkward, unclear, or missing. A logical progression of ideas is <b>sometimes</b> absent, hindering audience's ability to follow the speaker's points and ideas. Ending is unclear or abrupt.	Parts of the introduction, body, and/or conclusion are <b>unclear or absent</b> . Organization and structure are <b>haphazard or incoherent</b> . Main ideas are <b>vague or unclear</b> . Listeners can follow the presentation only with great effort and are not left with a feeling of completeness at conclusion.
CONTENT	Supporting material is <b>clearly</b> sufficient, appropriate, reliable, and relevant. Evidence <b>clearly</b> supports the purpose and stated thesis. Sources are <b>clearly</b> cited effectively when needed. Examples, stories, and details <b>clearly</b> add interest and depth to the speech. Creativity and originality <b>clearly</b> capture audience's attention. Critical thought is apparent throughout the speech.	Supporting material is <b>almost always</b> adequate, appropriate, and reliable, but may not clearly support the stated thesis or claims. Sources are <b>almost always</b> correctly cited. Examples, stories, and details are <b>almost always</b> included, but are not as abundant or relevant. Creativity, originality, and critical thought are <b>almost always</b> present but inconsistent.	Speaker <b>sometimes</b> attempts to provide support, but it is insufficient and lacks clear connection to the thesis. Sources are <b>sometimes</b> correctly cited. Sources may lack relevance, credibility, or <b>may not clearly support</b> the stated thesis or claims. Few examples, stories, or details are present. Creativity is lacking. Some supporting material may hinder clarity or understanding.	Speaker provides <b>little or no evidence</b> or supporting materials. Citations, when necessary, are <b>absent</b> . Stories, examples, and details which add interest and depth to the speech are <b>minimal or absent</b> . <b>Lack of supporting materials</b> critically undermines the thesis or purpose of the speech and obscures the audience's understanding.
STYLE and LANGUAGE	Speaker <b>clearly</b> demonstrates mastery of mechanics, syntax, and grammar. Language is <b>clearly</b> appropriate, correct and adapted to oral presentation. Word choice is <b>clearly</b> direct and discriminating. Vocabulary <b>clearly</b> demonstrates color, clarity, vividness, and variety. Figures of speech, allusions, rhetorical devices, and metaphor may be used to enhance understanding.	Speaker <b>almost always</b> demonstrates effective mechanics, syntax, and grammar. Language is <b>almost always</b> appropriate and adapted to oral presentation. Vocabulary <b>almost always</b> communicates ideas and the purpose of the speech. With few exceptions, words are chosen for their precise meaning. Color, variety, and/or rhetorical devices are used occasionally and without confusion.	Speaker <b>sometimes</b> makes errors in mechanics, syntax, or grammar. Listeners can <b>sometimes</b> follow the presentation, but may be distracted by errors, slang, or jargon. Vocabulary is <b>sometimes</b> limited, awkward, repetitive, or inappropriate to the purpose of the speech. Language <b>sometimes</b> confuses or hinders understanding.	Speaker makes <b>critical errors</b> in mechanics, syntax, or grammar. Listeners are <b>frequently distracted</b> by errors, slang, jargon, or technical terms. Language <b>may not be appropriate</b> to the audience or may <b>hinder understanding</b> to the point that the purpose of the speech is not fulfilled.
DELIVERY	Speaker is <b>clearly</b> polished and poised. Posture, gestures, movement, and eye contact are <b>clearly</b> superb. Articulation and pronunciation are <b>clear and correct</b> . Speaker is <b>clearly</b> sincere, direct, and conversational, acknowledging the audience throughout. Pace, pause, volume, emphasis, inflection, and timing <b>clearly</b> enhance understanding. Delivery is extemporaneous.	Speaker is <b>almost always</b> polished and poised. Posture, gestures, movement, and eye contact are <b>almost always</b> effective. Articulation and pronunciation are <b>almost always</b> clear. Audience is <b>almost always</b> acknowledged. Delivery does not significantly detract from the message. Pace and volume are <b>almost always</b> varied. If used, manuscript or notecard is unobtrusive, serving as a point of reference.	Speaker is generally prepared, but <b>sometimes</b> gestures, movement, or eye contact are awkward or ineffective. Vocal variety or volume are <b>sometimes</b> clear. Articulation and pronunciation are sloppy. The audience is <b>not acknowledged</b> effectively. Delivery <b>interferes</b> with understanding. Dependence on manuscript or notecard <b>impedes</b> the message.	Speaker appears <b>uncomfortable or unprepared</b> . Gestures, movement, or eye contact are <b>awkward or absent</b> . The speaker may be <b>inaudible or monotone</b> . Articulation, delivery, or pronunciation <b>impair understanding</b> . Little regard is shown for the needs of the audience. Heavy reliance on manuscript or notecard <b>distracts</b> from the message, or speech may be read.

## Persuasive

A persuasive speech is written to persuade or convince the listeners of the validity of the speaker's argument. It is aimed at influencing the values, ideas, beliefs, and/or attitudes of the audience. This might involve persuading someone to change their opinion or at the very least consider some elements that have not really been considered before. Pragmatically, the persuasive speech should encourage the audience to do something, whether that be taking a specific action or merely entertaining a new perspective.

Although many persuasive speeches deal with a current problem and propose a solution, the judge is expressly reminded that this is not the only acceptable form of persuasion. The speaker should not be expected to solve any of the great problems of the day. Rather, s/he should discuss intelligently, with a degree of originality, in an interesting manner, and with some profit to his/her audience the topic He/she has chosen. The speech may simply alert the audience to a threatening danger, strengthen its devotion to an accepted cause, or reinforce a previously held belief. The speaker should be given free choice of subject and judged solely on the effectiveness of its development and presentation.

### Rules

- A. Persuasive speeches must be written by the speaker delivering them. Performers may NOT be assisted, accompanied, or prompted by any individual.
- B. The speaker shall use any appropriate, worthwhile, and relevant subject matter.
- C. Maximum time limit will be ten minutes.
- D. No more than 150 words of the speech may be direct quotations from any other speech or writing. Quotations shall be indicated in the manuscript with quotation marks. Each number combination referenced within a direct quotation shall be counted as one word.
- E. Extensive paraphrasing of any source is prohibited.
- F. The judge may receive a copy of the manuscript at the conclusion of the speech in written or electronic form. **Bibliography/work cited is not required and is not to be a determining factor in a Reason for Decision.**
- G. The speech may be presented from paper manuscript (notecards are not acceptable) in an extemporaneous style.
- H. Visual aids are not allowed.

### Disqualification Criteria

- A. Extensive paraphrasing is apparent.
- B. The speech contains more than 150 quoted words.
- C. The speech/script is obviously not original.
- D. Speaker did not provide a manuscript at the request of the judge at the conclusion of the speech in either written or electronic form.
- E. Visual aids were used.
- F. The speaker used notecards.

### Lowering Rank Criteria

- A. The speech is overtime exceeding 30 seconds.

# PERSUASIVE

Contestant: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### THESIS

Is there a clearly stated thesis?  
Is the thesis appropriate to the purpose of this event?  
Is the thesis valid, justified, and reasonable?  
Is the thesis genuine and creative?  
Is there depth of analysis?  
Is the thesis relevant?

### ORGANIZATION

Is there an appropriate introduction?  
Is the speech logical and coherent?  
Is the structure clear and suitable?  
Are ideas effectively linked?  
Is the ending clear and satisfying?

### CONTENT

Is there sufficient supporting material?  
Is supporting material relevant, reliable, adequate, and/or documented?  
Is there critical thought, creativity, and originality?  
Do examples and details add interest and depth?  
Does the speech maintain attention and interest?

### STYLE & LANGUAGE

Is language/vocabulary appropriate to the purpose?  
Is there effective word choice?  
Are grammar and mechanics correct?  
Are color, variety, clarity, and vividness present?

### DELIVERY

Is the delivery appropriate to the purpose?  
Is it direct and extemporaneous?  
Is the delivery polished, poised, and conversational?  
Does the delivery contain effective eye contact, movement, timing, volume, poise, and pace?  
Are there effective gestures?

REASON FOR DECISION:



**CIRCLE the RANK** of this entry in comparison to the others in this round. **THERE MAY BE NO TIES IN RANK.**

1<sup>st</sup>    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    9<sup>th</sup>    10<sup>th</sup>

**CIRCLE a RATING** for the quality of the speech.

50 49 48 47 46 45

SUPERIOR

44 43 42 41 40

EXCELLENT

39 38 37 36 35

GOOD

### TIME

10 minute maximum time limit.  
No minimum. Penalty for overtime exceeding 30 seconds.

☐

This entry is **LOWERED ONE RANK** for overtime exceeding 30 seconds

This entry is **DISQUALIFIED** for:

- \_\_\_\_\_ Extensive paraphrasing.
- \_\_\_\_\_ Use of visual aids.
- \_\_\_\_\_ Obviously not having an original speech.
- \_\_\_\_\_ Not providing a written or electronic manuscript to the judge at the conclusion of the speech.
- \_\_\_\_\_ Having more than 150 quoted words
- \_\_\_\_\_ Use of one or more notecards



## Entertainment

While it may implicitly inform or persuade, the primary purpose of a speech to entertain is to have the audience relax and enjoy the occasion. The speech should have a central theme or a focus and speakers should avoid merely constructing a series of jokes. In other words, entertainment speeches have a real point to make and are not merely a comedy routine. Effective speeches to entertain typically mix humor with more serious morals, lessons learned, or experiences. They examine a familiar subject from a different and unexpected viewpoint or take a lighthearted look at a particular issue. The text of the speech should be well-developed, explain concepts and ideas clearly, and be well organized. A variety of humor styles (i.e. wordplay, jokes, visual and/or physical humor) is appropriate and encouraged, and the speaker should demonstrate effective audience analysis in their choice of humor strategies.

Although not required, the speaker may incorporate audio or visual materials to illustrate concepts or enhance the humor. Audiovisual material should not distract from the primary focus of evaluation, which is the speech and its effective delivery.

### Rules

- A. Entertainment speeches must be written by the speaker delivering them. Performers may NOT be assisted, accompanied, or prompted by any individual.
- B. The speech shall be based on a theme or a central idea and shall be delivered in an extemporaneous manner.
- C. The student may, but is not required, to use visual/audio media such as charts, maps, diagrams, or actual objects, always mindful that media should be an integral part of the presentation and not an unnecessary gimmick.
- D. One 4" x 6" notecard or smaller is optional.
- E. Visual/audio media may be employed but costuming and makeup shall not be used. Costuming is wearing anything intended to enhance the presentation, but not normally worn in the contest situation. **Make-up is wearing anything intended to enhance the presentation, but not typically worn in the contest setting.**
- F. Accessories may be manipulated, but not worn on the person.**
- G. Maximum time limit shall be eight minutes.

### Disqualification Criteria

- A. The speaker uses more than one 4" x 6" card.
- B. The speaker uses a larger than 4" x 6".
- C. The speaker did not present an original speech.
- D. Costumes or make-up were used.

### Lowering Rank Criteria

- A. The speech is overtime exceeding 30 seconds.



# ENTERTAINMENT

Contestant: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### THESIS

Is there a clearly stated thesis?  
Is the thesis appropriate to the purpose of this event?  
Is the thesis valid, justified, and reasonable?  
Is the thesis genuine and creative?  
Is there depth of analysis?  
Is the thesis relevant?

### ORGANIZATION

Is there an appropriate introduction?  
Is the speech logical and coherent?  
Is the structure clear and suitable?  
Are ideas effectively linked?  
Is the ending clear and satisfying?

### CONTENT

Does the speech entertain and amuse?  
Is there appropriate supporting material?  
Is there creativity and originality?  
Does it contain elements of humor and/or fascination?  
Is it more than a series of jokes?  
Does the speech maintain attention and interest?

### STYLE & LANGUAGE

Is language/vocabulary appropriate to the purpose?  
Is there effective word choice?  
Are grammar and mechanics correct?  
Are color, variety, clarity, and vividness present?

### DELIVERY

Is the delivery appropriate to the purpose?  
Is the delivery direct and extemporaneous?  
Is the delivery polished, poised, and conversational?  
Does the delivery include effective eye contact, gestures, movement, timing, volume, poise, and pace?

REASON FOR DECISION:



**CIRCLE the RANK** of this entry in comparison to the others in this round. **THERE MAY BE NO TIES IN RANK.**

1<sup>st</sup>    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    9<sup>th</sup>    10<sup>th</sup>

**CIRCLE a RATING** for the quality of the speech.

50 49 48 47 46 45  
SUPERIOR

44 43 42 41 40  
EXCELLENT

39 38 37 36 35  
GOOD

### TIME

8 minute maximum time limit.  
No minimum. Penalty for overtime exceeding 30 seconds.

☐ This entry is **LOWERED ONE RANK** for  
overtime exceeding 30 seconds

This entry is **DISQUALIFIED** for:

- \_\_\_\_\_ Obviously not having an original performance.
- \_\_\_\_\_ Using more than one 4" x 6" notecard.
- \_\_\_\_\_ Using a notecard larger than 4" x 6".
- \_\_\_\_\_ Use of costumes or make-up.

## **Extemporaneous**

The extemporaneous speech should not be regarded as a memory test of the material contained in any one magazine article, but rather as an original synthesis by the speaker of the current fact and opinion on the designated topic as presented by numerous sources. The speaker may (but is not required to) refer to one 4" x 6" notecard.

The contestant should be held accountable for strict adherence to the precise statement of the topic drawn and discounted for shifting to some other phase of the topic on which s/he might prefer to speak. The information presented should be well-chosen, pertinent, and sufficient to support the central thought of the topic.

The material should be organized according to some logical plan to produce a complete speech within the time allowed. Delivery should be demonstrating effective mechanics of speech -- poise, quality and use of voice, enunciation, fluency, bodily expressiveness -- and should be effective in enlisting and holding the interest of the audience.

The best extemporaneous speech combines clear thinking, good speaking, and interesting presentation to establish a definite thought with respect to the subject chosen.

A contestant may or may not choose to take a personal stand on the issue. He/she may do so, or he/she may elect to present both sides of the topic as currently set forth in the public press. Evaluate the speaker on the effectiveness with which he/she develops the subject according to his/her own plan. Judges personal political position shall not be taken into consideration.

### **Rules**

- A. The general area from which the extemporaneous speaking topics are to be formulated shall be current public events.
- B. Specific topics shall be selected from subjects appearing in standard periodicals during the current school year.
- C. The NSAA office shall provide District Contest Directors with a list of topics.
- D. An NSAA-Registered Judge shall supervise the preparation room.
- E. The use of print material or laptop computers is permitted at NSAA sanctioned events. PLEASE SEE "Extemporaneous Speaking Computer Use Rules and Guidelines" FOR FURTHER INFORMATION.
- F. Class A is allowed 30 minutes prep time; Classes B, C1, C2, D1, D2 are allowed one hour. The contestant shall draw three topics, select one without consulting anyone, and return the other two topics.
- G. After the topic has been selected and recorded, the contestant shall withdraw to an assigned room and prepare the speech without consulting anyone. (Preparation time is defined as, "beginning with the draw and ending with the presentation"). Performers may NOT be assisted, accompanied, or prompted by any individual. Exceptions shall be addressed on an individual basis through the NSAA office.
- H. Before speaking, the speaker shall present the judge with the official copy of the topic drawn and selected.
- I. Time limit shall be five to seven minutes. Judges shall provide time signals and should not penalize a student if they fail to do so.
- J. One 4" x 6" note card or smaller may be used.

### **Disqualification Criteria**

- A. The speaker did not present judge with the topic drawn. (This disqualification criteria does not apply if electronic draw is applied)
- B. The speaker did not speak on the topic drawn.
- C. The speaker used more than one 4" x 6" notecard.
- D. The speaker used a card larger than 4" x 6".
- E. The speaker violated prep room guidelines.

### **Lowering Rank Criteria**

- A. The speaker is undertime or overtime exceeding 30 seconds and time signals were provided/available.

## **EXTEMPORANEOUS COMPUTER USE RULES AND GUIDELINES**

- A. Extemporaneous Speaking contestants may make use of electronic devices to store and to retrieve their subject files at all NSAA tournaments. Students can retrieve extemporaneous files to read but cannot write speeches or organize their thoughts on a computer. This rule in no way prevents students from utilizing paper copy files to enable the competitor to successfully compete in Extemporaneous Speaking. The NSAA takes no position on which form of file storage is preferable for use at NSAA tournaments.
- B. Electronic devices are defined as laptop computers, netbooks, iPads, cell phones, or other portable electronic equipment. Secondary devices such as flash drives or external hard drives are allowed as well.
- C. Source Materials: Students may consult published books, periodical articles, newspaper articles, think tank articles, government reports, or journal articles saved on their electronic device or present in hard copy form provided:
  - A. There are no notations made within or on the saved article other than citation information.
  - B. Any highlighting or underlining of the articles is done in only one color within each article. Bolding, italicizing, or any other manipulation of the original text of sources (other than highlighting or underlining as previously stipulated) is prohibited.
- D. Pre-written Extemporaneous speeches, handbooks, briefs, or outlines are prohibited from the prep room, whether stored electronically or present in hard copy form, and are grounds for disqualification.
- E. Power Source: Competitors are responsible for making certain their electronic devices are fully functional and for proper power management ensuring that their device(s) remain functional throughout the competition day.
- F. Internet: Contestants may use electronic devices (including laptop computers, tablets, and/or cell phones) to access the internet during speech rounds with the following conditions:
  - i. Computers or other electronic devices may not be used to receive information for competitive advantage from non-competitors (coaches, assistant coaches, other students) in the form of email, text, or instant message from inside or outside of the room in which the competition occurs.

- ii. Penalty: Contestants found to have violated the provisions above will be disqualified. In case of a serious dispute or critical question, the designated NSAA Official may be contacted for a ruling.
- iii. **Students seen using ChatGPT in any capacity during Extemp prep will be immediately disqualified from the event by the tournament director for violating Extemp prep room guidelines.**

G. Liability: Extemporaneous Speaking competitors accept full responsibility for the safety and security of their electronic devices throughout the entire course of any NSAA tournament. Students are welcome to use locks, etc. to secure their devices in the prep room. Students, parents, and coaches should be aware that students are bringing and using these electronic devices at their own risk. The NSAA is not responsible for lost, stolen, or broken devices. The NSAA does not assume any liability for a student's electronic devices.

H. File Monitoring: The NSAA and its representative bodies retains the right to view and search any electronic devices to ensure compliance with any and all rules at any NSAA tournament.

I. Electronic devices should be muted in the prep room. Contestants should not play games or engage in other distracting activities on their electronic devices in the prep room. Tournament officials may ask a student to power-off the device if it becomes distracting. Failure to abide by said requests may result in a disqualification.

J. Students from the same school may share computers during preparation. However, communication among contestants during preparation time is strictly prohibited.

# EXTEMPORANEOUS

Contestant: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### ANALYSIS OF TOPIC

Is the purpose made clear?  
Is there a clear thesis?  
Does the contestant stick to the general and exact purpose of the topic?  
Does the speaker answer the question?

### ORGANIZATION

Is there an appropriate introduction?  
Is the speech logical and coherent?  
Is the structure clear and suitable?  
Are ideas effectively linked?  
Is the ending clear and satisfying?

### CONTENT

Is there sufficient supporting material?  
Is supporting material relevant, reliable, adequate, and/or documented?  
Is there critical thought?  
Is there creativity and originality?  
Do examples and details add interest and depth?  
Does the speech maintain attention and interest?

### STYLE & LANGUAGE

Is language/vocabulary appropriate to the purpose?  
Is there effective word choice?  
Are grammar and mechanics correct?  
Are color, variety, clarity, and vividness present?

### DELIVERY

Is the delivery appropriate to the purpose?  
Is the delivery direct and extemporaneous?  
Is the delivery polished, poised, and conversational?  
Is there effective eye contact?  
Does the delivery include effective eye contact, gestures, movement, timing, volume, poise, and pace?

REASON FOR DECISION:



**CIRCLE the RANK** of this entry in comparison to the others in this round. **THERE MAY BE NO TIES IN RANK.**

1<sup>st</sup>    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    9<sup>th</sup>    10<sup>th</sup>

**CIRCLE a RATING** for the quality of the speech.

50 49 48 47 46 45                      44 43 42 41 40                      39 38 37 36 35  
SUPERIOR                                      EXCELLENT                                      GOOD

### **TIME**

5-7 minute time limit  
Penalty for under- or overtime exceeding 30 seconds.

☐ This entry is **LOWERED ONE RANK** for undertime or overtime exceeding 30 seconds and time signals were provided/available.

This entry is **DISQUALIFIED** for:

- \_\_\_\_\_ Not presenting the judge with the topic drawn.
- \_\_\_\_\_ Not speaking on topic drawn.
- \_\_\_\_\_ Using more than one 4" x 6" notecard.
- \_\_\_\_\_ Using a card larger than 4" x 6" notecard.
- \_\_\_\_\_ Violating preparation room guidelines.

## **Informative**

An informative speech is one that informs and educates the audience. The purpose of the informative speech is to provide interesting, relevant, useful, and unique information to the audience so that they understand the main points regarding this subject. The text of the speech should be well-developed, explain concepts and ideas clearly, and be well organized. The most important characteristic of informative topics is that the goal is to gain knowledge, not to encourage people to use that knowledge in any specific way. When a speaker starts encouraging people to use knowledge in a specific way, he or she is no longer informing but is persuading.

There are many ways to inform an audience. The speech to inform may describe, clarify, illustrate, or define an object, person, idea, concept, or process. For example, the speech may:

- Describe something viable, tangible, and stable in form.
- Explain a series of actions that leads to a specific result or product.
- Explain any kind of happening or occurrence; or,
- Convey information concerning beliefs, theories, principles, or other abstract subjects.
- Discusses the implications or significance that adds to the relevance of the topic

Speakers should demonstrate effective research strategies and skills, and supporting materials should be credible, wide-ranging, and effectively documented. Although not required, the speaker may incorporate purposeful audio or visual materials to illustrate concepts or ideas that are difficult or impossible to explain in words. Audio-visual material should enhance understanding, not distract from the primary focus of evaluation, which is the speech and its effective delivery.

### **Rules**

- A. This event involves the gathering and organizing of material primarily informative in nature and composing an original speech.
- B. The speech shall be delivered extemporaneously. Performers may NOT be assisted, accompanied, or prompted by any individual.
- C. The student may, but is not required to, use visual/audio media such as charts, maps, diagrams, or actual objects, always mindful that media should be an integral part of the presentation and not an unnecessary gimmick.
- D. Accessories can be manipulated, but not worn on the person.**
- E. Maximum time limit shall be 10 minutes.
- F. One 4" x 6" (or smaller) notecard may be used.

### **Disqualification Criteria**

- A. The speaker does not have an original speech.
- B. The speaker uses more than one 4" x 6" notecard.
- C. The speaker uses a notecard larger than 4" x 6".

### **Lowering Rank Criteria**

- A. The speech is overtime exceeding 30 seconds.
- B. Time limit for all classes is 10 minutes.**

# INFORMATIVE

Contestant: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### THESIS

Is there a clearly stated thesis?  
Is the thesis appropriate to the purpose of this event?  
Is the thesis valid, justified, and reasonable?  
Is the thesis genuine and creative?  
Is there depth of analysis?  
Is the thesis relevant?

### ORGANIZATION

Is there an appropriate introduction?  
Is the speech logical and coherent?  
Is the structure clear and suitable?  
Are ideas effectively linked?  
Is the ending clear and satisfying?

### CONTENT

Is there sufficient supporting material?  
Is supporting material relevant, reliable, adequate, and/or documented?  
Are critical thought, creativity, and originality present?  
Do examples and details add interest and depth?  
Does the speech maintain attention and interest?

### STYLE & LANGUAGE

Is language/vocabulary appropriate to the purpose?  
Is there effective word choice?  
Are grammar and mechanics correct?  
Are color, variety, clarity, and vividness present?

### DELIVERY

Is the delivery technique appropriate to the purpose?  
Is the delivery direct and extemporaneous?  
Is the delivery polished, poised, and conversational?  
Does the delivery contain effective eye contact, movement, timing, volume, poise, and pace?  
Are there effective gestures?

REASON FOR DECISION:



**CIRCLE the RANK** of this entry in comparison to the others in this round. **THERE MAY BE NO TIES IN RANK.**

1<sup>st</sup>    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    9<sup>th</sup>    10<sup>th</sup>

**CIRCLE a RATING** for the quality of the speech.

50 49 48 47 46 45  
SUPERIOR

44 43 42 41 40  
EXCELLENT

39 38 37 36 35  
GOOD

### TIME

10 minute maximum time limit.

No minimum. Penalty for overtime exceeding 30 seconds.

☐ This entry is **LOWERED ONE RANK** for overtime exceeding 30 seconds

This entry is **DISQUALIFIED** for:

\_\_\_\_\_ Obviously not having an original performance.

\_\_\_\_\_ Using **more than one** 4" x 6" notecard.

\_\_\_\_\_ Using a notecard **larger** than 4" x 6".



## Manuscripts and Notecards

Speeches that require manuscripts may be in paper form. Exception: Persuasive: upon judges' request, speaker may present the script on an iPad or similar device.

<b>Persuasive</b>	Paper Manuscript Optional
<b>Entertainment</b>	One 4"x6" Notecard Optional
<b>Extemporaneous</b>	One 4"x6" Notecard Optional
<b>Informative</b>	One 4"x6" Notecard Optional
<b>Poetry</b>	Script Required
<b>Oral Interpretation of Drama</b>	Paper Manuscript Required for ALL Contestants
<b>Humorous or Serious Prose</b>	Paper Manuscript Optional
<b>Program Oral Interpretation</b>	Script Required
<b>Duet Acting</b>	Script Not Permitted
<b>Duo Interpretation</b>	Script Not Permitted

<b>Public Address Events (original speech composed by the speaker)</b>	<b>Interpretative Events (unpublished materials permitted unless noted)</b>	<b>Acting (unpublished materials permitted)</b>
<b>Persuasive</b>	Oral Interpretation of Poetry	Duet Acting
<b>Entertainment</b>	Oral Interpretation of Drama	
<b>Extemporaneous</b>	Oral Interpretation of Serious and Humorous Prose (must be published materials)	
<b>Informative</b>	Program Oral Interpretation Duo Interpretation	

### Interpretation Event Definitions

The art of interpretation is the process by which words are pulled from the page and given dimension in a reader's voice and body. Practitioners of oral interpretation bring stories to life, serving as a vehicle for the messages of the text. Performers should aim to honor the integrity of a text, using logic, analysis, and research to investigate the literary text, and should embrace the creative and artistic ways they affect how texts are understood, adapted, embodied, and delivered to an audience.

Contestants should be evaluated on poise, quality and use of voice, inflections, emphasis, pronunciation, enunciation, physical expression, and especially the ability to interpret literature correctly and consistently. The selection should be judged for its appropriateness as contest material and its suitability to the contestant using it. The use of good literature should be noted favorably and a selection devoid of literary merit rated lowest.

Allowing for the demonstration of excellence in public speaking as well as interpretive skills, the performance should include an introduction composed by the student, in accordance with the standards of good public speaking. Any transitions should be smooth and add clarity and coherence. The introduction should set the stage, enhancing the interpretation by relating the literature to the audience, providing necessary information about the genesis or the theme of the drama. The use of alternative performance or interpretation styles should be justified, and multiple characters and any use of multiple selections or authors should be clarified.

The final test of good interpretation is the ability to use all these factors so successfully and unobtrusively that the audience forgets that this is a contest in a contrived atmosphere and is carried away to the time and place of the story being told.

## INTERPRETATION RUBRIC

CRITERIA FOR EVALUATION	SUPERIOR	EXCELLENT	GOOD	FAIR
<b>SELECTION</b>	The literature is appropriate to the performer and the event. The introduction <b>clearly</b> heightens the audience's understanding and appreciation of the literature. The author(s) and/or title(s) are <b>clearly</b> communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is <b>clearly</b> maintained.	The literature is appropriate to the performer and the event. The introduction <b>almost always</b> provides necessary background. The author(s) and/or title(s) are <b>almost always</b> communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is <b>almost always</b> maintained.	The literature does not adequately fit the performer and/or the event. The introduction is <b>sometimes</b> irrelevant or incomplete. The author(s) and/or title(s) are <b>sometimes</b> communicated. Transitions, if needed, are <b>sometimes</b> unclear or absent. If poetry, theme is <b>sometimes</b> unclear or not identified.	The literature <b>does not</b> fit the performer and/or the event or is inappropriate to the activity. The introduction is <b>incomplete</b> or absent. The author(s) and/or title(s) are <b>not</b> communicated. Transitions, if needed, are unclear or absent. If poetry, theme is <b>not</b> identified.
<b>PHYSICAL RESPONSIVENESS</b>	Speaker is <b>clearly</b> polished and poised. Posture, gestures, movement, and eye contact are <b>clearly</b> superb. If used, focal points are consistent and <b>clearly</b> delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is <b>clearly</b> handled effectively and unobtrusively.	Speaker is <b>almost always</b> polished and poised. Posture, gestures, movement, and eye contact are <b>almost always</b> effective. If used, focal points are <b>almost always</b> consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is <b>almost always</b> handled effectively.	Speaker is sometimes polished and poised. Posture, gestures, movement, and eye contact are <b>sometimes</b> effective. If used, focal points are sometimes consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) manuscript is <b>sometimes</b> handled effectively. The student <b>makes little attempt</b> to acknowledge the audience.	Speaker is <b>unpolished</b> . Posture, gestures, movement, and eye contact <b>are absent or inappropriate</b> . If used, focal points are <b>inconsistent or confusing</b> . If used (or required) the manuscript is overtly obtrusively. The student may simply <b>be reading</b> with no attempt to interpret the selection or acknowledge the audience.
<b>VOCAL QUALITIES</b>	Articulation and pronunciation are <b>clearly</b> polished and correct. Pace, pause, volume, emphasis, inflection, and timing clearly <b>enhance understanding</b> of the literature. The performer <b>clearly</b> maintains a strong sense of vocal control. If used, characters are distinguished vocally.	Articulation and pronunciation are <b>almost always</b> clear. Pace, pause, volume, emphasis, inflection, and timing are <b>almost always</b> effective. The performer <b>almost always</b> maintains vocal control. If used, characters are <b>almost always</b> distinguished vocally.	Articulation or pronunciation is <b>sometimes</b> clear. Pace, pause, volume, emphasis, inflection, and timing <b>sometimes</b> effective. The performer <b>sometimes</b> maintains vocal control. If used, characters are vocally indistinguishable.	Articulation or pronunciation is often <b>unclear or incorrect</b> . Little attempt is made to vocally interpret the literature. The performer <b>lacks vocal control</b> . If used, characters are <b>vocally indistinguishable</b> . The performer may mumble or cannot easily be heard.
<b>PRESENTATION</b>	If used, characterization is <b>clearly</b> consistent and remains within the realm of suggestion. If used, narration is <b>clearly</b> distinguished from characterization. If used, multiple selections are <b>clearly</b> distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are <b>clearly</b> mastered by the performer.	If used, characterization is <b>almost always</b> consistent. If used, narration is <b>almost always</b> distinguished from characterization. If used, multiple selections are <b>almost always</b> distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are <b>almost always</b> effectively used by the performer.	If used, characterization is <b>sometimes</b> clear. If used, narration is <b>sometimes</b> distinguished from characterization. If used, multiple selections are <b>sometimes</b> distinguished from one another. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are <b>sometimes</b> effectively used by the performer.	If used, characterization is <b>unclear</b> or fails to remain within the realm of suggestion. If used, narration is <b>not distinguished</b> from characterization. If used, multiple selections are <b>confusing or not distinguishable</b> . In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are <b>absent</b> .
<b>OVERALL EFFECTIVENESS</b>	The presentation is <b>clearly</b> spontaneous and genuine. The performer <b>clearly</b> creates and maintains a strong sense of mood. The performance <b>clearly</b> advances the moral, social, or philosophical point of the literature. Merit is <b>clearly</b> reflected through the literature's universality, individuality, and suggestion. The performance is true to the author's intended purpose.	The presentation is <b>almost always</b> spontaneous and genuine. The performer <b>almost always</b> creates a clear sense of mood. The point of the literature is <b>almost always</b> clear and consistent. Literary merit is <b>almost</b> always apparent. The performance is true to the author's intended purpose.	The presentation is <b>sometimes</b> spontaneous and genuine. The performer <b>sometimes</b> creates a sense of mood. The point of the literature is <b>sometimes</b> clear. Literary merit is <b>sometimes</b> apparent. The performance is not always true to the author's intended purpose.	The presentation <b>lacks</b> spontaneity. The performer <b>fails</b> to maintain a sense of mood. The point of the literature is <b>unclear</b> . Literary merit is <b>lacking</b> . The performance is <b>not true</b> to the author's intended purpose or is <b>clearly not</b> an interpretation of literature.

## Poetry

Poetry is writing which expresses ideas, experience, or emotion through the creative arrangement of words according to their sound, their rhythm, and their meaning. Traditional poetry relies on verse and stanza form. It generally has a somewhat regular rhythm, often with a definite--sometimes repeated--rhyme scheme. Nontraditional poetry may do away with regular rhythm and rhyme, but rhythmic flow of the individual line remains an integral part of the structure. The speaker should be given free choice of style and material and should be judged solely on the effectiveness of its presentation.

The purpose of this contest is to encourage the student to find, understand, experience, and share a poetic work through the art of oral reading. The presentation may be of an entire work, a cutting of a single longer work, or a collection of shorter works or short cuttings of longer works by one poet or several poets arranged in a program. The use of written transitions between selections is not required. However, the speaker should seek to clearly delineate the selections, and the audience should be able to distinguish one from another.

The contestant must perform the interpretation using a manuscript (which may be in a binder or on separate sheets). Since the contestant must hold a manuscript, use of that manuscript should be an integral part of the performance.

Responsive use of the body (i.e., spontaneous changes in posture and gesture) is permissible so long as this active use of the body is appropriate to the demands of the selection and a natural outgrowth from the literature being performed.

Along with appropriate, effective physical presentation, the contestant will also be evaluated in terms of technique (breathing, tone, pitch, enunciation, phrasing, pace, etc.) and artistry (presentation of mood and imagery, vocal characterization – if required, creation of unifying effect, etc.).

### Rules

- A. The participant shall select, cut, and arrange one long poem or a group of poems unified by either a central theme or the writings of one poet.
- B. The presentation shall include introductory remarks to heighten the understanding of the theme or the poet's works. Transitions are optional.
- C. Time limit including such remarks shall be not fewer than six nor more than eight minutes.
- D. The arrangement shall be interpreted from a printed manuscript in the speakers' possession. The performer may interpret the selection by referencing the paper manuscript or may give the selection solely from memory without reference to the paper manuscript. No costumes or props, except for the intact paper manuscript, shall be permitted.
- E. Performers may NOT be assisted, accompanied, or prompted by any individual.

### Disqualification Criteria

- A. The speaker not in possession of a script.
- B. The speaker did not present a script at the request of the judge at the conclusion of the speech.

### Lowering Rank Criteria

- A. The speech is undertime or overtime exceeding 30 seconds.

# POETRY

Contestant: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### SELECTION(S)

Is the literature appropriate to the event?  
Is there an introduction which heightens understanding?  
Are authors/titles clearly communicated?  
Is the program/theme unified?  
If used, are transitions suitable?

### PHYSICAL RESPONSIVENESS

Is the script handled effectively?  
Does the contestant's bodily responsiveness enhance the presentation?  
Are there poise, polish, and control present?  
Are gestures and movement effective?

### VOCAL QUALITIES

Does the contestant have vocal variety, control, strength, and believability?  
Do pace, pause, inflection, emphasis, and volume enhance the presentation?  
Are articulation and pronunciation clear, and correct?

### PRESENTATION

Is the contestant believable?  
Does the contestant understand the material and transfer this understanding to the audience?  
Is there a feeling that the contestant is controlled?  
Does the contestant use poetic elements (rhyme, rhythm, imagery, etc.) to their best advantage?

### OVERALL EFFECTIVENESS

Is the presentation spontaneous and genuine?  
Is the audience left with an understanding of the poet's (or poets') purpose(s)?  
Is there evidence of universality?  
Is there evidence of suggestion?  
Is there evidence of individuality?  
Is there a strong sense of mood?

REASON FOR DECISION:



CIRCLE the RANK of this entry in comparison to the others in this round. *THERE MAY BE NO TIES IN RANK.*

1<sup>st</sup>    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    9<sup>th</sup>    10<sup>th</sup>

CIRCLE a RATING for the quality of the speech.

50 49 48 47 46 45                      44 43 42 41 40                      39 38 37 36 35  
SUPERIOR                      EXCELLENT                      GOOD

### TIME

6-8 minute time limit.  
Penalty for undertime or overtime exceeding 30 seconds.

☐ This entry is LOWERED ONE RANK for undertime or overtime exceeding 30 seconds

This entry is DISQUALIFIED for:

- \_\_\_\_\_ The speaker was not in possession of a script.
- \_\_\_\_\_ The speaker did not present a paper manuscript at the request of the judge at the conclusion of the speech.

## **Humorous and Serious**

Prose is writing which corresponds to usual patterns of speech. Unlike poetry, which emphasizes emotions and/or ideas expressed through figurative language recorded in verse and stanza, prose expresses thought through language recorded in sentences and paragraphs: fiction (short stories, novels), non-fiction (articles, essays, journals, biographies), or drama (plays or monologues).

Multiple characters may be represented and used to aid plot and action. Characterizations should be consistent with performance theme and style, and should be distinct from each other, embodying distinguishing characteristics (gender, age, height, etc.) which enliven characterizations. Delivery should be unaffected, fluent, and create a sense of presence for the audience.

The purpose of this contest is to encourage the student to find, understand, experience, and share a prose work through the art of oral reading. All selections should be of literary merit and suitable to the performer and the audience. The cutting should develop some relevant and significant theme, conveying a spectrum of emotion, conflict, and resolution through multiple levels of thought and interpretation.

Responsive use of the body (i.e., spontaneous changes in posture and gesture) is permissible so long as this active use of the body is appropriate to the demands of the selection and a natural outgrowth from the literature being performed.

Along with appropriate, effective physical presentation, the contestant will also be evaluated in terms of technique (breathing, tone, pitch, enunciation, phrasing, pace, etc.) and artistry (presentation of mood, vocal characterization, flow of narration, etc.).

### **Rules**

- A. The selection shall be an original cutting or arrangement of prose literature from published short stories or plays. (Note: Musicals and plays written in poetic verse are acceptable. i.e. Shakespeare)
- B. The contestant shall make introductory remarks concerning the author, selection, and cutting designed to heighten attention, understanding, and appreciation of the selection by the audience.
- C. Performers may NOT be assisted, accompanied, or prompted by any individual.
- D. Maximum time limit, including introductory remarks and transitions, shall be ten minutes.
- E. The selection may be memorized or delivered from a paper manuscript.
- F. The contestant may use a lectern.

### **Lowering Rank Criteria**

- A. The speech is overtime exceeding 30 seconds.

### **Disqualification Criteria**

- A. Use of a commercially-produced cutting. Definition: A commercially-produced cutting is when a student takes a video of a previous speech performance and reproduces it. Examples include past national finalist speeches or Saturday Night Live sketches. Online videos are not to be directly imitated or duplicated in performance. To do so, is considered artistic plagiarism and will result in disqualification. Although blocking, cutting, and adapting popular scripts may lead to similarities in character portrayal, impersonation, and general universal human emotions they should be the creative work of the student performing the piece.

# HUMOROUS

Contestant: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### SELECTION

Is the literature appropriate to the event?  
Is there an introduction which heightens understanding?  
Is this an original performance?  
Is the author and title clearly communicated?  
Is the program/theme unified?  
If used, are transitions suitable?

### PHYSICAL RESPONSIVENESS

Does the contestant's bodily responsiveness enhance the presentation?  
Are poise, polish, and control present?  
Are gestures and movement effective?  
If used, are characters differentiated physically?  
If used, is the manuscript unobtrusive?

### VOCAL QUALITIES

Does the contestant have vocal variety, control, strength, and believability?  
Do pace, pause, inflection, emphasis, and volume enhance the presentation?  
If used, are characters clearly distinguished?

### PRESENTATION

Is the contestant believable and controlled?  
Does the contestant understand the material and transfer its meaning to the audience?  
If used, is characterization consistent?  
Does characterization remain within the realm of suggestion?  
If used, is narration distinguished from characterization?

### OVERALL EFFECTIVENESS

Is the presentation spontaneous and genuine?  
Is the audience left with an understanding of the author's purpose?  
Is there evidence of universality?  
Is there evidence of suggestion?  
Is there evidence of individuality?  
Is there a strong sense of mood?

Reason for Decision:



**CIRCLE the RANK** of this entry in comparison to the others in this round. **THERE MAY BE NO TIES IN RANK.**

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup>

**CIRCLE a RATING** for the quality of the speech.

50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35  
SUPERIOR EXCELLENT GOOD

### TIME

10 minute maximum time limit.  
No minimum. Penalty for overtime exceeding 30 seconds.

☐ This entry is **LOWERED ONE RANK** for overtime exceeding 30 seconds

This entry is **DISQUALIFIED** for:

\_\_\_\_\_ Use of a commercially produced cutting.

# SERIOUS

Contestant: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### SELECTION

Is the literature appropriate to the event?  
Is there an introduction which heightens understanding?  
Is this an original performance?  
Is the author and title clearly communicated?  
Is the program/theme unified?  
If used, are transitions suitable?

### PHYSICAL RESPONSIVENESS

Does the contestant's bodily responsiveness enhance the presentation?  
Are there poise, polish, and control present?  
Are gestures and movement effective?  
If used, are characters differentiated physically?  
If used, is the manuscript unobtrusive?

### VOCAL QUALITIES

Does the contestant have vocal variety, control, strength, and believability?  
Do pace, pause, inflection, emphasis, and volume enhance the presentation?  
If used, are characters clearly distinguished?

### PRESENTATION

Is the contestant believable and controlled?  
Does the contestant understand the material and transfer its meaning to the audience?  
If used, is characterization consistent?  
Does characterization remain within the realm of suggestion?  
If used, is narration distinguished from characterization?

### OVERALL EFFECTIVENESS

Is the presentation spontaneous and genuine?  
Is the audience left with an understanding of the author's purpose?  
Is there evidence of universality?  
Is there evidence of suggestion?  
Is there evidence of individuality?  
Is there a strong sense of mood?

Reason for Decision:



CIRCLE the RANK of this entry in comparison to the others in this round. *THERE MAY BE NO TIES IN RANK.*

1<sup>st</sup>    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    9<sup>th</sup>    10<sup>th</sup>

CIRCLE a RATING for the quality of the speech.

50 49 48 47 46 45

SUPERIOR

44 43 42 41 40

EXCELLENT

39 38 37 36 35

GOOD

### TIME

10 minute maximum time limit.  
No minimum. Penalty for overtime exceeding 30 seconds.

☐

This entry is LOWERED ONE RANK for overtime exceeding 30 seconds

This entry is DISQUALIFIED for:

\_\_\_\_\_ Use of a commercially produced cutting.

## **PROGRAM OF ORAL INTERPRETATION**

Program Oral Interpretation (POI) is a 10-minute performance that can include a combination of Prose, Poetry, and Drama, with at least two genres of material being included. The purpose of this event is to encourage students to obtain a wide knowledge and appreciation of the various forms of literature. With a spotlight on argumentation and performative range, POI focuses on a student's ability to combine multiple genres of literature centered around a single theme or stance. A performance with stronger connections will be ranked higher. Speakers are expected to portray multiple characters. Performances also include an introduction written by the student to contextualize the performance and state the titles and authors used in the program.

Students are expected to bring together a wide variety of literature for their program. Students should select pieces that are appropriate for them and that create a well-balanced program which may incorporate humor and drama. While a student should not include cuttings from a literary work used in previous competitive years, they may use different cuttings from the same literary work. Considerations for selecting a POI topic should include the student's age, maturity, and school/team/coach standards.

Three key areas of a POI performance include:

### **Programming**

The process of piecing together different types of literature into one cohesive performance. The program should create a compelling performance centered around a theme, idea, or argument.

### **Blocking**

The movements a performer makes to convey space, emotion, and action. Blocking should enhance the performance, not distract from the story. Movements should be motivated by either internal or external factors. Internal motivation stems from how the character is feeling, while external motivation comes from a physical reaction to external factors. In POI, the student is allowed to use the manuscript as a prop to enhance blocking as long as it is in the student's physical possession throughout the performance.

### **Characterization**

Characterization reveals the personality of the character through line delivery, vocal, and facial expression, and varying levels of levity and intensity. Each piece of literature in a student's POI should have unique and engaging characters that can be distinguished from other pieces in the program. Additionally, each character should adequately represent the genre of literature from which they are drawn. The student should display command of poetic delivery when performing a selection of poetry, for example.

POI is regarded as recreating the thoughts and emotions of the author in the minds of the audience. When assigning quality ratings, the judge should take into consideration the appropriateness of the material chose by the student, the effectiveness of the cutting and arrangement, and the adequacy of the introductory and transitional remarks which unify the presentation.

In interpreting the program from a manuscript, the meaning should be conveyed primarily through the voice, appropriate body action, eye contact and other mechanisms of delivery are encouraged. The contestant shall be observed for naturalness and emotional responsiveness. The final test of a good POI is the ability of the contestant to cause audience members to forget they are listening to a contest.



## **Rules**

- A. Selections used in POI shall be cuttings from a minimum of two genres of literature (prose, poetry, drama) constructed to create a theme or argument. The material may be humorous, dramatic or combine both tones, and be taken from the following:
  - \* Drama which includes plays, screenplays, or monologues
  - \* Poetry which includes literature written in verse and free verse.
  - \* Prose which includes fiction or nonfiction, and may be taken from but not limited to, novels and short stories; journal, magazine, or newspaper articles; research from governmental and educational documents; as well as essays, speeches, and blogs.
- B. The introduction shall be memorized. All titles and authors used in the performance must be cited in the introduction. Transition material may be memorized.
- C. Interpretations shall be no more than ten (10) minutes in performance including introductory and transitional materials. There is no minimum time limit.
- D. The arrangement shall be interpreted from a printed manuscript in the speakers' possession. The speaker may interpret the selection by referencing the paper manuscript or may give the selection solely from memory without reference to the paper manuscript. No costumes or props, except for the intact paper manuscript, shall be permitted.
- E. Speakers may NOT be assisted, accompanied, or prompted by any individual.

## **Disqualification Criteria**

- A. The speaker not in possession of a script.
- B. The speaker did not use at least two genres of literature within the program.

## **Lowering Rank Criteria**

- A. The speech is overtime exceeding 30 seconds.

*\*Event Description & Rule information taken, in part, from the NSDA and the NIETOC*

# PROGRAM ORAL INTERPRETATION

Contestant: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### SELECTIONS

Do the selections effectively develop the theme?  
Is there an effective introduction which heightens audience understanding and appreciation of the selections?  
Are there suitable transitions provided if/where needed?  
Are the transitions, if provided, relevant?

### PHYSICAL RESPONSIVENESS

Is the script handled effectively?  
Does the contestant display good poise, gestures, and posture?  
Is the blocking creative and effective?

### VOCAL QUALITIES

Are effective control, variety, and strength present?  
Are the techniques of articulation, projection and inflection used?

### PRESENTATION

Is the mood maintained?  
Is there believability?  
Is there consistency?  
If multiple characters are used, are they easily distinguished?  
If narration is used, is it effective?  
Is there differentiation between character(s) and narration?

### OVERALL EFFECTIVENESS

Do the narration and characterization complement each other?  
Is the presentation spontaneous and genuine?  
Did the program create a compelling performance centered around a theme, idea, or argument?

REASON FOR DECISION:



**CIRCLE the RANK** of this entry in comparison to the others in this round. **THERE MAY BE NO TIES IN RANK.**

1<sup>st</sup>    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    9<sup>th</sup>    10<sup>th</sup>

**CIRCLE a RATING** for the quality of the speech.

50 49 48 47 46 45                      44 43 42 41 40                      39 38 37 36 35  
SUPERIOR                      EXCELLENT                      GOOD

### TIME

10 minute maximum time limit.

No minimum. Penalty for overtime exceeding 30 seconds.

☐

This entry is **LOWERED ONE RANK** for overtime exceeding 30 seconds

This entry is **DISQUALIFIED** for:

\_\_\_\_\_ Obviously not having an original performance.

\_\_\_\_\_ Using **more than one** 4" x 6" notecard.

\_\_\_\_\_ Using a notecard **larger** than 4" x 6".

## **Oral Interpretation of Drama**

The purpose of Oral Interpretation of Drama is for at least three and no more than five students to interpret a play for an audience through the scene or scenes being presented. As the name implies, this event involves interpreting a script as opposed to acting it out. Performers bring the text alive by using voice, facial expressions, and gesture, developing the characters through physical and vocal interpretation. Performers are allowed to make eye contact. The performers may portray one or more characters. An introduction should be provided to give the audience information needed for understanding the performance. The contestants must perform the interpretation using a manuscript (which may be in a binder or on separate sheets). Each member of the group must possess a copy of the script/cutting being performed. Since each performer must hold their manuscript, use of manuscripts should be considered an integral part of the performance.

While no sets, props, or costumes are allowed, staging may be created with chairs, boxes, or stools only. Movement is allowed in this event. Judges shall take into consideration literary merit, quality of the cutting, suitability of the performance to the group and to the event, and the overall effect of the ensemble. The performance value shall finally be determined by the ability of the performers to vividly create the characters through vocal and physical interpretation, and to bring the play to life with believability.

### **Rules**

- A. The presentation shall be an interpretation of drama and not a play production.
- B. The arrangement shall be interpreted from a paper manuscript. Interpretation: The selection must be interpreted from a paper manuscript. Performers may interpret the selection by referencing the paper manuscript or may give the selection solely by memory without reference to the paper manuscript.
- C. The number of contestants in each group shall not be fewer than three no more than five.
- D. If the script calls for more than five characters contestants may read more than one character.
- E. The contestants shall make introductory remarks concerning the author, selection, and cutting designed to heighten attention, understanding, and appreciation of the selection by the audience.
- F. Maximum time limit shall be fifteen minutes; 10 minutes for Class A
- G. Interpretation of Drama may be performed with the contestants in any effective arrangement. Staging devices, if used, will be limited to boxes, stools, or chairs. An entry can utilize no more than five total staging devices in their performance. Boxes must be black and can only be used as levels.
- H. Movement is allowed but shall remain in the realm of suggestion. Entrances and exits shall be suggested.
- I. Off-stage focus, on-stage focus, or a combination of both may be utilized by the contestants.
- J. Costumes, make-up, properties, special lighting, or mechanical sound effects shall not be permitted. Costuming is wearing any article of clothing not normally worn at a speech contest to enhance the presentation.
- K. Deliberate touching in any part of the presentation is not permitted including the introduction.

### **Disqualification Criteria**

- A. Deliberate touching during any part of the presentation, including the introduction.
- B. Use of costumes, make-up, properties, special lighting, or mechanical sound effects.
- C. Each contestant not in possession of a paper manuscript.
- D. At request of the judge, failing to provide a manuscript at the conclusion of the performance.
- E. Having less than three or more than five performers.

### **Lowering Rank Criteria**

- A. The performance is overtime exceeding 30 seconds. Time limit in Class A is 10 minutes. The time limit for all other classes is 15 minutes.

# ORAL INTERPRETATION OF DRAMA

Contestants: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### SELECTION

Is the selection suitable for this group and the event?  
Is the selection arranged well?

### PRESENTATION

Is there an introduction that prepares listeners for the reading?  
Does the selection build to a climax?  
Is there unity in the whole presentation?  
Does it sustain a mood?

### CHARACTERIZATION

Are the contestants believable?  
Do they portray the nuances of character?  
Do they utilize nonverbal as well as verbal communication?  
Are they poised?

### ENSEMBLE EFFECT

Do the contestants work well together?  
Do they handle their scripts well?  
Does the staging enhance the presentation?  
Is there bodily responsiveness to the dialogue?  
Is there interaction between contestants?  
Are the movements and gestures suggested rather than acted?  
Is this an ensemble rather than several solos?  
Is off-stage focus or on-stage focus, or a combination of both, used effectively?

### OVERALL EFFECTIVENESS

Is there empathetic appeal?  
Do the contestants understand the material and convey the thought and mood to the audience?  
Is there a feeling of completeness at the end? Is this a unified, balanced presentation?  
Do the contestants bring this play to life in the audience's mind?

### REASON FOR DECISION:



**CIRCLE the RANK** of this entry in comparison to the others in this round. **THERE MAY BE NO TIES IN RANK.**

1<sup>st</sup>    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    9<sup>th</sup>    10<sup>th</sup>

**CIRCLE a RATING** for the quality of the speech.

50 49 48 47 46 45  
SUPERIOR

44 43 42 41 40  
EXCELLENT

39 38 37 36 35  
GOOD

### TIME

15 minutes (10 minutes for Class A)  
No minimum. Penalty for overtime exceeding 30 seconds.

☐ This entry is **LOWERED ONE RANK** for overtime exceeding 30 seconds

### This entry is **DISQUALIFIED** for:

- ☐ Deliberate touching during any part of the presentation, including the introduction.
- ☐ Using costumes, make-up, properties, special lighting, or mechanical sound effects.
- ☐ Each contestant not in possession of a paper manuscript. Not providing a paper manuscript at the request of the judge at the conclusion of the speech.
- ☐ Less than three or more than five contestants.
- ☐ Having more than five total staging devices or using boxes as more than levels.

# DUET ACTING / DUO INTERPRETATION RUBRIC

Criteria for Evaluation	Superior	Excellent	Good	Fair
Selection	The script is very appropriate to the actors and this event. The introduction captures attention and heightens the audience's understanding and appreciation of this scene. The playwright(s) and title are clearly communicated. If needed, clear and creative transitions are provided to link time, place, and scene changes.	<ul style="list-style-type: none"> <li>Script is <b>almost always</b> appropriate</li> <li>Introduction <b>almost always</b> captures attention</li> <li>Playwright and title <b>are</b> communicated</li> <li>Clear transitions <b>almost always</b> provided</li> </ul>	<ul style="list-style-type: none"> <li>Script is <b>sometimes</b> appropriate</li> <li>Introduction <b>sometimes</b> captures attention</li> <li>Playwright and title <b>sometimes</b> communicated</li> <li>Clear transitions <b>sometimes</b> provided</li> </ul>	<ul style="list-style-type: none"> <li>Script is <b>not</b> appropriate</li> <li>Introduction <b>does not</b> capture attention</li> <li>Playwright and title <b>not</b> communicated</li> <li>Transitions <b>seldom</b> provided</li> </ul>
Understanding	Actors demonstrate an understanding of the script and the motivation of characters through the script. The performance is true to the intent of the playwright. The actors are clearly in control of the characters and the script throughout the performance. Because of the actors' clear understanding, the audience has a clear understanding of the performance.	<ul style="list-style-type: none"> <li>Actors <b>almost always</b> demonstrate an understanding</li> <li>Performance <b>almost always</b> true to the playwright's intent</li> <li>Actors <b>almost always</b> in control</li> <li>Actors <b>almost always</b> convey an understanding of the performance</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>sometimes</b> demonstrate an understanding</li> <li>Performance <b>sometimes</b> true to the playwright</li> <li>Actors <b>sometimes</b> in control</li> <li>Actors <b>sometimes</b> understand the performance</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>seldom</b> demonstrate an understanding</li> <li>Performance <b>seldom</b> true to the playwright's intent</li> <li>Actors <b>seldom</b> in control</li> <li>Actors <b>seldom</b> understand the performance</li> </ul>
Characterization	The actors use vocal traits to create the characters in the performance which include variety in pitch, rate, and quality. The actors use projection, enunciation, and articulation. The actors create characters by gesture, movement, facial expression, and posture. Characters are clearly motivated and sustained. The actors are very well rehearsed and distinct.	<ul style="list-style-type: none"> <li>Actors <b>almost always</b> create characters</li> <li>Actors <b>almost always</b> project, enunciate and articulate</li> <li>Actors <b>almost always</b> physically create characters</li> <li>Characters <b>almost always</b> believable</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>sometimes</b> create characters</li> <li>Actors <b>sometimes</b> project, enunciate and articulate</li> <li>Actors <b>sometimes</b> physically create characters</li> <li>Characters <b>sometimes</b> believable</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>seldom</b> create characters</li> <li>Actors <b>seldom</b> project, Enunciate, and articulate</li> <li>Actors <b>seldom</b> physically create characters</li> <li>Characters <b>seldom</b> believable</li> </ul>
Ensemble Effect	The actors work together with imagination to establish the mood and meaning of the play. The performance shows evidence of rehearsal, a sense of creativity, and an understanding of the play and each actor's part in the performance. All actors are focused.	<ul style="list-style-type: none"> <li>Actors <b>almost always</b> work together</li> <li>Performance <b>almost always</b> shows evidence of rehearsal</li> <li>Actors <b>almost always</b> focused</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>sometimes</b> work together</li> <li>Performance <b>sometimes</b> shows evidence of rehearsal</li> <li>Actors <b>sometimes</b> focused</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>seldom</b> work together</li> <li>Performance <b>seldom</b> shows evidence of rehearsal</li> <li>Actors <b>seldom</b> focused</li> </ul>
Overall Effect	The actors are always the physical embodiment of the characters they are portraying. They use external expression to display the concept of the characters. The actors are polished in their use of gesture, movement, facial expression, and posture. The characters are controlled, precise, and believable.	<ul style="list-style-type: none"> <li>Actors are <b>almost always</b> the physical embodiment of the characters</li> <li>Actors <b>almost always</b> use external expression</li> <li>Actors <b>almost always</b> polished</li> <li>Characters are <b>almost always</b> controlled</li> </ul>	<ul style="list-style-type: none"> <li>Actors are <b>sometimes</b> the physical embodiment of the characters</li> <li>Actors <b>sometimes</b> use external expression</li> <li>Actors <b>sometimes</b> polished</li> <li>Characters are <b>sometimes</b> controlled</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>seldom</b> the physical embodiment of the characters</li> <li>Actors <b>seldom</b> use external expression</li> <li>Actors <b>seldom</b> polished</li> <li>Characters <b>seldom</b> controlled</li> </ul>

## **Duo Interpretation**

The purpose of Duo Interpretation is to have two actors exercise creativity and imagination in choosing an appropriate script of theatrical value, adapting the script to the situation and time limits, and presenting the memorized scene to a contest audience.

The script may be a scene or a combination of multiple scenes. The actor may create one or more characters, and this may include a narrator/s. The characters must be developed physically and vocally.

No staging devices are to be used. The actors will create the setting for the performance through body language and pantomime.

The scene will be judged equally on the actor's understanding of the material, focus, stage movement, character development, and the interaction between the characters.

The performance value shall finally be determined by the believability of the actors and the performance.

### **Rules**

- A. This event shall consist of a scene or sequence of theatrical material which requires two actors to perform.
- B. The presentation, including introductory remarks, shall not exceed ten minutes.
- C. Narration may be included to provide necessary expository background or transitional information. The narration shall be provided by one or both actors.
- D. The use of scripts, costumes, make-up, properties, special lighting, or mechanical sound effects shall not be permitted. Costuming is wearing any article of clothing not normally worn at a speech contest to enhance the presentation.
- E. The contestants shall make introductory remarks concerning the author, selection, and cutting designed to heighten attention, understanding, and appreciation of the selection by the audience.
- F. During the performance, off-stage focus (meaning contestants may not look directly at each other) must be employed by both contestants; during the presentation of narration, or transitional material, eye contact may be made with the audience. The contestants may react to each other's verbal and/or non-verbal expressions but should not deliberately touch one another. Contestants may touch and make eye contact during introductory material.
- G. Actors may play more than one character.

### **Disqualification Criteria**

- A. Use of scripts, hand props, mechanical sound effects, costuming, or make-up.
- B. More than two actors are used.
- C. Use of staging devices. (chairs, tables, blocks, stools, etc.)
- D. Actors making direct eye-contact with each other or deliberately touching each other during the presentation, other than during introductory material.

### **Lowering Rank Criteria**

- A. The performance is overtime (exceeding 30 seconds).

# DUO INTERPRETATION

Contestants: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### SELECTION

Is the performance appropriate to the event and the actors?  
Is the performance sufficiently challenging?  
Is adequate and effective background material provided?  
Is the cutting arranged satisfactorily?

### UNDERSTANDING

Do the actors understand the selection and convey this understanding to the audience?

### CHARACTERIZATION

Do the actors demonstrate good vocal qualities?  
Do the actors convey understanding of the characters to the audience?  
Are the actors believable characters?

### ENSEMBLE EFFECT

Do the actors convey emotional responsiveness?  
Do the actors use stage business, action/reaction, facial expression, and movement?

### OVERALL EFFECTIVENESS

Do the actors convey the mood of the selection?  
Is there a feeling of completeness?  
Is the playwright's purpose accomplished?

REASON FOR DECISION:



**CIRCLE the RANK** of this entry in comparison to the others in this round. **THERE MAY BE NO TIES IN RANK.**

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup>

**CIRCLE a RATING** for the quality of the speech.

50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35  
SUPERIOR EXCELLENT GOOD

**TIME** \_\_\_\_\_

10 minute maximum time limit. No minimum.  
Penalty for overtime exceeding 30 seconds.

☐ This entry is **LOWERED ONE RANK** for overtime exceeding 30 seconds

This entry is **DISQUALIFIED** for:

\_\_\_\_\_ Using scripts, hand props, mechanical sound effects, costuming, or make-up

\_\_\_\_\_ Using more than two actors

\_\_\_\_\_ Using staging devices

\_\_\_\_\_ Actors making direct eye-contact with each other or deliberately touching each other during the presentation, other than during introductory material

## **Duet Acting**

The purpose of Duet Acting is to have two actors exercise creativity and imagination in choosing an appropriate script of theatrical value, adapting the script to the situation and time limits, and presenting the memorized scene to a contest audience.

The script may be a scene or a sequence of material. The actor may create one or more characters, and this may include a narrator/s. The characters must be developed physically and vocally.

Two classroom chairs and one table may be used to create the setting for the performance.

The scene will be judged equally on the actor's understanding of the material, focus, stage movement, character development, and the interaction between the characters.

The performance value shall finally be determined by the believability of the actors and the performance.

### **Rules**

- A. This event shall consist of a scene or sequence of theatrical material which requires two actors to perform.
- B. The presentation, including introductory remarks, shall not exceed twelve minutes.
- C. Narration may be included to provide necessary expository background or transitional information. The narration shall be provided by one or both actors.
- D. The use of scripts, costumes, make-up, properties, special lighting, or mechanical sound effects shall not be permitted. Costuming is wearing any article of clothing not normally worn at a speech contest to enhance the presentation.
- E. The contestants shall make introductory remarks concerning the author, selection, and cutting designed to heighten attention, understanding, and appreciation of the selection by the audience.
- F. Stage devices shall be limited to a table and two classroom chairs. (If needed, actors shall provide the table and two classroom chairs.)
- G. Actors may play more than one character.

### **Disqualification Criteria**

- A. Use of scripts, hand props, mechanical sound effects, costuming, or make-up.
- B. More than two actors are used.
- C. More than two classroom chairs and a table are used.

### **Lowering Rank Criteria**

- A. The performance is overtime (exceeding 30 seconds).



# DUET ACTING

Contestants: \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### SELECTION

Is the performance appropriate to the event and the actors?  
Is the performance sufficiently challenging?  
Is adequate and effective background material provided?  
Is the cutting arranged satisfactorily?

### UNDERSTANDING

Do the actors understand the selection and convey this understanding to the audience?

### CHARACTERIZATION

Do the actors demonstrate good vocal qualities?  
Do the actors convey understanding of the characters to the audience?  
Are the actors believable characters?

### ENSEMBLE EFFECT

Do the actors convey emotional responsiveness?  
Do the actors use stage business, action/reaction, facial expressions, and movement?

### OVERALL EFFECTIVENESS

Do the actors convey the mood of the selection?  
Is there a feeling of completeness?  
Is the playwright's purpose accomplished?

REASON FOR DECISION:



**CIRCLE the RANK** of this entry in comparison to the others in this round. **THERE MAY BE NO TIES IN RANK.**

1<sup>st</sup>    2<sup>nd</sup>    3<sup>rd</sup>    4<sup>th</sup>    5<sup>th</sup>    6<sup>th</sup>    7<sup>th</sup>    8<sup>th</sup>    9<sup>th</sup>    10<sup>th</sup>

**CIRCLE a RATING** for the quality of the speech.

50 49 48 47 46 45  
SUPERIOR

44 43 42 41 40  
EXCELLENT

39 38 37 36 35  
GOOD

### **TIME**

12 minute maximum time limit.  
No minimum. Penalty for overtime exceeding 30 seconds.

☐ This entry is **LOWERED ONE RANK** for overtime exceeding 30 seconds

This entry is **DISQUALIFIED** for:

- \_\_\_\_ Using scripts, hand props, mechanical sound effects, costuming, or make-up.  
\_\_\_\_ Using more than two actors.  
\_\_\_\_ Using more than two classroom chairs and a table.

# PERSUASIVE

Contestant(s): \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### THESIS

Is there a clear thesis? Is it valid? Is it reasonable? Is it persuasive? Is it relevant?

### ORGANIZATION

Is there an appropriate introduction?  
Is there a clear and suitable structure?  
Is there a suitable conclusion?

### CONTENT

Is there sufficient supporting material?  
Is this support relevant, reliable, and/or documented? Is there critical thought?  
Does the contestant clearly address the issue *with or without* a solution?

### STYLE AND LANGUAGE

Is there clarity? Directness?  
Simplicity? Specificity? Color?

### DELIVERY

Is it direct? Extemporaneous?  
Conversational? If used, is the paper manuscript unobtrusive? Is the delivery technique effective?

Good opening narrative, clear and direct. Structural strategy for this topic sound.  
The topic is timely. I see a lot of discussion concerning this issue on the television and in the newspaper currently.  
Many people are searching for a solution to this issue.  
The first point is primarily informational, it is not enough that we know it can be done but explain how it can be done.  
Watch transition to length on idea to the next.  
Strong conclusion drawing the speech together. Good job!

Cite homepages rather than web addresses. Offer a date so we can judge the recency and relevance to the evidence.  
Good job in using a wide range of resources. Make sure your subject and verbs agree. Slow down and articulate.  
Good direct style. What can you do with descriptive language? Could you use an analogy to help our audience understand? Good emphasis at times but could increase variety. Work on timing, pause at times to emphasize important facts and ideas.

### Reason for Decision:

Need to slow down and articulate. Subjects and verbs did not agree.  
Need analogy to help audience understand.

CIRCLE the RANK of this entry in comparison to the others in this round. *THERE MAY BE NO TIES IN RANK.*

1<sup>st</sup> 2<sup>nd</sup> **3<sup>rd</sup>** 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup>

CIRCLE a RATING for the quality of the speech.

50 49 48 47 46 45  
SUPERIOR

44 **43** 42 41 40  
EXCELLENT

39 38 37 36 35  
GOOD

TIME 9:49  
10 minute maximum time limit.  
No minimum. Penalty for overtime exceeding 30 seconds.

☐ This entry is LOWERED ONE RANK for overtime exceeding 30 seconds

This entry is DISQUALIFIED for:

- \_\_\_\_\_ Extensive paraphrasing. \_\_\_\_\_ Having more than 150 quoted words.  
\_\_\_\_\_ Use of visual aids. \_\_\_\_\_ Use of notecards.  
\_\_\_\_\_ Obviously not having an original speech.  
\_\_\_\_\_ At the request of the judge, at the conclusion of the speech, not providing a written or electronic manuscript.

INEFFECTIVE Ballot: Lack of Reason for Decision

# PERSUASIVE

Contestant(s): \_\_\_\_\_ Code: \_\_\_\_\_

Title/Topic: \_\_\_\_\_

Round: \_\_\_\_\_ Section: \_\_\_\_\_ Judge's Name & Code: \_\_\_\_\_

## CRITERIA FOR EVALUATION

### THESIS

Is there a clear thesis? Is it valid? Is it reasonable? Is it persuasive? Is it relevant?

### ORGANIZATION

Is there an appropriate introduction?  
Is there a clear and suitable structure?  
Is there a suitable conclusion?

### CONTENT

Is there sufficient supporting material?  
Is this support relevant, reliable, and/or documented? Is there critical thought?  
Does the contestant clearly address the issue *with or without* a solution?

### STYLE AND LANGUAGE

Is there clarity? Directness?  
Simplicity? Specificity? Color?

### DELIVERY

Is it direct? Extemporaneous?  
Conversational? If used, is the paper manuscript unobtrusive? Is the delivery technique effective?

Reason for Decision:

CIRCLE the RANK of this entry in comparison to the others in this round. *THERE MAY BE NO TIES IN RANK.*

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> ~~5<sup>th</sup>~~ **6<sup>th</sup>** 7<sup>th</sup> 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup>

CIRCLE a RATING for the quality of the speech.

50 49 48 47 46 45  
SUPERIOR

44 43 42 41 **40**  
EXCELLENT

39 38 37 36 35  
GOOD

TIME 10:58  
10 minute maximum time limit.  
No minimum. Penalty for overtime exceeding 30 seconds.

☒ This entry is LOWERED ONE RANK for overtime exceeding 30 seconds

This entry is DISQUALIFIED for:

\_\_\_\_\_ Extensive paraphrasing. \_\_\_\_\_ Having more than 150 quoted words.  
\_\_\_\_\_ Use of visual aids. \_\_\_\_\_ Use of notecards.  
\_\_\_\_\_ Obviously not having an original speech.  
\_\_\_\_\_ At the request of the judge, at the conclusion of the speech, not providing a written or electronic manuscript.

# Speech Terminology

<b>Acting</b>	Art of performing a role
<b>Adapt</b>	To change a text from one form to another
<b>Articulation</b>	Clearly pronouncing words
<b>Audible</b>	Able to be heard
<b>Audio Aids</b>	Materials of sound to illustrate concepts
<b>Author's Intent</b>	Reason for or intent in writing
<b>Ballot</b>	Evaluation form to indicate rank, rating, and Reason for Decision
<b>Blocking</b>	Movements made during a performance
<b>Body language</b>	Using expressions and body movement to communicate rather than words
<b>Build</b>	The increase of vocal intensity toward a climactic point
<b>Characterization</b>	Creating a role
<b>Conflict</b>	A dramatic opposition of the protagonist with society, with his or her peers, or with him or herself
<b>Content</b>	The subject or ideas contained in a speech
<b>Copyright</b>	Legal right to copy literary, musical, or artistic work in any form.
<b>Costuming</b>	Wearing any article of clothing not normally worn to enhance the presentation.
<b>Delivery</b>	Transfer of the content
<b>Diction</b>	The style, dialect, rhythm, and words of the characters
<b>Emoting</b>	Expressing emotions
<b>Empathy</b>	Emotional feedback between performer and audience
<b>Ethics</b>	Rules or standards that govern conduct
<b>Etiquette</b>	Appropriate conduct
<b>External traits</b>	Characteristics that make up physical appearance, such as posture, gestures, mannerisms, voice, and clothing
<b>Genre</b>	A type or classification of literature
<b>Gestures</b>	Movements of separate parts of the body such as waving an arm or shrugging a shoulder
<b>Hand props</b>	Items handled and/or carried on stage by performers
<b>Holding for laughs</b>	Waiting for audience laughter to diminish before continuing dialogue
<b>Inflection</b>	Variety of vocal pitch
<b>Internal traits</b>	The characteristics that make up personality, such as family circumstanced, environment, occupation, level of education, interests, and so on
<b>Interplay</b>	Interaction between characters
<b>Levels</b>	Platform, step, kneeling
<b>Literary Merit</b>	High quality of writing attributed to works of literature including drama, poetry, prose
<b>Manuscript</b>	Handwritten or typed document
<b>Master gesture</b>	A distinctive gesture used to establish a character's personality
<b>Motivation</b>	A specific reason for saying or doing something; to show a character's desires through voice and movement
<b>Notecard</b>	A paper card on which notes are written
<b>Objectives</b>	Goals
<b>Open stance</b>	When performer faces the audience; full front
<b>Organization</b>	Body with a particular purpose

<b>Original</b>	Piece of work composed by the performer and not a copy by someone else
<b>Overall Effectiveness</b>	Objectives are achieved and/or targeted problems are solved
<b>Overtime</b>	Performance did not meet prescribed time limits for that event
<b>Paraphrasing</b>	Putting into words that are not easily understood
<b>Parody</b>	Imitate in a humorous way
<b>Physical Responsiveness</b>	Coordination of language and physical movement
<b>Pitch</b>	The relative highness or lowness of a voice
<b>Plagiarism</b>	Taking someone else's work or ideas and passing them off as one's own.
<b>Plot</b>	The story from beginning to end
<b>Presentation</b>	Act of giving or showing
<b>Presentational</b>	A style in which performer may speak directly to the audience
<b>Project</b>	To increase voice or actions so they will carry to the audience
<b>Published</b>	Materials for which the coach is able to provide proof of publication using either of the following methods: Originating in print or digital form
<b>Rank</b>	Numerical order of performers within a round
<b>Rate</b>	The speed at which one speaks
<b>Rating</b>	Classification based on points categorizing the performance as Superior, Excellent, Good
<b>Reason for Decision</b>	Statement offered in explanation or justification
<b>Resolution</b>	The end of a plot when the conflict is resolved
<b>Resonance</b>	A rich, warm vocal tone
<b>Riser</b>	A platform used to create different levels
<b>Round</b>	Collection of performers who are slated to compete against each other
<b>Rubric</b>	Evaluation tool of judging standards
<b>Script</b>	A printed copy of the piece
<b>Selection</b>	The act of choosing
<b>Sight Lines</b>	Unobstructed line of sight between the judge and performer
<b>Style</b>	Distinct manner of expression
<b>Subtext</b>	Information that is implied in the dialogue but not stated
<b>Suspend disbelief</b>	The ability of a viewer to accept what he or she sees and hears as real
<b>Theme</b>	The underlying message or meaning of a piece of literature
<b>Thesis</b>	A position stated
<b>Transitions</b>	Connections between sentences and paragraphs (must not change author's intent)
<b>Unity</b>	A balance in the variety and kinds of movement
<b>Unpublished</b>	Material used for introductions and transitions of interpretations shall be the original work of the performer
<b>Visual Aids</b>	Materials to assist in the visualization of concepts
<b>Visualize</b>	To picture in one's mind
<b>Vocal Qualities</b>	Variations in the way you speak
<b>Volume</b>	The relative loudness of a voice